A CATALOGUE

of paintings, drawings, engravings and sculpture in

THE PALACE OF WESTMINSTER

compiled during 1959-77

Curator's Office
Not to be removed

CATALOGUE OF PAINTINGS, DRAWINGS, ENGRAVINGS AND SCULPTURE IN THE PALACE OF WESTMINSTER COMPILED DURING 1959–77 BY R J B WALKER.

THIS IS COPY No. 4 OF THE EIGHT SETS PROVIDED IN THIS FORM.

1 R J B Walker Esq.
2 House of Lords Record Office
3 House of Commons Library
4 Palace of Westminister Curator
5 National Portrait Gallery
6 Courtauld Institute of Art
7 The London Library
8 PSA Library Services

A CATALOGUE

of paintings,drawings,engravings and sculpture in

THE PALACE OF WESTMINSTER

compiled during 1959–77

by

R J B WALKER

Property Services Agency Library Service
Whitgift Centre
Croydon

1988

VOL. 1 : Part I
Introduction
Portraits

VOL. 2 : Part II
Groups and Events
Part III
Views and Prospects

VOL. 3 : Part IV
Sculpture
Part V
Artists and their Works
Part VI
Additional Prints

VOL. 4 : Part VII
Consolidated Indexes

A CATALOGUE

of paintings, drawings, engravings and sculpture in

THE PALACE OF WESTMINSTER

compiled during 1959–77

by

R J B WALKER

VOL. 1 : Part I

Introduction

Portraits

PREFACE

Richard Walker's Catalogue of the paintings, drawings, sculpture and engravings in the Palace of Westminster enjoys a high reputation among art historians and is a frequently quoted source in their writings about the Victorian age. It was originally compiled, in seven volumes, between 1959 and 1967, with ten supplementary lists produced over the following ten years, when Richard Walker was concurrently Art Adviser to the Ministry of Works and Curator of Works of Art of the Palace of Westminster. In his editorial preface to Works of Art in the House of Lords (HMSO, 1980) Maurice Bond, the Clerk of the Records, wrote : "This extensive collection, together with a similar range of materials in the House of Commons, was for some fifteen years the subject of detailed study by Richard Walker ... Mr Walker's Catalogue is not only the vital scholarly background to the text of the present volume : it is also a definitive guide to the total collections in the Palace of Westminster as they stood in 1976". In spite of its recognition as an authoritative and indispensable work of scholarship, the Catalogue has never achieved formal publication; only a limited number of duplicated typescript copies were produced and placed in the Search Room of the House of Lords Record Office and the libraries of the Victoria and Albert Museum, the Courtauld Institute and the Ministry of Works (now Property Services Agency Library).

The Catalogue remains the only detailed description, with full bibliographical references, of the collections as a whole. Later relevant works, up to 1979, are noted in the Introduction to this present edition. This Introduction may be read as complementary to T.S.R. Boase's earlier paper 'The Decoration of the New Palace of Westminster, 1841-1863' in Journal of the Warburg and Courtauld Institutes, xvii, July 1954, 319-358 and the later The Houses of Parliament, edited by M.H. Port (Yale UP, 1976) which covers the rebuilding after the fire and role of the new building as a Palace of Art.

At the beginning of 1977 the idea of producing a new consolidated edition of the Catalogue began to take shape. The time was particularly appropriate since Richard Walker was retiring from his Ministry and Parliamentary duties and any future supplementary lists would be by another hand; the whole work with its seven parts and ten supplements had become inconvenient to use for reference; the text would benefit from revision and updating; and the need to make a work of such importance readily available to all was particularly apparent. Maurice Bond gave the idea his enthusiastic support, the PSA Library was able to organise the necessary resources to get the work done and, crucial to the whole enterprise, Richard Walker was willing to devote time to the consolidation and revision of the text himself.

Guidelines for the form of the new edition and its preparation were established and work began. Mrs M.P. Harper was commissioned to assist Richard Walker in the preparation of a revised text in accordance with his information and instructions given in amendment notes.

The main guidelines followed for this new edition are that as much of the original text as possible is preserved; that the catalogue no longer attempts to do duty as a location list and locations in the Palace of paintings and other works of art are omitted (except for permanent fixtures); that biographical information is reduced to that essential for positive identification; that, unfettered by location considerations, the parts are rearranged; and that in addition to individual part indexes there are consolidated indexes to the catalogue as a whole.

This new edition is in four volumes, comprising the following parts:

Vol.1 : Part I : Introduction, by R.J.B. Walker
Portraits
Brings together entries for canvases, drawings, engravings and photographs from Parts I, II, and V of the previous edition and its Supplements.

Vol.2 : Part II : Groups and Events
Brings together entries for canvases, drawings, engravings and photographs from Parts I and VI of the previous edition and its Supplements.

Part III : Views and Prospects
Brings together entries for canvases, drawings, engravings and photographs from Parts VII and Part IV, Section 2, of the previous edition and its Supplements.

Vol.3 : Part IV : Sculpture
Brings together entries from Part III of the previous edition and its Supplements.

Part V : Artists and their Works
Brings together entries from Part IV of the previous edition and its Supplements. This Part deals with the decoration of the walls of the new Palace from 1840 and contains fully documented information on the frescoes and canvases commissioned.

Part VI : Additional Prints
Brings together entries for screenprints, blockprints, aquatints, lithographs and etchings from Supplements and a few blockprints from Part VII of the previous edition.

Vol.4 : Part VII : Consolidated Indexes
Covers all Parts (excluding Introduction) for People; Places; Titles and Subjects; Artists, Architects, Sculptors, Engravers, Cartographers and Photographers; References and Sources; Acquisitions and Donors.

In his Introduction Richard Walker notes that no inventory or description of the pictures in the Palace is known earlier than 1805 when J.T. Smith compiled a chronological list of portraits in the picture gallery of the Speaker's House and published it in his The Antiquities of Westminster (1807, second edition 1837, p. 265-266). There have been lists of pictures in the new Palace of Westminster - by George Scharf (1886) and C.K. Adams (1929), both Directors of the National Portrait Gallery, F.B. Daniell (1909/1911) and others - but Richard Walker has compiled the only comprehensive scholarly descriptive catalogue of all the paintings, drawings, sculpture and engravings and as such it is definitive up to 1977.

Although the preparation of the new revised edition was begun in 1977, it was not until five years later that the typed text, including the indexes, was completed. The hope that HM Stationery Office would publish the work was not realised and organisational changes and other difficulties meant that the text had to be put aside. Now in 1988 the text has been reproduced in a few copies for placing in the House of Lords Record Office and one or two libraries. The hope remains that this work will achieve formal publication and be readily available to all art historians and scholars.

Apart from the fundamental contribution made by Richard Walker and the editorial assistance of Mrs M.P.Harper, acknowledgement is due to the late Maurice Bond for his support and guidance, to John Charlton for his advice and encouragement, and to Mrs B.D.Charlton for her unstinting help throughout the whole project.

CHARLES ROGERS
Chief Librarian
Property Services Agency
Department of the Environment

29 May 1988

A CATALOGUE

of paintings, drawings, sculpture and engravings in

THE PALACE OF WESTMINSTER

INTRODUCTION

The Palace of Westminster not only houses the legislative chambers of the nation but it is also a vast, highly inconvenient, art gallery. The paintings, drawings, engravings and sculpture which have been brought together in the Palace since its rebuilding after the fire in 1834 are an important part of our national heritage. The collection as a whole provides a unique pictorial narrative, collateral to the history of Parliament and the nation, which is of absorbing interest and inestimable value. Barry, the architect, saw the new building in this light. 'His great idea was, by the aid of the sister arts, to make the New Palace a monumental history of England. Sculpture without, sculpture, painting, and stained glass within, were to preserve the memorials of the past, and declare the date and object of the building'.[1]

This Catalogue of the Palace of Westminster collection of pictures and sculptures was originally compiled between the years 1959 and 1967, with supplementary lists over the next ten years. Since that time a great deal more research has been published, mostly incorporated in the sixth volume (1973) of The History of the King's Works, under Howard Colvin's general editorship and The Houses of Parliament, edited by M.H. Port (1976). Other relevant works are W. Ames Prince Albert and Victorian Taste (1967), Richard Ormond Daniel Maclise 1806-1870 (1972), David Robertson Sir Charles Eastlake (1978) and Marcia Pointon William Dyce (1979). The influence of contemporary German pictorial art on the decoration of the new Palace of Westminster has been treated in William Vaughhan's German Romanticism and English Art (1979). Catalogue entries may, therefore, need to be qualified by reference to these publications. However, the information and contents of the collection as a whole have not as yet been described in depth and, therefore, the following account is provided for users of the Catalogue who may find the historical background to the collection of interest.[2]

Of the medieval Palace practically nothing survives except the Jewel Tower and Westminster Hall itself. Of the original contents, the wall paintings, the sculpture, the tapestries and the pictures, even less remains. Hugh Herland's roof with its hammer-beams and wooden angels carved by Robert Brusyngdon, William Canon, Peter Davyn and Hubert de Villiers, still dominates Westminster Hall. The stone statues of six Kings at the south end of Westminster

Hall have been there (except for temporary removals for Barry's reconstruction of the niches and for safe storage during the war of 1939-45) since the 1390s when they were shipped from Thomas Canon's quarries at Corfe in Dorset. The five weather-beaten statues of Kings on the sills of the east wall come from the same quarry but were originally on the outside of the building flanking the entrance in New Palace Yard. They were dispersed during Smirke's repairs in 1835-37 and recovered at intervals thereafter.[3]

The Armada tapestries which had lined the walls of the House of Lords since the time of James 1 also perished in the fire of 1834 though fortunately, as with the archaeological drawings of the old wall-paintings, engraved copies had been made and published by John Pine in his The Tapestry Hangings of the House of Lords (1739). They can be seen in various pictures of the old House of Lords and the Court of Requests, in particular in Pine's engraving of the House of Lords in 1741-42 and in the National Portrait Gallery painting of the 'trial' of Queen Caroline in 1820. The Trojan War tapestries which hung in the Painted Chamber have disappeared without trace.

It is probable that the original of Thornhill and Hogarth's House of Commons 1730, showing Walpole and Onslow standing by the Speaker's Chair, hung in the Speaker's House during this pre-fire period, but no inventory nor description of the pictures in the Palace is known earlier than 1805 when J T Smith compiled a chronological list of portraits in the picture gallery of the Speaker's House and published it in The Antiquities of Westminster. Most of these portraits were presented after an appeal by Speaker Addington in 1803 and hung in Wyatt's new Speaker's House.[4] They were rescued from the fire in 1834, rehung in Barry's Speaker's House, survived with some casualties the Blitz of 1941, and now hang again in the Speaker's state rooms.

With the fire of October 1834 a new era in the history of the Palace begins[5]. Westminster Palace burning was undoubtedly a marvellous spectacle. Crowds thronged both banks of the river and Westminster Bridge and enterprising boatmen plied up and down laden to the scuppers with spectators. 'At about 8 o'clock the whole of the roof of the House of Commons fell in and made a noise like the firing of guns' and when the roof of the House of Lords collapsed at half past nine 'bright blue coruscations as of electric fire played in the great volumes of flame..'[6] A panoramic view of its various stages was exhibited at the Victoria Theatre with drawings by Marshall, and naturally in those pre-photography days artists of all sorts took advantage of the scene, a tremendous quantity of oils, watercolour drawings and coloured prints and lithographs appeared immediately afterwards, some even the following day. John Constable watched with his two eldest sons from a hackney coach on Westminster Bridge and later made a drawing of Westminster Hall surrounded by smoke and flames,

'blotting the light and shade with ink which he rubbed with his fingers'. To Turner of course it was a godsend. He made sketches from the Lambeth bank and worked them up into two stupendous oils exhibited in 1835, one at the Royal Academy the other at the British Institution (now Cleveland and Pennyslvania Museums). 'A subject', said The Literary Gazette, 'furnished at the heavy expense of the public and illustrated by Mr Turner in a manner of which no other artist is capable... the contrast of the blazing flame and of the early morning before the stars are burnt out'.

The Palace was almost totally devastated but work clearing up the ruins began immediately and is to the great credit of the architect Smirke that he had both Chambers back in commission in less than four months. But meanwhile a number of artists (Billings, Clark, Mackenzie, Hore and Scharf and others) made drawings of the still smoking ruins and the collection now possesses pencil and watercolour drawings of St Stephen's both inside and out, the Painted Chamber, the House of Lords, the Cloisters and other places, made during the demolition and clearance in the winter of 1834-35 and in the autumn of 1837. Traces of wall-painting and architectural details of the cornice in St Stephen's are clearly visible especially in the drawings of Billings and Clark. The two artists can be seen sketching each other in the ruins of the Painted Chamber a week after the fire surrounded by workmen and fashionable sight-seers (III Views Nos 263, 265).

Many of their drawings were engraved and used to illustrate Brayley & Britton's History of the Ancient Palace and Late Houses of Parliament at Westminster published in serial form in 1836.

This is not the place to describe the rebuilding of the Ancient Palace. The Lords moved into their new House in April 1847, the Commons in May 1850 finally settling in during the next year. The clock was fixed in position in 1859, and in May 1860, to mark the completion of the New Palace of Westminster and the death of its architect, his son E M Barry hoisted the Union Jack at half-mast on a temporary flagpole at the top of the Victoria Tower.[7] Early in the rebuilding a good deal of spade work had been accomplished towards making a start on the interior decoration.[8] The popularity of historical painting, an integral part of the Victorian artistic scene had begun in the previous century with the work of Benjamin West, but its close connection with the Palace of Westminster began with the arrival from Plymouth in 1804 of B R Haydon and his interview with his fellow-citizen James Northcote who said to him: 'Heestorical painter! why yee'll starve, with a vundle of straw under your head'. In Haydon's case, Northcote's cynicism proved a regrettably truthful prophesy but it did not prevent him from devoting his life to the hazards of history painting on a large scale and from advocating the cause of state employment of artists to every

Minister who would listen including the Duke of Wellington, Melbourne and Peel. In 1809 Martin Archer Shee proposed a scheme for the Government to contribute £5000 annually for the encouragement of historical painting but it was not until 1835 that a Select Committee of the House of Commons could report on the state of arts and manufacture in the country with the implication of actual state support.[9] This was followed by a warning article in the Quarterly Review written by Lord Francis Egerton, later as the Earl of Ellesmere one of the Royal Commissioners on the Fine Arts, and by the publication of an influential book on art and the state by Edward Edwards, the first librarian of the Manchester Free Library.[10]

Haydon, of course, had seized on the burning of the Palace of Westminster as the moment of truth heralding the great age of history painting and when in 1841 Sir Robert Peel appointed the Royal Commission with Prince Albert as Chairman and Sir Charles Eastlake as Secretary, he hailed it as his own brain-child and confidently anticipated himself painting the first brush-stroke in the House of Lords itself. This was not to be but Haydon's sorrows are too well known to recount here. The movement had begun however and in April 1842 the Royal Commission published its first Report which declared that 'advantage should be taken of the rebuilding of the Houses of Parliament for the purpose of promoting and encouraging the Fine Arts in the United Kingdom'.[11] It was decided that experiments in the medium of fresco should be made, the Commissioners echoing Dyce and Eastlake, both of whom were keen champions of fresco. They were also no doubt influenced by Thomas Wyse's evidence, quoting Peter Cornelius, the founder of the school of fresco painting in Dusseldorf and Munich, who had pronounced that fresco was 'particularly suited for this purpose: it was not to be expected that the lower classes of the community should have any just appreciation of the delicacies of painting in oil, and that they require large and simple forms, very direct action, and in some instances, exaggerated expression'.[12]

Curiously enough, Edwards had expressed very much the same idea. 'It is surely not too much to expect', he had written, 'that a wise and prudent government will exert its powers to provide some means of public and general magnificence in which those lower classes shall feel they have their due and rightful share, as some counterpoise to that luxury of individuals which has heretofore brought nations, mighty as England, down to the very dust'.[13]

******

Meanwhile the cause of fresco painting was being firmly lobbied by Eastlake, who though an oil painter himself, was fundamentally an antiquarian and scholar and convinced that fresco was the most suitable medium for the purpose. 'No style of painting', he wrote in A General View of the Object of the Commission, 'is more clear, distinct and effective at a distance', and he supported this claim by producing statements from Cornelius, Professor Hess of Munich, C H Wilson (Professor at the Royal Edinburgh Institution and later Director of the Government School of Design), and by himself writing a learned treatise to the Commissioners on Methods of Fresco Painting Described by Writers on Art.[14]

In fact the result was a foregone conclusion but nevertheless a competition was announced to decide on the qualifications of possible candidates and the first exhibition - of cartoons in chalk or charcoal of subjects chosen from English history or the works of Spenser, Shakespeare or Milton - was held in 1843 in Westminster Hall.[15] These cartoons have perished but a few fragments survive from the 1845 exhibition in Westminster Hall, two of them, by Dyce and Thomas (V Artists Nos 26 and 69) hanging in the Westminster Palace collection. The exhibition, organised by Eastlake and heavily covered by the Press, was visited the day before the opening by Queen Victoria herself accompanied by Prince Albert and the King and Queen of the Belgians.[16] The daily attendance averaged between twenty and thirty thousand (according to Lady Eastlake) and as there were three layers of cartoons, each measuring between ten and fifteen feet long, Westminster Hall was without doubt a splendid spectacle. The winners of the three £300 premiums were relatively young and unknown men - Edward Armitage aged twenty-six, G F Watts aged twenty-six, and C W Cope thirty-two. The runners-up were Horsley, Bell and Townsend (£200), and Frost, Parris, Selous, Bridges and Severn (£100). £10 premiums were awarded to ten other artists; of the better known men there were no entries from Turner, James Ward, Hayter, Landseer, Dyce and Maclise; Etty was one of the judges; Haydon, to his mortification and eventual suicide, received no award.[17]

Meanwhile Barry was going ahead with his own plans for the decoration, apart from the sphere of the Royal Commission which confined itself to the Fine Arts, though where the dividing line between fine and applied art occurred was inconclusive. In a report to Prince Albert he outlined his ideas for internal decoration uniting as effectively as possible the arts of painting, sculpture and architecture.[18]

He aimed at a rich effect of perspective by means of dividing the paintings on the walls with statues in niches or on pedestals. Westminster Hall was to have twenty-six statues and twenty-eight paintings commemorating war with foreign nations. St Stephen's Hall was to have ten paintings framed by twelve statues appropriate to great domestic events in English history. The Central Hall was to

have no paintings but to be extensively decorated with sculpture with, in the middle, a marble statue of Queen Victoria. The Royal Gallery, then known as the Victoria Gallery, was to have a statue of the Queen at either end, and sixteen paintings of 'some of the most remarkable royal pageants of British history'. The corridors throughout the building and the libraries, refreshment and committee rooms were to be covered with paintings of historical events and portraits of distinguished people; and the Conference Hall (in the centre of the river front where the Commons library and dining room are now) was to contain paintings of state trials and extraordinary sittings of Parliament. The House of Lords itself was to be richly carved and filled with gold and colour and stained glass and with royal statues in the niches; and the House of Commons was to be similar but with less enrichment and with no painting or sculpture.

Barry's scheme therefore, envisaged plenty of scope inside the building for native talent. For the exterior he put forward a number of improvements which included enclosing New Palace Yard, enlarging the Law Courts (Soane's courts to the west of Westminster Hall), gothicising the superstructure of Westminster Bridge, and embanking the river on both sides between Vauxhall and London Bridges with a road along the Surrey side giving a succession of views of London and the principal front of the new Palace of Westminster.[19] He was careful to point out that these were his own preliminary ideas only and altogether apart from the Royal Commission of which he was not a member. According to his son, Alfred, he greatly regretted his exclusion from the Commission and though he was often invited to lay his views before it, this was by no means the same as enjoying the opportunity of frequent discussion which would have been his right as an active member.[20]

The Royal Fine Arts Commission now settled down to serious business producing between 1842 and 1863 thirteen Reports packed with detail, learned appendixes and fatherly encouragement to the artists and craftsmen of the nation.[21] The Royal Commission had its immediate antecedents in a Select Committee of the House of Commons on the Promotion of the Fine Arts, under the Chairmanship of Benjamin Hawes and advised by a number of 'Professors and Admirers of Art' including Shee, Dyce and Eastlake.[22] This was followed by a cabinet memorandum from the Prime Minister, Sir Robert Peel.[23] 'It should include', said Peel, 'three or four artists of eminence, such as Sir Francis Chantrey, Mr Eastlake, and more of that class, and one or two unprofessional gentlemen who are not in Parliament but who exercise an influence in matters of taste'.

To this the Duke of Wellington replied, '..... Sir Robert Peel had better select the members. He knows the artists better than I do ....' And indeed he did, Peel being one of the most discerning patrons of art of the nineteenth century,[24] but oddly enough, except for the Secretary, art

was not represented on the Commission which existed, according to its royal warrant dated 22nd November 1841, 'for the purpose of promoting and encouraging the Fine Arts in Our United Kingdom'. Peers, parliamentarians, historians, and 'gentlemen who exercise an influence in matters of taste' were the members.[25] Art was strangely omitted, said the Redgrave brothers looking back on the Commission's activities over twenty-five years. 'The Commission was in fact admirably constituted for the determination of the most abstract questions of State policy rather than to descend to technical art matters such as the relative merits of oil or fresco ....'[26]

These are harsh words and the Redgraves were by no means alone in their criticism of the Commission, but it is questionable whether artists do in fact make the best administrators and committee men. Certainly two at least of Peel's appointments were highly successful. Prince Albert, aged twenty-two and married to the Queen for only two years, had till then been totally unable to penetrate the crust of xenophobic reserve then hedging the English political and social establishment. He was a young man of talent and tremendous industry but practically unknown outside a small circle. Peel seized his chance, appointed him Chairman of the Commission, and for the next twenty years until just before his early death in December 1861, the Prince guided his team with a wisdom and knowledge of both men and matters of art which astonished his contemporaries.[27] 'The loss to the nation', said Cope, writing many years later, 'in all matters of Fine Art (as well as in other directions) is irreparable, endowed as he was with bright intelligence, refined taste and enthusiastic interest'.[28]

Peel's second appointment, that of Charles Eastlake to be the Royal Commission's Secretary, was equally successful though perhaps not so surprising. Eastlake was well known as a painter and as a learned and much-travelled connoisseur of art.[29] A few years earlier he had very nearly brought off the purchase for the nation of Sir Thomas Lawrence's collection of Old Master drawings which was then available for £20,000 - about half the amount spent on its acquisition. He and Prince Albert had met before at Buckingham Palace where 'the Prince had stood in a strong light which showed his beautiful face to great advantage', but it was at the first meeting of the Commission that the Prince and the Prime Minister were really able to observe the new Secretary in action, setting the pace for the next twenty years of rebuilding and decorating the new Palace of Westminster. Undazzled by the splendour of the Commissioners (they included Lord John Russell, Palmerston, Melbourne and Aberdeen, and later Mahon and Macaulay), he lectured them, produced a spate of learned reports on fresco painting, sculpture, technique, style and method, soothed the professional feelings of the historians, and bullied, cajoled, criticised and praised the artists actually engaged on the work, some of whom were not especially easy.

William Dyce, for instance, took so long to paint the 'Legend of King Arthur' in the Queen's Robing Room that, after seventeen years, the Commissioners felt compelled to apologise to the Queen.[30]

The first task of the Royal Commission was to consolidate the recommendations of the House of Commons 1841 Report and to mobilise the national artistic talent. Competitions were organised and exhibitions held in Westminster Hall and in the King Street Bazaar, St. James's, of fresco, sculpture, woodwork, stained glass, arabesque decoration, ornamental metal work and paving. Sub-committees were appointed to report, prizes were awarded, praise and recrimination were lavished on the competitors by the art journals, the literary magazines, Members of both Houses of Parliament and indeed the great British public itself. Every man felt himself qualified to pass judgement. Probably so ambitious a project of state patronage of the arts has never been seen in this country either before or since. The exhibition of 1843, of cartoons only, was followed by further exhibitions, in 1844 for sculpture, specimens of fresco, and more cartoons and decorative work; in 1845 for cartoons, sketches and fresco; and in 1847 for oil paintings.[31]

The first work of art actually to be commissioned was a fresco by Dyce for the House of Lords. The subjects had been chosen in 1844 with the aim of illustrating the functions of the House of Lords and its relation to the Sovereign - the Spirits of Justice. Religion and Chivalry, represented by appropriate historical scenes to be painted at the opposite end of the Chamber. Dyce's 'Ethelbert', the result of prolonged study by the artist of fresco in Italy and Germany, was finished in August 1846 amid a considerable amount of distraction from the noise of building, the admiration of visiting potentates, and the technical difficulties of an unfamiliar medium. On 15th April 1847 the Lords occupied their own House for the first time since 1800 but it was not until the following year that Barry could report it complete, occupied and furnished in all respects except for stained glass and the proposed Fine Art decoration.[32] Cope, Maclise and Horsley finished their work in 1848 and 1849 and the statues of Magna Carta barons completed the scheme in the House of Lords in 1858.[33]

The public however were admitted in 1847 after the Easter recess. 'The rapturous encomiums of the journalists and other favoured few who gained admittance, created an eager curiosity to obtain a view .... Cards were issued to the elite for admission on particular days; but the Lord Chancellor being engaged most days in the week in hearing appeals, the general public, under the pretence of the court of justice being open to all, obtained admittance in a perpetual stream'. 34

The whole of the interior, including the ceiling, was of Russian oak (known as Riga wainscot), and composed of elaborate joiners' work by Grissell & Co., subsequently decorated and gilded by Crace & Son of Wigmore Street. The stained glass by Hardman of Birmingham was in hand but only one window actually in place. Hardman had also made the wrought iron gates and the candelabra. The heraldic wood-carvings, designed by Pugin, were all first bossed by Jordan's machinery and then finished by hand.[35] The throne itself, designed as were most of the interior fittings throughout the Palace by Pugin, was made together with the two side chairs for Prince Albert and the Prince of Wales, by Webb of Bond Street; and the carpet of deep red powdered with lions and roses, was supplied with the rest of the furniture by Crace.[36]

The House of Lords was certainly a gorgeous spectacle when it was first opened in 1847. Even Broughham who two years earlier had furiously attacked the architect,[37] grudgingly described it as 'the most magnificent building he thought he had ever seen, doing the greatest possible honour to its very skilful, learned and ingenious architect'.[38] One or two persistent spirits amoung the Commons, mainly Hume, Bernal Osbourne and Sir George Bowyer, criticised the lavish and excessive decoration and the absurd frescoes, though at one moment Peel had to soothe Hume's anxiety lest the house of Lords should be more ornamented than the Commons.[39] Among the journals, The Builder The Times and The Art-Journal produced a series of fair and balanced reviews; The Athenaeum harped consistently on the lack of a master-mind, one of its readers suggesting that instead of Pugin's heraldic and symbolic emblems, there should be tigers, elephants, zebras and kangaroos; and Punch, never tired of poking fun at the Palace of Westminster and High Art, improved on this with London pick-pockets, lucifer match boys, Paisley weavers, and agricultural labourers living on five shillings a week.[40] But on the whole the new House of Lords was well received and not only Edward's lower classes were pleased with the general magnificence. The Queen herself, in an informal but detailed visit, was shown round by Prince Albert and Barry, expressing, doubtless to their great satisfaction, her admiration and astonishment at 'the graceful, chaste and subdued magnificence of Mr Barry's chef-d'oeuvre'.[41] '....At 12 we went to see the new House of Lords, which is unfortunately to be opened without the House of Commons, as the Lords are so impatient to get into it. The Building is indeed magnificent, in Gothic style, very elaborate and gorgeous. Perhaps there is a little too much brass and gold in the decorations, but the whole effect is very dignified and fine....'[42] she visited it again in June, accompanied once more by the king and Queen of the Belgians who 'were particularly pleased'.[43]

The House of Commons was finished in 1850[44] but, without very much trial or consideration. Members condemned it in violent terms comparing it to a pigstye (Colonel Sibthorpe), a monastery of the tenth or twelfth century (de Lacey Evans), any schoolboy would be flogged for designing such a place (Hume), etc. Disraeli drew the Government's attention to the fate of Admiral Byng and recommended the same treatment for architects who when 'called on to execute a very simple task had utterly failed after a large expenditure of public money'.[45] A select Committee was appointed and after interviewing the Speaker, Barry and Sir Benjamin Hall, reported that they considered the side galleries should be widened, the lobbies extended and the ceiling lowered.[46] Barry lowered the roof reluctantly and the remodelled Chamber was ready, except for minor details, in March 1851.[47] The Commons, comfortably installed in the old Court of Requests, continued to complain and make difficulties, 1851.[49] At the State Opening in February 1852, the Queen decided the moment had arrived to protect Barry with a knighthood 'as a mark of her approbation of his great work',[50] but according to his son, Barry never entered the House of Commons again with pleasure, and in fact never even regarded it as his own work. E.M. Barry tried to restore the roof to its original height in a scheme for an enlarged House of Commons (See III views No's. 139A-E, 140) with the present House converted into a Lobby, but the plan was rejected and his father's bowdlerised Chamber remained intact until its destruction in the air raids of 1941.

In spite of a great deal of criticism the Commissioners decided that fresco as a medium had been proved successful and accordingly they launched into two further rooms - the Queen's Robing Room and the Upper Waiting Hall or Poets' Hall. To seal their approval Dyce was instructed to paint in the Robing Room the series illustrating the Legend of King Arthur.[51] Barry's original scheme for this room was for events in British history in which the Sovereign had personally taken a conspicuous part. The first suggestion for a subject to do with chivalry, poetry and the arts came in 1844 from Gally Knight, a writer on architecture, M.P. for North Nottinghamshire, and himself one of the Commissioners. Dyce discussed the actual subject of the Arthurian Legend with Prince Albert probably while he was painting the fresco on the staircase at Osborne, 'Neptune Giving the Empire of the Sea to Britannia' - perhaps because of the salubrious air of the Isle of Wight a work in better condition than any of the Westminster frescoes.[52]

The Arthurian Legend was of course very much the mode during the first half of the nineteenth century. An inherent part of the Romantic Movement, it symbolised in a conveniently accessible form the submerged but none the less articulate antipathy of the Victorians to the ascendancy of materialism. Southey's edition of Mallory had appeared in 1816-17, Tennyson's The Morte d'Arthur in 1842,

Thomas Wright's Mallory in 1856, the Oxford Union project was begun by Rossetti and his light-hearted friends in 1857, Wagner's Tristan was written in 1859, The Idylls of the King in 1859, and Henry Armstead's relief panels, also in the Robing Room, were proposed by Barry's son, E M Barry, in 1866.[53] Even Punch, in 1846, had produced a number of arty parodies for a new statue of Wellington, one of them, in the manner of Dyce, of the Duke as King Arthur riding a caparisoned horse.

In the Articles of Agreement,[54] Dyce undertook to paint seven panels and seven friezes in seven years for a quarterly payment of £800 a year. This was later modified as a result of his pointing out an error of measurement in the architect's lithograph plan amounting to eighty square feet. He submitted elaborate designs to Eastlake in February 1849, the first fresco to be completed being RELIGION, in position on the west wall by April 1851.[55] He seems to have worked in situ from this time, his address being given as The Queen's Robing Room, House of Lords, in the Royal Academy catalogues. The work was delayed for three or four months in 1851 while he acted as a juror for the Great Exhibition but he was able to obtain a year's extnesion of the time limit and by 1852 GENEROSITY and COURTESY were finished, the artist being much encouraged by the use of a solution of starch in the medium. By 1854 MERCY was finished and Dyce's application for a further £800, due to the discrepancy in the original measurement, was approved by the Commissioners as was his demand for the exclusive occupation of the Robing Room in order to paint without interruption. The original time limit, extended in 1851 to seven years, expired in July 1855, the last payment bringing his remuneration to £5,600, four only out of the seven panels being completed and none of the friezes. His application for a further £800 on the grounds of loss of time in 1851 was refused but the Commissioners did give him till 1857 to complete the work.

Meanwhile, in spite of the Commissioners' directive that he should give his whole attention to Westminster, Dyce had begun work on the walls of Butterfield's All Saints Church, Margaret Street, where says a distinguished architectural historian, rather harshly, 'his fake quattrocento refinement made him the worst possible collaborator for Butterfield'.[56] By 1860 his health was deteriorating and in the following year the Commissioners were forced to report to the Queen that the work, to their extreme mortifications, was still incomplete, and to apologise for 'the great inconvenience occasioned to Your Majesty in consequence of the long-continued and still exclusive occupation of the Robing Room by Mr Dyce'. They unkindly referred to the industry displayed by Daniel Maclise, then painting WATERLOO in the adjoining Royal Gallery.[57]

By 1862, even Parliament, long inured to delay, was becoming restive and the First Commissioner of Works complained bitterly in the House of the artist's inability to finish in fourteen years a work scheduled for seven. Dyce retaliated instantly with a volley of reasons for the delay - the Great Exhibition, his ill-health, the work in All Saints, the unsuitability of the climate for fresco, and finally the profusion of elaborate detail, chain-armour, trappings, jewellery, etc., unsuited to the medium. He was supported by J R Herbert who was being equally dilatory in the Moses Room, and they were both reproved by the Art-Journal for their feeble excuses - 'they have not improved their position by taking the pen in hand instead of the pencil'.[58] Dyce died in 1864 and lies buried in St Leonard's churchyard, Streatham. A Gothic Revival memorial brass in the Church itself reading the Gospels, a palette and brushes in his hand and a canvas on an easel behind him against a background of Pugin wallpaper. A commission was set up to consider the original agreements with the artists and in answer to the Secretary's letter, Mrs Dyce replied with an appeal that her one desire was to clear her late husband's memory. The Commissioners then reported to the Queen that at last her Robing Room was free but incomplete, the result of an event beyond even their control.[59]

The Robing Room had first been used in 1852 when the Norman Porch, the Royal Staircase and the Royal Gallery, temporarily fitted up for spectators, had been ready for the State Opening of Parliament.[60] The needlework Royal Arms over the dais was made in 1852, the celebrated fireplace and grate by Minton and Crace and designed by Pugin was finished in 1860,[61] and Armstead's oak panels of the Legend of King Arthur, commissioned in 1866 by E M Barry, were finished and in position by 1870, a critic in The Portfolio finding in them 'a weird working of fancy hitherto the sole heritage of Blake'.[62]

The Commissioners next turned their attention to the Upper Waiting Hall.[63] The artists were to be appointed from among the winners of the Westminster Hall competitions and the subjects to be chosen from the English poets. 'I am glad to hear', wrote Ruskin to Joseph Severn, 'that the subjects of our frescoes are to be selected from poets instead of historians; but I don't like the selection of poets... Byron and Shelley I think inadmissable. I should substitute Wordsworth and Keats or Coleridge, and put Scott instead of Pope whom one doesn't want with Dryden. I think The Ancient Mariner would afford the highest and most imaginative method of touching on England's sea character. From Wordsworth you get the pastoral and patriarchal character; from Scott her chivalresque.... However anything is better than history, the most insipid of subjects'.[64]

One of the objects of the frescoes in the Upper Waiting Hall, or the Poets' Hall as it was invariably called, was to test the artists' skill in this most exacting medium.

However the room was dark, the artists had to work much of the time by gaslight, the walls were damp and ill-ventilated, and the plaster on which the frescoes were to be painted contained too much marine lime. They began to disintegrate almost immediately and even the Commissioners, reporting the completion of the room to the Queen in 1854, felt unable to express their faith in fresco with their usual optimism. Five years later most of them had gone beyond recall, spoilt by damp said the artists, ruined by the artists' inexperience said the First Commissioner of Works. Two committees were appointed to investigate the causes of the decay, one in 1862 being unable to come to any conclusion,[65] the other in 1871, of artists assisted by a chemist, deciding that it would be unfair to condemn fresco because of one or two failures and recommending that it ought not to be abandoned.[66] But it was too late and shortly afterwards the paintings were covered with Pugin wallpaper. Perhaps it was as well. 'The best rise but moderately above the commonplace', said a contemporary reviewer, and today only their titles can be seen, strange ghosts from Chaucer, Spenser, Milton and the rest, carved in the stone sills of the panels.

With the House of Lords finished, the Robing Room apparently well in hand and the Poets' Hall still intact, the Commissioners, filled with confidence and hope, charged Cope and Ward with the task of painting the two corridors leading into the Lobbies from the Central Hall.[67] The subjects had been chosen by a sub-committee of the Royal Commission with Prince Albert as chairman and Mahon, Hallam and Macaulay among the members, and were to deal with the great contitutional struggle between Crown and Parliament ending with the Glorious Revolution of 1688.[68] The first paintings were in oil but when two of Ward's were placed experimentally in the Commons Corridor it was found that they were too glossy for the narrow and badly-lit spaces and the medium was therefore changed first to fresco then to waterglass. By this time some of the difficulties of fresco painting had been appreciated and both artists were given studios near the Clock Tower. The pictures were painted on plaster spread on slate panels which were later fixed in position with ventilation spaces between the slate and the walls. Perhaps because of this and because of the glass fitted in 1870-75, though some of the colours have nearly disappeared the Corridor paintings have preserved their freshness better than any others, Cope's rather more than Ward's, which had to be restored in 1868.

These paintings in the two Corridors are probably the best-known of all the works in the Houses of Parliament, partly because they deal with that most romantic period - the Civil Wars and the reigns of Charles I and Charles II - and partly because they have been used extensively for engravings and as illustrations to the school history books.

They recount familiar stories in an easy racy language and passers-by never tire of pointing out favourite episodes and small historical absurdities. Most people found Cope's work rather tame - a little more warmth and sin would have been helpful, said the critic of The Athenaeum - preferring Ward's slightly more robust vigour. The colouring of Ward's painting seems to have been more vivid than Cope's, but both men's work gradually faded until by the turn of the century they had all arrived at their present condition of melancholy subfusc.

The next room to be attempted was the Moses Room, then known as the Peers' Robing Room and now at the disposal of the Chairman of Committees. The original scheme for this room was for nine frescoes illustrating the idea of Justice on Earth and its development into Law and Judgement.[69] The subjects, announced by a committee under the chairmanship of Prince Albert,[70] were to have been Moses and the Law, the Fall of Man, Man's Condemnation of Labour, the Judgement of Solomon, the Visit of the Queen of Sheba, the Building of the Temple, the Judgement of Daniel, Daniel in the Lions' Den, and Daniel's Vision. Payment was to be made by the square foot but this was later modified to £9,000 for the nine paintings, the time allotted to be not more than ten years from the date of the room being ready. The estimates varied. MOSES, the largest, was for £2,000, DANIEL £1,800, SOLOMON £1,800, and the six smaller ones £566.13.4 each (£3,400). Herbert began submitting his designs in 1854 but the room was not ready and Eastlake had to complain to Barry that without a roof the plaster had no chance of drying. Barry replied that the plaster was in perfect condition and there was no heed for alarm.[71] The room was finished at last in 1858 and Herbert began work immediately. In 1863 the Fine Arts Commision was dissolved, the responsibility for all work in the Palace of Westminster was taken over by the Office of Works, and in January 1864 Herbert wrote a long letter to the First Commissioner in which he attributed his slow rate of progress to the change from fresco to the waterglass method urged on him by the Prince Consort in 1860 and to waterglass itself having proved a failure. However MOSES was finished and received with the greatest enthusiasm. A Member of Parliament, Mr Gregory, brought to the attention of the House, with some justification, the fact that Herbert was being paid at the rate of £500 a year whereas Frith had got £8,700 for the reproduction rights on 'The Railway Station', and Holman Hunt £5,500 for his 'Christ in the Temple'.[72] A torrent of eulogies followed in the newspapers and journals, on this occasion only the critic of The Athenaeum keeping his head. 'This design', he wrote, 'is not the work of a poet; we are not present at the coming down of Moses; no one is awed or humbled before the picture...'

As a result of Herbert's letter, a Commission was appointed to consider the original agreements made by the Fine Arts Commissioners with the artists.[73] This Commission reported

that after fifteen years only three designs and one complete painting (MOSES) had been executed out of the nine commissioned, although the artist had been paid £3,800. They felt justified however in recommending a further vote of £3,000 but also that the 1850 contract should be cancelled and new contracts agreed for each of the remaining works separately. Herbert's statement that 'all questions of pecuniary remuneration are painful to artists' was followed by his suggestion that he should complete the rest of the paintings in oils in his own studio - an idea that was warmly supported by Eastlake who fully realised the difficulties of painting in an unfinished building.[74]

In 1865 Lord Redesdale drew the attention of the First Commissioner to the claims of the Peers to the enjoyment of their Robing Room 'from which they have been so long excluded',[75] and early in 1866 the old agreement was cancelled and replaced by a contract for Herbert to complete the DANIEL in three and a half years for £4000, the picture to be handed over to the First Commissioner in 1869. It was not in fact delivered at Westminster until 1880 and then only after a great deal of pressure.

It is difficult today to recapture the enthusiasm that Herbert's work in the Moses Room aroused. The colour seems to have been especially vivid - 'simply a prodigy of colour', said The Times, - and the Biblical details, so dear to a generation nurtured on an undiluted Old Testament diet, were a source of the deepest admiration,[76] despite their being wholly imaginary Herbert, though affecting a foreign accent in his daily speech, had never actually been further afield than Venice and Rome, and his information about the Holy Land was drawn from books, photographs and travellers' tales. But praise was lavished from all sides. The Queen visited his studio and so did Prince Albert and Mr Gladstone. The paintings were engraved and distributed far and wide. He became the subject of a debate in the House of Commons (surely an unusual honour for an artist) where Major Cumming-Bruce announced that a more magnificent work of art existed nowhere else in the world, and even Sir George Bowyer, who had persistently attacked the Palace decorations since his arrival in the Commons in 1852, agreed that MOSES 'was a really great and truly sublime work'.[77] In spite of his dislike of 'questions of pecuniary remuneration' Herbert seems to have indulged in a certain amount of lobbying for when Mr G Cavendish-Bentinck announced that he had the artist's authority for saying that unless he was properly paid (something like £5000) he would never again put his brush upon the walls of the Houses of Parliament, he was answered with cries of 'No, no', and crushed under a majestic rejoinder from Mr Gladstone: 'The Hon. Gentleman must be labouring under some mistake'. MOSES was insured at Lloyds for £5000 - 'not half the price it would fetch tomorrow if taken to Christie's for sale'.[78]

The usual fate of the Westminster mural paintings overtook both of Herbert's with agonising speed and by 1885, nearly blind and on the verge of ruin but bitterly ashamed of the wrecks that were to immortalise his name as an artist in the Palace of Westminster, Herbert was informed that the Lords had no further wish for his services in their Robing Room. The First Commissioner told the Treasury of the existence in the artist's studio of an oil replica of MOSES but only recommended its purchase on grounds of sympathy and consideration for a distinguished and unfortunate man of genious.[79] A further attempt at rescue was made in both Houses of Parliament in 1889, led by Lord Carnarvon, but by that time both the artist and his works were on the threshold of oblivion and a few months later Herbert was dead.

The last apartment to engage the attention of the Commissioners was the Royal Gallery, at first called the Victoria Gallery.[80] Barry had originally envisaged a roomful of paintings of royal pageantry with a statue of Queen Victoria at either end and statues of her ancestors along the sides. In 1847 a Select Committee nominated eighteen subjects relating to 'the military history and glory of the country, ranging from Boadicea inciting her army to Wellington at Waterloo and including such recondite historical events as 'Brian Boroimhe overcoming the Danes at Clontarff Bridge' and 'Bruce, during a retreat before the English, protecting a Woman borne on a Litter and checking the Pursuers!'[81]

Such an opportunity for patriotic painting on the grand scale inevitably caused a certain amount of jockeying for position among the band of frescanti favoured by the Commissioners, but finally in 1858 Daniel Maclise secured the job and began at once on the immense cartoon for WELLINGTON - twelve by forty-seven feet. It was painted in sections in his studio and exhibited in the Royal Gallery the folowing year, becoming one of the sights of London. But to Maclise the difficulty of transferring the paper cartoon into a fresco painting on the wall became a nightmare of such intensity that at one point he was on the brink of resigning the commission. Only the intervention of the Prince Consort himself, summoned to the rescue from Osborne by Eastlake, induced him to change his mind. He was packed off to Germany with £80 for expenses (the Prince tried to raise it to £100) to study the latest technique - stereochromy, or the waterglass method of painting, by which instead of a small area of plaster being prepared in the time-honoured manner of buon fresco, the entire surface of the wall could be plastered, painted with watercolour and fixed with a fine spray of waterglass.[82]

Having experimented with waterglass in Berlin and Munich Maclise returned to England, deluded into a sense of euphoria which sustained him for the next six years of toil in the damp gloom of the Royal Gallery. He wrote a long report on the merits of stereochromy converting Cope, Ward and Herbert (but not Dyce) to the seductive new medium,[83] and in just less than two years of unremitting industry the WELLINGTON was complete. By 1866 the NELSON was finished too and both paintings were exhibited to a marvelling public; but after more than twenty years of labour in the House of Lords and the Royal Gallery, Maclise had lost heart. The boon companion of Charles Dickens, the gay Irish spirit so popular among his fellow artists, sank into a condition of hopeless despondency. Peel, the Prince Consort and Eastlake were all dead. The Royal Commission had submitted its thirteenth and final Report to the Queen and its responsibilities had been transferred to the Office of Works. The failings of the waterglass method were all too evident in the fading colours, and even before his own death in 1870, The Art-Journal was insisting on 'the removal of these unfortunate frescoes which year by year blacken on the walls'. 'Nobody cares for my pictures', he said in a letter to William Bell Scott, and shortly afterwards a bout of pneumonia carried him off to his grave in Kensal Green.[84]

The melancholy fate of the Victorian wall-paintings at Westminster, involving as it did very real unhappiness and humiliation to the artists employed there, makes one wonder why the decision should have been taken in the first place to use such a doubtful and alien medium as fresco painting. Admittedly the study of medieval wall-painting in England was in its infancy. St Stephen's and the Painted Chamber were of course well-known to the Commissioners and Eastlake mentioned paintings lately discovered under whitewash at Preston, Dartford, Rochester and in the Chapter House at Westminster itself.[85] But there was no shortage of mural painting from the sixteenth century onwards - Hampton Court, Greenwich, Kensington Palace, Marlborough House, Chelsea Hospital and Chatsworth to name only a few - to show that wall-painting, both durable and decorative was perfectly possible in England. The medium was in most cases oil on canvas or wooden panels. The medieval wall-paintings were probably either in distemper or tempera on dry plaster. Fresco[86] itself had been tried within the last hundred years, but it was a medium unfamiliar to the English artists who, as the brothers Redgrave said, 'had long admired the fresco works of the great Italian painters, which were well-known to them; but they had not thought fresco suited to the qualities in which they excelled, or to the expression of their art'.[87]

The merits of fresco painting were discussed at some length by the 1841 Committee on the Promotion of the Fine Arts. They examined a number of expert witnesses on the subject, all of whom believed themselves to be assisting at the birth of a spirit of art which would extend far beyond the mere

decoration of the walls at Westminster,[88] but it is a curious fact that though the Committee itself decided warmley in favour of fresco painting - 'England possesses artists equal to the occasion, whose genius only wants that exercise, aid and encouragement[89] which this great opportunity may be made to afford' - the witnesses were by no means unanimous. Barry himself, the first witness to be called, was non-committal and diffident though at one point he described the Aglio frescoes at Moorfields as almost perished. Sir Martin Archer Shee, the P.R.A, and Henry Fradelle both strongly recommended oil on canvas as opposed to fresco which, they said, would undoubtedly suffer in this climate. Dyce on the other hand preferred fresco and so did Eastlake who produced a paper on the subject for the Committee's benefit. The three learned dilettante examined - George Vivian, W J Bankes and H Bellenden Der - all strongly supported fresco. All the witnesses cited, with varying degrees of authority, the German school of fresco painters.

However the mystique of the word fresco with its association, for the Romantic mind of the 1840s, with the Italian Renaissance, proved more alluring than the practical advice of the professional artists. The Committee was certainly influenced by Eastlake whose voice as both artist and connoisseur carried considerable weight, which he reinforced with a reference in his paper to the arts in England under Henry III - 'our Painting of the same period might fairly compare with that of Siena and Florence'. Furthermore the presence in England of Peter von Cornelius, the leader of the German school which was exercising a wide prestige in this country, perhaps more amongst the dilettante than the artists, was a contributory factor, strengthened by Peel's appointment in the following year of Prince Albert as Chairman of the Royal Commission.

As the decision to employ fresco crystalised with the rising confidence of the Commissioners, public excitement mounted. 'The interest was intense', said Holman Hunt many years later.[90] 'Everyone talked about fresco; what was right fresco and what was false fresco, and everything of that kind. It remains in my mind as an astonishing thing'. The Queen and Prince Albert gave practical expression to this interest by commissioning eight eminent Royal Academicians to fresco a small garden pavilion at Buckingham Palace.[91] But, apart from the witnesses called in by the 1841 Committee, there was no lack of warning voices. Ten years after the fire of 1834, a writer in the Quarterly Review cast serious, and all too prophetic doubt, on the Government plans. 'Are we not offering up a still more splendid holocaust in the shape of that cubic pile of profuse workmanship, that mine of future restorations .....?'[92] And Ruskin pontificating from Venice on the prospects of art in England, wrote to his father enclosing a letter to Joseph Severn, one of the cartoon prize-winners. 'I don't want to damp him, but it is monstrously absurd in him to speak of

inoculating England with the love of fresco as if that were all she wanted, and men could be sublime on a wall who were idiots on canvas. Fresco does indeed afford glorious room for a man who wants it: It is a splendid sea for a strong swimmer, but you might as well throw a covey of chickens into the Atlantic as our R.A.s in to fresco....'[93]

Nevertheless the Commissioners did decide on fresco and as Dyce, Maclise, Cope and the rest, learned the technique and laboriously transferred the results of their lessons on to the walls of the Palace of Westminster, they were subjected to the mortification of seeing their work disappear almost as soon as it had beeen painted. 'On looking back through those years', said Cope in his Reminisciences, 'I feel how much of life has been wasted in, as it were, writing in the sand. Time's effacing fingers began to obliterate at one end, while we were painfully working at the other'.[94]

Various reasons were put forward to explain the decay which attacked the frescoes with such relentless speed. The northern climate, the gas burners, the atmosphere of London with its soot and damp, badly prepared wall surfaces, water from the Westminster wells containing too much lime, the marine origin of lime used in the plaster, the use of yellow ochre and terra verte mixed with lime white as disintegrating elements, the practice of laying successive coats of colour over the same area, all were blamed with many others. Several committees were charged with the task of finding out the causes of the decay but none of them pointed honestly to the only possible conclusion which was summarised by W B Scott in his Autobiographical Notes. 'Fresco', he said is 'a method more difficult to the English artist than any other, totally unknown to him practically, and alien to his habits of oil-painting in which he distinguishes himself ..... Wall painting in this climate has been a curse to all who have tried it'.[95]

* * * * * *

To turn from wall-painting to sculpture, the 1841 Select Committee had been warmly in favour of decorating the new Palace of Westminster copiously with sculpture, though it had devoted less time to the discussion of sculpture, than to fresco and the applied arts.[96] Barry however recommended sculpture, especially in free-stone (Caen, Malta, Roche Abbey and Painswick) in preference to marble, and mentioned, rather reluctantly in answer to a question from Richard Monkton Milnes, Pugin's decorations at Alton Towers. He favoured the style of sculpture in monumental shrines of the fifteenth and sixteenth centuries, 'that is a style of sculpture which comes very near in some instances to the antique'. W J Bankes also spoke up for sculpture of

the early Renaissance in Italy, 'pretty exactly contemporary with the period of that Gothic architecture in this country which we are attempting to revive', and instanced Triqueti's work on the fittings of the House of Lords in Paris, the terra-cotta medallions at Hampton Court and Torregiano's figures in the Henry VII chapel at Westminster - 'as free in posture and fleshy in execution as any work of art need be ..... I would rather avoid the representation of men and animals altogether, than distort them purposely to make them seem the work of a rude age'.[97] Neither Barry nor Bankes were enthusiastic in support of Pugin's attempts to revive the colouring of statues, though Barry was very much in favour of colour and gilding applied to the architectural decoration and recommended that the ceilings should be painted and gilded and the screens, pillars, corbels, niches, etc., should be painted to harmonise with the frescoes and diapered decorations.[98]

The sculpture and wood-carving throughout the building may be divided into two groups, the first being architectural, or in the language of the day 'architectonic' and was included within the duties of the architect himself, the second consisting of free standing or 'insulated' statuary, considered to be Fine Art and therefore within the sphere of the Royal Commission. Confusion certainly existed with this distinction, the Commissioners themselves expecting to select the artists for wood-carving, stained-glass, arabesque and heraldic decoration and metal-work in addition to fresco painting and sculpture, whereas Barry quietly appropriated most of this to himself. The Commissioners in fact felt compelled in 1846 to transmit a Resolution to the Treasury absolving themselves from any responsibility 'for the taste or for the expenditure of the decorations already adopted, as for instance, the decorations of the House of Lords now nearly completed'.[99] Barry, assuming probably correctly that the wider he could extend his responsibilities the quicker the building would be finished, had handed over the stonework to John Thomas and the whole of the remainder to Pugin. These two between them, under Barry's guidance, became responsible for the entire decoration of the Palace of Westminster both inside and out. Pugin's designs, of which many portfolios of drawings in his unmistakeable hand survive but unfortunately not in the collection, colour the whole building and give it its medieval character from the throne in the Queen's Robing Room down to the hinges on the doors and even to the inkstands and umbrella racks.[100] John Thomas's work, confined only to the stonework, is none the less ubiquitous. His output was as prodigious as Pugin's.[101] A workshop was established known as the Government Works at Thames Bank and here Thomas and his team of stone-carvers, among them A H Ritchie, J B Philip, Alexander Munro and the foreman carver Mr Colley, working from Pugin's designs and from medieval details culled from cathedrals up and down the country,[102] turned out a stream of statues, bosses, corbels, heraldic emblems and architectural details in general.

There are something like ninety-five Thames Bank statues on the outside of the building and sixty inside (see IV Sculpture, Appendices II and III). A collection of Thomas's original plaster models of Kings and Queens were transferred to the Crystal Palace, Sydenham, where they were arranged in serried ranks in an exhibition room, but were burnt in the Crystal Palace fire of 1936. A drawing in the Illustrated London News shows Thomas's masons standing on a scaffolded platform working at the roof of the Central Hall - 'the models for the bosses are by Mr Thomas and do him infinite justice.... high praise to Mr Grissell, the eminent builder, under whose orders the masonry was executed'.[103] Thomas's statues fit neatly into their niches, especially those in the Central Hall and St Stephen's Hall, and apart from an inescapable nineteenth century air in physiognomy, they are a worthy accompaniment to Pugin's Gothic ornament. His more ambitious statues, the patron saints, the Queen with her uncles and aunts, and the pairs of eleven kings with their companions on the Terrace, are not often noticed, partly because they are relatively high up on the wall and partly because, like most good figure sculpture, they are absorbed into their architectural surroundings. WILLIAM II and EDWARD I, holding models of Westminster Hall and a Parliament House respectively, are good examples at the south end of the river front.

The second group of sculpture consists of statues in the House of Lords, Stephen's Hall and the Royal Gallery, and the relief panels in the Prince's Chamber and the Queen's Robing Room. These were all considered to be 'Fine Art' and therefore outside the terms of reference of the architect, though in his Report on internal decorations Barry had specified exactly what sculpture should go in the building and what the subjects should be. 'In order to promote the art of sculpture and its effective union with painting and architecture, I would propose that in the halls, galleries and corridors, statues might be employed for the purpose of dividing the paintings on the walls'.[104] He visualised a double avenue of twenty-six statues the whole length of Westminster Hall,[105] twelve statues in St Stephen's Hall, a circle of 'sedate statues of some of the great law-givers of antiquity' in the Central Hall surrounding, in the middle of the marble pavement, a statue of Queen Victoria herself 'upon a pedestal of British marble, highly polished and relieved in parts by gold and colour'. A vista of royal statues was to extend from the House of Lords through the Royal Gallery and down the stairs to the Norman Porch.

Barry followed up this Report with another on men of science, letters and art. The total number of monuments of all kinds ('....all allegory and its absurdities should be carefully avoided') amounted to 670, of which at least 200 could be removed from Westminster Abbey and, except for two, the entire collection from St Paul's Cathedral.[106]

Barry's two Reports were succeeded by a second competitive exhibition in Westminster Hall (1 July to 31 August 1844) of sculpture, fresco and cartoons. No premiums were awarded for sculpture but the judges recommended the work of W Calder Marshall, John Bell and J H Foley, who were commissioned in the following year to produce statues of Hampden, Falkland and Clarendon.[107] Hallom, Mahon and Gally Knight then submitted their observations on the choice of subjects for painting and statuary, Eastlake put in another long report on style with special reference to the use or misuse of costume in ancient art, and a special committee[108] prepared two lists of a hundred and twenty-one distinguished people - List (A) unanimous, list (B) decided by majority - and a further list of eighteen Magna Carta barons and prelates for the House of Lords. Hallam then contributed a note on the barons named and John Bell, the sculptor, a technical description of a truck for moving statues.[109] Both Barry and Gally Knight had suggested statues of Sovereigns for the niches in the House of Lords but according to the sub-committee on statues it was Prince Albert himself who had thought of the idea of the Magna Carta barons. After the historians had enjoyed themselves re-reading Matthew Paris, drawing up a list of signatories and debating whether the Bishop of London or the Archbishop of Canterbury should be included, the subjects were decided and nine sculptors commissioned to make two models each.[110] The Secretary informed the sculptors - J Thomas, J E Thomas, P MacDowell, W F Woodington, H Timbrell, J S Westmacott, J Thornycroft, F Thrupp and A H Ritchie - that, because of the narrow Gothic niches the figures should be 'severe and monumental and free from all violence of action', and in July 1848 a small but very select sub-committee inspected the models and reported that the sculptors had readily paid attention to these conditions.[111] John Thomas did jib slightly because, when a member of the Royal Commission, Sir Benjamin Hall, visited his studio and commented on the statues' narrow shoulders, Thomas, who had already had some experience of fitting statues into niches, answered 'that Mr Barry will not allow us room for them'.[112] Messrs Elkington of Birmingham were then instructed to cast the statues in zinc coated with copper and bronze them - a process lately invented in Germany. They were then gilded by Frederick Draycott at ten guineas each.[113]

The first two barons, SALISBURY and LANGTON, were finished and placed temporarily in the Royal Gallery for the State Opening in 1852,[114] Eastlake nervously pointing out to Barry how insecure they were and that, though possibly they would need an earthquake to bring them down, they certainly ought to be properly fixed.[115] Eleven statues were cast and in place in the House of Lords by 1854 and the remaining seven in 1858.[116]

The provision of statues in St Stephen's Hall followed a similar course to the House of Lords barons, Barry first suggesting that they should represent twelve statesmen, though Gally Knight tried hard to substitute legislators, beginning with Alfred and Edward I.[117] It is interesting to note that in the sub-committee's two lists of eminent statemen, Lord Burleigh headed list (A) but did not in the end make the grade of St. Stephen's, and both Falkland and Walpole who did achieve the goal, were only included in list (B).[118]

At the sculpture exhibition in Westminster Hall in 1844, the Commissioners reported that W C Marshall, John Bell and F H Foley had especially distinguished themselves,[119] and in the following year commissioned them to prepare models for the statues of Clarendon, Falkland and Hampden, at £1200 each, later reduced to £1000. These were finished and in position by 1852 and the remainder were gradually launched by twos and threes until the whole series was complete in 1858. The sculptors were paid £500 on their models being approved and £500 on completion. Prince Albert himself took particular pains with the models, insisting on the artists bringing them to Buckingham Palace and making frequent suggestions for improvement and for accuracy of detail: WALPOLE's Garter regalia was wrong, BURKE was too animated, SOMER's wig was too large, and in Carew's finished statue of GRATTAN an unsightly crack in the arm could, said the Prince coldly, have been avoided by the sculptor's rejection of the block of marble in the first place.[120]

The Commissioners expressed themselves pleased to observe that the statues had become objects of great interest and attraction to the public, but contemporary criticism was only moderately friendly. WALPOLE, for instance, was ' a clever statue of a stomach', CLARENDON was heavy and soft, FOX stood 'surely and defiant with his strong arm upraised as if he could smash poor thin legged meagre GRATTAN or spindley SELDEN as a sailor would smash a biscuit', and the Athenaeum sympathised with the sculptor's task of making a statue of PITT. 'It is a difficult thing to make a hero of a lean scarecrow of a man with a dry knotty forehead and a woodcock nose, - but Mr MacDowell has at least made him dignified and manly'.[121] In general, though individually they may have been interesting, they were considered to fit uneasily into their Gothic Revival surroundings - a judgement still valid today, though a modern architectural historian's verdict of 'a dreary population of statues, looking like petrified lobbyists' is certainly rather harsh[122]

The last major enterprise of sculpture to be undertaken by the Commissioners was a series of royal statues extending from the Norman Porch to the Prince's Chamber and consisting of four Saxon and Norman Kings at the Royal Entrance, sixteen Kings up the stairs, five Tudor Sovereigns in the Robing Room with Mary and Elizabeth on either side of the

throne, twelve Stuart and Hanoverians in the Royal Gallery, and Queen Victoria herself in the Prince's Chamber.[123] This project was shelved between 1845 and 1860, probably from a suspicion that so great an expenditure of public money on a series of purely monarchical statues would cause an outcry at a time when consitutional reform was in the air and when, throughout most of Europe, the principle of monarchy itself was rocking on its foundations. Certainly, when the Commons in committee were asked to vote £1600 for two statues in a debate on Supply in August 1860, the sum was disallowed. They were not really being asked to vote for two statues only, said a Member, but for parliamentary corroboration of the whole series from the Heptarchy onwards.[124] The Times, in a slashing editorial the following week, supported the Commons vote and deplored the whole idea of royal personages, 'as like each other as eggs to eggs stuck all over the building'.[125]

This setback was particularly irritating to the Commission who had already conditionally invited Theed and Thornycroft to do two royal statues each. Thornycroft on the strength of it had taken a new studio in Wilton Place, Knightsbridge. However as Eastlake said to the Prince Consort, 'the only rational course appears to be to complete one part of the scheme at a time.

The completion of the twelve statues proposed for the Royal Gallery need not alarm the House of Commons, and even that portion would be spread over some years'.[126] As it happened when the first two statues were made (Thornycroft's JAMES I and CHARLES I) they were found to be too big for the niches in the Royal Gallery and had to be temporarily housed in Westminster Hall, whilst Barry's son, E M Barry, was instructed to produce drawings for alternative niches. This caused a great deal of bad feeling, not only amongst the architectural profession which had never ceased smarting at the treatment Barry himself had received at the hands of the Government. 'These really well-designed niches and their canopies', said Maclise, 'on which the late Sir Charles Barry, as I know bestowed great care....will be destroyed for the purpose of presenting in a colossal form the figures of our recent Kings, projecting them in the manner so much objected to in St Stephen's Hall'.[127] However in 1863, in their thirteenth and final Report, the Commissioners announced that of the twelve statues, from JAMES I to WILLIAM IV, six had already been commissioned and the completion of the remaining six could be regarded as indispensable.[128] Seven in fact were finished (JAMES I, CHARLES I, CHARLES II, WILLIAM III, MARY II, GEORGE IV and WILLIAM IV), placed in Westminster Hall where everyone found them incongruous, and finally, in 1915 moved to the entrance hall of the Old Bailey where they have remained ever since.[129]

Meanwhile E M Barry had himself commissioned J B Philip,[130] one of John Thomas's assistants at the Thames Bank workshop, to make eight statues in Caen stone, 'to be carefully studied and executed in my best manner', then gilded and the niches painted and decorated, for £1480.[131] They were finished in 1869 and though the Art-Journal compared them rather unfairly to 'gilded gingerbread toys', most people thought that, regarded as architectural embellishment rather than sculpture proper, they fitted very well into the splendours of the Royal Gallery.

As The Times said, there was nothing the Victorian House of Commons liked better than a discussion on art. 'When an elderly gentleman with a hatful of papers starts from his seat at one o'clock in the morning to make a violent attack on Paul Veronese or to denounce medieval architecture..... we look on as at a piece of comedy![132] It would not be fair to quote Members' opinions too lavishly but certainly if it had not been for their good sense the Palace of Westminster might have become even more of a necropolis than the Capitol in Washington. Of the series of monarchs from Canute onwards, the eight by Philip blend well enough into the surroundings of the Royal Gallery, and Gibson's VICTORIA (see IV Sculpture No 93), though possibly out of scale in the confined space of the Prince's Chamber, is the work of a master sculptor and probably more in scale to the building as a whole than a statue of the Queen in the middle of the Central Hall and two statues of her at the ends of the Royal Gallery, as was originally planned, would have been.

Gibson's statue and Theed's relief panels in the Prince's Chamber (see IV Sculpture Appendix VII) brought to an end the Commissioners' labours. The responsibility was handed over to the Office of Works and Public Buildings which, under various modifications of its name, has maintained the Palace of Westminster ever since.[133] Most of the later statuary - the statesmen in the Central Hall and the Commons Lobby, and busts and statues throughout the building - were either presented privately or commissioned by select committees and paid for by parliamentary vote. The marble statue of Sir Charles Barry himself was erected by public subscription at the instigation of the Institute of British Architects. Barry sits at the foot of the Committee Stairs brooding over a drawing board and the iniquities of state patronage. It is the work of J H Foley and closely resembles Foley's bronze statue of the Prince Consort on the Albert Memorial, the only apparent difference being that the Prince broods over a Catalogue of the Great Exhibition.[134]

One other statue should be mentioned - CROMWELL. A statue of Cromwell was debated at frequent intervals in the House of Commons throughout the Victorian era. Prince Albert and the Commissioners were far from unanimous whether a statue of him should be included or not. Barry certainly envisaged one and John Thomas certainly made a model for one. It could be seen at the Crystal Palace, standing pot-bellied

and jack-booted beside King Charles I and Queen Henrietta Maria, until it perished in the fire of 1936. The sub-committee on statues put him only in their (B) list. In fact it was not until 1898 that an effigy of Cromwell entered the Palace of Westminster, an eigtheenth century marble bust curiously attributed to Bernini. Bernini, as it happens, was expressly forbidden by the Pope to execute any busts of Englishmen other than the King. This bust, in armour with the Dunbar medal and standing on a nineteenth century pedestal heavily decorated with the arms of the Protectorate and with Cromwell's personal motto, pax quaeritur bello, crept into position almost unnoticed, strikingly in contrast to the hubbub raised by Thornycroft's statue outside.[135]

Indeed Thorneycroft's statue[136] created trouble from the beginning indirectly causing Lord Rosebery's fall from power in 1895 and ending by causing the Lord Chancellor publicly to rebuke a fellow peer in the House of Lords. It was commissioned in 1895 but almost immediately, even before the sculptor had begun work, met with violent opposition, not only from the Irish Members, on the grounds that it was ill-advised to vote public money for a statue of so controversial a figure. L P Hayden (Member for Roscommon) quoted Cardiner's hair-raising account of the massacre at Drogheda. Redmond said that to this day the worst insult a Wexford Man could hurl at another was 'the curse of Cromwell on you'. The Chancellor of the Exchequer, Vernon Harcourt, was fiercely criticised by Arthur Balfour and others for daring to equate Cromwell with the Sovereigns of England. Justin McCarthy compared the idea to that of the Netherlands raising a monument to the Duke of Alva. And of course Mr Gladstone, aged eighty-six but indefatigably learning Danish on a yacht at the opening of the Kiel Canal, was opposed to a statue at Westminster of 'the ruthless soldier of Drogheda'. For the other side, Morley said that though Cromwell's Irish record was disastrous and a blot on his illustrious name, that did not alter the fact that he was one of the greatest rulers we have ever had. Austen Chamberlain voted for the statue because, he said, Cromwell had dissolved a House of Commons that had long outstayed its welcome, that had ceased to represent the feelings of the country, and was at the very moment of its demise considering, by no very creditable means, how it might best prolong its own wretched existence. The vote was passed by a small majority but the following morning, in order to avoid unseemly squabbles, the Government withdrew the money and the First Commissioner received an anonymous letter offering the whole sum necessary to complete the statue provided a suitable site be chosen. It was an open secret that the anonymous donor was none other than Lord Rosebery, the Prime Minister himself. The statue received no unveiling cermony. At 7.30 on the morning of 14 November 1899, the tercentenary of Cromwell's birth, the canvas coverings were removed by the masons in the presence of five spectators including a policeman on point duty, revealing

the Lord Protector, ten feet high, dressed in leather jerkin and thigh boots, a Bible and sword in either hand, a microscopic lion crouched at his feet. The general effect today strikes an oddly contemporary note though his features express perhaps a shade less of that stern intensity the reader of Carlyle's biography might expect.

* * * * * *

With the knotty problem of Cromwell at last solved, the work of decorating the new Palace of Westminster was virtually completed, though far short of the grand scheme of decoration visualised by Barry in the 1840s. In 1906-07 a committee interviewed Poynter, Holman-Hunt, E A Abbey, Alma-Tadema, Sargent, Lethaby, Cockerell, Norman Shaw, Gilbert Scott and others, and decided that some of Barry's ideas were too lavish and that a certain amount of plain wall space was desirable. However they did advise that the East Corridor and St Stephen's Hall should be finished.[137] The East Corridor was accordingly entrusted to the generosity of six peers who presented the six paintings of Tudor subjects by Shaw, Board, Salisbury, Payne, Eden and Cowper.[138] These were finished in 1910 and reproduced in The Illustrated London News under the heading: 'Coals of Fire. Gift from Lords to Commons'.[139] St Stephen's Hall was less efficiently accomplished.[140] An annual grant of £4000 had been recommended in 1907 but year after year this was struck out of the estimates. For some time oil paintings hung in St Stephen's. The Royal Academy at one moment took the initiative and presented a painting by its Keeper. Andrew Gow; an MP, Sir Alfred Bird, commissioned Lucas to paint 'The Five Members'; and his son, Sir Robert Bird, presented in memory of his father Frank Salisbury's 'Burial of the Unknown Warrior'. Finally Speaker Whitley took action and the present famous series, 'The Building of Britain', was commissioned, presented once again by a group of munificent peers, and unveiled in 1927 by the Prime Minister, Stanley Baldwin.

The decoration of the Palace of Westminster was rounded off in the Members' dining room by a series of carved wood panels of fish and game by T H Kendal of Warwick (1874-6), and in the smaller rooms and offices by a collection of engravings of portraits and topographical views, both connected with the history and development of Parliament. This collection was begun by Sir William Fraser, MP 1859-80, continued after an appeal by Lewis Harcourt, First Commissioner 1905-10, and is still being formed under the auspices of an Advisory Committee on Works of Art.[141] Particularly generous donors have been Sir George Agnew, the Right Hon J E Ellis, Sir William Fraser, the Marquess of Lincolnshire, Sir Herbert Raphael, Mr Sidney Robinson, Sir Harry Samuel and Speaker Whitley.

Just before the outbreak of War in 1939 most of the moveable contents of the Palace of Westminster had been taken to places of safety in the country, mainly to the stables of Lord Rothschild's house at Mentmore in Buckinghamshire. Even the fourteenth century statues of Kings at the end of Westminster Hall were taken down from their niches and stored for the duration. In May 1941 the Palace was once again seriously damaged, this time by enemy action. A series of air-raids set fire to the precious roof of Westminster Hall and totally destroyed Barry's House of Commons. The scars can still be seen on the Churchill Arch in the Members' Lobby and a group of paintings show the extent of the ruins.[142] A committee was appointed in December 1943 to consider rebuilding and recommended that 'the sense of intimacy and almost conversational form of debate encouraged by the dimensions of the old Chamber should be maintained'.[143] The new House of Commons was designed by Sir Giles Gilbert Scott using Barry's plan with simplified detail but without raising the roof to Barry's original height. The foundation stone was laid by the Speaker on 26 May 1948 and the Commons met in their new House on 26 October 1950.

R J B W

NOTES

p v 1 Alfred Barry Memoir of the life and works of late Sir Charles Barry, Architect. 1870. p 258.

p v 2 A broad, illustrated account of the works of art in the House of Lords is contained in Works of Art in the House of Lords edited by Maurice Bond. HMSO, 1980.

p vi 3 King's Works I pp 527-34.

p vi 4 An oil of the subject (III Views, No 63) shows pictures and furniture being handed out of a window of the Speaker's House to a soldier on a ladder. Only one, Lawrence's portrait of Lord Redesdale, was slightly singed.

p vi 5 The fire was only controlled by the combined efforts of the London Fire Office, the Police and three regiments of Guards, with the personal assistance of a great number of private citizens, amongst them the Prime Minister Lord Melbcurne himself (Privy Council Report on the Fire).

p vi 6 The Times (17 October 1834) 3c and a letter from A J K 17 October 1834 in Gentleman's Magazine (November 1834) pp 477-80.

p vii 7 R J B Walker 'The Palace of Westminster after the Fire of 1834' in Walpole Society Journal XLIV (1974) pp 96-122.

'At each angle of the tower was suspended a black flag. Opposite the tower - and this was the most striking and touching feature of the event - stood 500 of the workmen who had been engaged on the building... as the hearse passed reverently took off their hats. Those who saw the movement will not soon forget it' The Builder (26 May 1860) p 321.

p vii 8 Admirably analysed by the late T S R Boase in 'The Decoration of the New Palace of Westminster', Journal of the Warburg and Courtauld Institutes XVII (1954) pp 319-58.

p viii 9 Parliamentary Papers 1839 (245) xxi.

p viii 10 Edward Edwards The Fine Arts in England (1840) chapters I and II.

p viii 11 The Commissioners' Reports are listed on page .....

p viii 12 Parliamentary Papers 1841 (423) vi, Minutes of Evidence 11 June 1841.

p viii 13 Edwards op cit p 186.

p ix 14 Commissioners' First Report 1842.

p ix 15 Illustrated London News (8 July 1843) p 17.

p ix 16 The Times (1 July 1843) 7f.

p ix 17 Haydon's Memoirs are punctuated almost from beginning to end with references to the Palace of Westminster and its opportunities for 'history painting'. The last pages, recording his disappointment, are especially moving.

p ix 18 Second Report, Appendix I, 22 February 1843.

p x 19 Barry also produced a scheme for a new Palace of Whitehall extending from Charing Cross to Westminster (end paper in Rev Alfred Barry's Life). See also R J B Walker Old Westminster Bridge (1979) p 274.

p x 20 Barry Life pp 183-4.

p x 21 See V Artists page iii.

p x 22 Parliamentary Papers 1841 (423) vi.

p x 23 C S Parker Peel (1899) II p 510.

p x 24 R J B Walker 'Sir Robert Peel, Patron of the Arts' in Apollo (July 1950) pp 16-18.

P xi 25 The original Commissioners were: Albert, Lyndhurst, Sutherland, Lansdown, Lincoln, Aberdeen, Russell, Egerton, Palmerston, Melbourne, Colborne, Shaw-Lefevre, Peel, J R G Graham, Robert Inglis, Gally Knight, Benjamin Hawes, Henry Hallam, Samuel Rogers, George Vivian and T Wyse. Later appointments were Mahon, Macaulay, D'Eresby, Canning, Howard, Sir Benjamin Hall, J E Denison, Lord John Manners and W F Cowper.

p xi 26 R & S Redgrave A Century of British Painters (1866) II p 518.

p xi 27 John Steegman Consort of Taste (1950) and W Ames Prince Albert and Victorian Taste (1967

p xi 28 C H Cope Reminiscences of C W Cope RA (1891) p 258.

p xi 29 Lady Eastlake's Memoir in her edition (1870) of his Contributions to the Literature of the Fine Arts (second series 1848).

p xii 30 Twelfth Report 1861 p 10.

p xii 31 Catlogues in F K Hunt The Books of Art (1846). Accounts for expenditure and receipts were returned to the House of Commons in 1853 (PP 1854 (23) lxvii).

p xii 32 Barry's Progress Report 7 April 1848 (PRO Works 11/9(7)34).

p xii 33 See IV Sculpture, Appendix V and V Artists, Appendix I.

p xii 34 Annual Register (Chronicle) 1847 pp 47-50.

p xii 35 Jordan's carving machinery is described in The Builder (24 April 1847) p 189. It was operated by steam, run on rails and could reproduce six copies simultaneously. Several were in use in the Thames Bank workshops. See also M H Port Houses of Parliament pp 284-5 and notes on p 336.

p xiii 36 The Builder (17 April 1847) pp 177-9 and Port op cit chap XIII.

p xiii 37 Parl Debates 5 June 1845 pp 121-2 .

p xiii 38 The Builder (3 April 1847) p 153. Brougham had felt so cold in the old House that 'he had gone into the north wind to enjoy the benefits of a milder temperature' (Parl Debates 29 July 1835 p 3).

p xiii 39 Parl Debates 26 May 1846 p 1208.

p xiii 40 Punch XVI (1849) p 151.

p xiii 41 The Times (15 April 1847) 5b.

p xiii 42 Quoted from Queen Victoria's diary 14 April 1847, with the gracious permission of Her Majesty the Queen.

p xiii 43 Queen Victoria's diary 25 June 1847 and The Times (26 June 1847) 5f.

P xiv 44 The Commons met for the first time in their new House on 30 May 1850 and returned to the old House on 7 June (Commons Journals pp 377 and 408).

p xiv 45 Parl Debates 2 August 1850 p 739.

p xiv 46 Parliamentary Papers 1850 (650) xv.

p xiv 47 Barry's Progress Report 21 March 1851 (PRO Works 11/9(7)36).

p xiv 48 Parl Debates 14 April and 16 June 1851, pp 190-200, 811-3.

p xiv 49 Commons Journals p 391.

p xiv 50 Queen Victoria to Lord John Russell 4 February 1852.

p xiv 51 See V Artists, Appendix III.

p xiv 52 J Dafforne The Art-Journal (1863) p 293 - Redgrave British Painters II p 558.

p xv 53 See IV Sculpture Appendix III.

p xv 54 1 July 1848 in Report on Agreements (1864) pp 5-6.

p xv 55 Return of Fresco Paintings (1861) p 3.

p xv 56 H R Hitchcock Early Victorian Architecture (1954) p 592; the All Saints frescoes have faded beyond recall and have had to be covered by copies

p xv 57 Twelfth Report 1861 p 10 and Thirteenth Report 1863 p 8.

p xvi 58 Art-Journal (July 1863) p 147.

p xvi 59 Report on Agreements (1864) p 3.

p xvi 60 Barry's Progress Report 18 June 1852 (PRO Works 11/9(7)40).

P xvi 61 E M Barry's first Progress Report 27 August 1860 (PRO Works 11/9(7)67).

p xvi 62 See IV Sculpture, Appendix VIII.

p xvi 63 See V Artists, Appendix II.

p xvi 64 Ruskin's letter to Joseph Severn 21 September 1845 (Works IV p 395).

p xvii 65 Sir Coutts Lindsay, John Ruskin, H L S Le Strange and Thomas Gambier-Parry.

p xvii 66 Cope, Watts, Ward, Armitage, Herbert, F S Barff and Poynter.

p xvii 67 See V Artists, Appendices IV and V.

p xvii 68 Seventh Report 1847, Appendix pp 10-11.

p xviii 69 See V Artists, Appendix VI.

p xviii 70 Albert, Landsdowne, Russell, Morpeth, Mahon, Macaulay, Inglis, Hallam and Wyse.

p xviii 71 EOC pp 159-62.

p xviii 72 Parl Debates 12 May 1864 p 426.

p xviii 73 Taunton, Overstone, Eastlake, Layard and Holford.

p xix 74 Eastlake to First Commissioner 30 November 1864 (PRO Works 11/48).

p xix 75 Redesdale to First Commissioner 5 January 1865 (ibid).

p xix 76 Quarterly Review (July 1864) and The Times (20 March 1890).

p xix 77 Parl Debates 3 August 1860, 12 May 1864 and 27 July 1885.

p xix 78 Sir Morton Peto in Parl Debates 12 May 1864 p 430.

p xx 79 Letter to the Treasury 11 September 1885 (PRO Works 11/48).

p xx 80 See V Artists, Appendix VII.

p xx 81 Seventh Report 1848 p 13.

p xx 82 J von Fuchs 'On the Manufacture, Properties and Application of Waterglass' translated by Prince Albert for the Journal of the Society of Arts.

p xxi 83 Twelfth Report 1861 Appendix pp 14-23.

p xxi 84 W J O'Driscoll A Memoir of Daniel Maclise RA (1871).

p xxi 85 First Report 1842 p 19.

p xxi 86 Giuseppe Borgnis at West Wycombe Park and church (1755), Thomas Barker at Bath (1825) and Agostino Aglio at Manchester and in Moorfields Roman Catholic Chapel (1819), the latter not very successful said Barry. See also E Croft Murray Decorative Painting in England. (Vol II 1970).

p xxi 87 Redgrave A Century of British Painters (1866) II p 522.

p xxii 88 A P Oppe in G M Young Early Victorian England (1934) II p 110.

p xxii 89 Select Committee on the Promotion of the Fine Arts (1841) iv.

p xxii 90 Report on the Palace of Westminster (1909)p 10

p xxii 91 L Gruner The Decoration of the Garden Pavilion at Buckingham Palace (1846).

p xxii 92 Quarterly Review (October 1844) p 466.

p xxiii 93 Ruskin to his father 21 September 1845 (Works IV p 393).

p xxiii 94 Reminiscences of C W Cope RA (1891).

p xxiii 95 W B Scott Autobiographical Notes (1892) I pp 214-5.

p xxiii 96 Benedict Read 'Architectural Sculpture' in The Houses of Parliament ed M H Port (1976) pp 232-45.

p xxiv 97 Select Committee on the Promotion of the Fine Arts, Report 1941 iv.

p xxiv 98 Second Report 1843, Architect's Report on Decoration in Appendix I p 7.

p xxiv 99 Sixth Report 1846 p 10.

p xxiv 100 Kenneth Clark (Lord Clark) The Gothic Revival (1928), 1962 edition pp 108-49.

p xxiv 101 Thomas is not well-documented though his work is familiar enough in London. For accounts of his activity as both sculptor and architect see Illustrated London News (30 August 1862) pp 231-3 R Gunnis Dictionary of British Sculptors, and for interesting additional details in Charles Handley-Reed's article on the Prince Consort's model dairy at Windsor, Country Life (29 June 1961) pp 1524-6.

p xxiv	102	MS catalogue of details specially chosen from the workshop by John Thomas, PRO Works 11/28/16 ff 1-102.
p xxv	103	Illustrated London News (18 March 1848) p 190 there is a portrait of Thomas in ILN 30 August 1862.
p xxv	104	Second Report 1843 Appendix I.
p xxv	105	In addition to statues in Westminster Hall Barry recommended twenty-eight large paintings of warlike achievements in English history with trophies arranged above, the whole to be lit by enlarging the dormer windows in the roof.
p xxv	106	Third Report 1844 Appendix 5.
p xxvi	107	Ibid Appendix 3.
p xxvi	108	Mahon, Macaulay, Inglis, Hallam, Rogers, Wyse, and Benjamin Hawes Junior.
p xxvi	109	Fourth Report 1845 Appendices 3 and 5.
p xxvi	110	Seventh Report 1847 Appendix 3.
p xxvi	111	Albert, Aberdeen, Mahon, Hallam and Wyse (Eighth Report 1848 Appendix I).
p xxvi	112	Parl Debates 24 May 1850.
p xxvi	113	EOC pp 104 and 109.
p xxvi	114	Illustrated London News(7 February 1852) p117.
p xxvi	115	EOC p 16.
p xxvi	116	Eleventh Report 1858 p 7.
p xxvii	117	Third Report 1844 Appendix 9.
p xxvii	118	Fourth Report 1845 Appendix 1.
p xxvii	119	Third Report 1844 Appendix 3.
p xxvii	120	EOC p 305.
p xxvii	121	The Athenaeum (28 November 1857) p 1491.
p xxvii	122	H R Hitchcock Early Victorian Architecture (1954) p 288.
p xxviii	123	Fourth Report 1845 Appendix 4 and Twelfth Report 1861 Appendix 1.

p xxviii	124	Parl Debates 3 August 1860 pp 674-84.
p xxiii	125	The Times (7 August 1860) 9e.
p xxviii	126	Eastlake to the Prince Consort 11 August 1860 (EOC pp 480-1).
p xxviii	127	O'Driscoll A Memoir of Daniel Maclise RA (1871) p 204.
p xxviii	128	Thirteenth Report 1863 p 8.
p xxviii	129	See IV Sculpture, Appendix XI.
p xxix	130	Philip's group of sculptors and architects on the frieze of the Albert Memorial shows Barry Cockerell being cold-shouldered by Pugin.
p xxix	131	Letter from Philip to Barry 9 December 1867 (PRO Works 11/22/2 f49).
p xxix	132	The Times (7 August 1860) 9c.
p xxix	133	Sir Harold Emmerson The Ministry of Works (1956).
p xxix	134	The National Monument to His Royal Highness, the Prince Consort published by John Murray 1873.
p xxx	135	See IV Sculpture Nos. 28 and 30.
p xxx	136	Hamo Thornycroft, a son of Thomas Thornycroft the founder of the firm of marine engineers, was the sculptor of two of the Magna Carta barons in the House of Lords and two of the Kings now in the Old Bailey.
p xxxi	137	Reports on the Palace of Westminster 1906 and 1907.
p xxxi	138	See V Artists, Appendix VIII.
p xxxi	139	Illustrated London News (5 November 1910) p 699.
p xxxi	140	See V Artists, Appendix IX.
p xxxi	141	Annual supplements produced by the Department of the Environment.
p xxxii	142	See III Views, Nos. 344-375.
p xxxii	143	Report from the Select Committee on the House of Commons (Rebuilding) 1944.

PORTRAITS

CONTENTS

Explanatory Note and Abbreviations	xlii
Catalogue of Portraits	1
Index of Artists	381
Index of Engravers	398

NOTE

This is if the first part of a limited, revised edition of R J B Walker Catalogue of paintings, drawings, sculpture, and engravings in the Palace of Westminster, 1959-64, and includes canvases, drawings, engravings and photographs from Parts I, II and V and Supplements to 1976/77. It is arranged alphabetically under the names of the sitters, with an index of artists and an index of engravers and photographers at the end of the volume. Portrait groups will be included in Part II, GROUPS.

Measurements are in centimetres, height before width, followed by inches in brackets; the terms 'right' and 'left' mean to the right and left of the spectator; mc = margins cut or covered by mount. BM numbers refer to the entries in the British Museum Catalogue of Engraved British Portraits.

ABBREVIATIONS

Birch's Heads	The Heads of Illustrious Persons of Great Britain engraved by Jacobus Houbraken and George Vertue (1747), new edition 1813.
BM	O'Donoghue and Hake, Catalogue of Engraved British Portraits in the British Museum, I-VI (1908-25).
Bromley	Henry Bromley, Catalogue of Engraved British Portraits (1793).
Conservative Statesmen, I	Portraits of Conservative Statesmen (c1846), illustrated with stipple engravings by Ryall, Artlett, Holl, Mote, Scriven, etc, in octagonal frames.
Conservative Statesmen, II	Our Conservative Statesmen, edited by R J Albery (Press Gallery, Houses of Parliament) 2 vols (c1890), illustrated with head and shoulder photographs by Russell & Sons, London Stereoscopic Co, Barrauds, W & J Downey, Elliott & Fry, etc.

ABBREVIATIONS (continued)

CS	J Chaloner Smith, British Mezzotinto Portraits, 4 vols (1884).
Dasent	The Speakers of the House of Commons by Arthur Irwin Dasent, 1911.
DOE	Department of the Environment.
Grillion's Club	Grillion's Club. A Chronicle, 1812-1913; mostly Autotype reproductions of drawings by Wells, Stock, Reid, Holl, etc, all with facsimile signatures.
Harding	Silvester Harding, The Biographical Mirrour, 3 vols, (1795-1810) illustrated with small stipple engravings, many in ovals, by Harding, Nugent, Schencker, Clamp, W N Gardiner, etc.
ILN	Illustrated London News.
Laundy's Speakers	Philip Laundy, The Office of the Speaker (1964).
Lodge's Portraits	Edmund Lodge, Portraits of Illustrious Personages of Great Britain, 4 folio vols (1821), 12 quarto vols (1835), illustrated with stipple and line engravings by Fry, Cooper, Picart, Scriven, Thomson, Bond, Holl, Mote, etc.
Macaulay	Lord Macaulay, History of England, 6 vols edited C H Firth (1913-15), illustrated with photographs and engravings.
Medallic Illustrations	Medallic Illustrations of the History of Great Britain and Ireland to the Death of George II, British Museum, 1911.
MPBW	Ministry of Public Building and Works. (Renamed Department of the Environment in 1971).

NPE	National Portrait Exhibitions, South Kensington, 1866-68.
NPG	National Portrait Gallery.
Phillips' Diary	A copy made in 1899 of Thomas Phillips' notebook containing details of sitters and prices (NPG library).
RA	Royal Academy, Royal Academician.
Saunders' Portraits	John Saunders, Portraits and Memoirs of Eminent Living Political Reformers (1840).
Scharf TSB	Sir George Scharf's Trustees' Sketch Books containing detailed annotated drawings of innumerable portraits throughout the country. He visited the Speaker's House 27 March 1874 (TSB. XIX), 21-28 October 1875 (TSB. XXI) and 19-20 April 1876 (TSB. XXIV), (NPG library).
Scharf MS	Portraits in Private Collections. Original Notes III, 1886, pp. 291-305. A MS list collected from various notebooks and transcribed for the use of the Speaker, 11 February 1886 (NPG library).
Speakers' Portraits	A large volume (undated but early 19th century) containing watercolour copies of most Speakers' portraits from Sir Thomas More to Charles Manners-Sutton (NPG library).
Sutherland Collection	A copy of Clarendon's History of the Rebellion with The Life and Continuation, and Burnett's History of his own Times, extra-illustrated with engravings and drawings collected by Alexander Hendras Sutherland. The collection was formed by Sutherland and his widow between 1795 and 1837. It consists of sixty-five folio volumes, with the prints placed opposite the pages in which the subjects are

Sutherland Collection (continued)	mentioned. A Catalogue in two volumes was published in 1837. The Collection was bequeathed by Mrs Sutherland to Oxford University and is now in the Ashmolean Museum.
Thane's Autography	John Thane, British Autography. A Collection of Facsimiles of the Hand Writing of Royal and Illustrious Personages with their Authentic Portraits, 3 vols (1793 and 1854), illustrated with line engravings, head and shoulders in ovals on buff paper with decorated borders.
Vertue	Note Books of George Vertue, vols I to VI, Walpole Society, 1930-1955.

ABBOT, Charles, see COLCHESTER

ABBOT, George, D D

1562-1633. Archbishop of Canterbury.

1. J Houbraken.

Line, 34.9 x 21.5 (13¾ x 8½), BM 6.
Half-length in an ornamental oval.
Plate to Birch's Heads, 1739.
Original then in possession of Mr Kingsley.

Presented by J H Whitley, MP.

ABERCROMBY, James, see DUNFERMLINE

ABERCROMBY, Sir Ralph

1734-1801. MP. General. Killed at the Battle of the Nile.

2. Bartolozzi after J Hoppner.

Stipple, open letter proof, 31.2 x 25.4 (12¼ x 10), BM 1.
Half-length in uniform, star and ribbon of the Bath.
Published 1802.

Presented by Sir H Raphael, Bart. MP.

ABERDARE, Henry Austin BRUCE, 1st Baron

1815-1895. MP. Home Secretary.

3. C Holl after a drawing by H T Wells.

Stipple, BM 2. Vignette with facsimile of autograph,
one of Grillion's Club series.

Presented by J H Whitley, MP.

ABERDEEN, George HAMILTON-GORDON, 4th Earl of, KG, KT

1784-1860. Foreign Secretary. Prime Minister.

4. S Cousins after T Lawrence.

Mezzotint, 43.2 x 34.3 (17 x 13½), BM 3.
Three-quarter length, standing at a table holding papers, inscribed:

'The Earl of Aberdeen, KT. His Majesty's Principal Secretary of State for Foreign Affairs 1830 Painted by the late Sir Thomas Lawrence, PRA &c &c Engraved by Samuel Cousins 1831 London Published July 28th 1831 by Colnagh Senr Dominick Colnaghi & Co Printsellers to their Majesties & the Royal Family Pall Mall East.'

Original R A 1830 (116) Peel heirlooms

Transferred from the DOE collection in 1975.

4a. Another copy, published 1853.

Presented by the Right Hon John Ellis, MP.

SEE ALSO Part IV SCULPTURE No 1.

ACLAND, Sir Thomas Dyke, Bart.

1787-1871. MP.

5. S W Reynolds after W Owen.

Mezzotint, etched letter proof, 58.4 x 35.5 (23 x 14), BM 1.
Whole-length, standing in Devon landscape.
Published 1819. Original, presented to Lady Acland in 1818, still in the family possession at Killerton.

Presented by Sir H Raphael, Bart. MP.

ADAIR, James, FRS

d 1798. MP. Recorder of London and King's Sergeant.

6. C H Hodges after G Romney.

Mezzotint, open letter proof, 45.7 x 35.5 (18 x 14), BM 1.
Three-quarter length to left in wig and gown.
Published 1789.

Presented by Sir H Raphael, Bart, MP.

ADAM, William.

1751-1839. MP. Lord Chief Commissioner of the Scottish Jury Court.

7. S W Reynolds after J Opie.

Mezzotint, proof before letters, 21.5 x 19.0 (8½ x 7½).
Head and shoulders seated facing.
Original exh R A 1803, now in Scottish National Portrait Gallery.

Presented by Sir H Raphael, Bart. MP.

7a. Another copy, Speaker's Fund purchase, 13 June 1974, from the Hon Malcolm Davidson.

ADAMS, R S Rowley

d 1886. Clerk in the Private Bill Office, 1833-66, and Taxing Officer 1866-

8. Artist unknown

Canvas 127.0 x 101.6 (50 x 40)
Three-quarter length seated to the left in a black coat, grey trousers, large black bow tie, his left hand on an open book.

Painted in about 1870-5. Provenance unknown.

Presented in 1950 by his niece, Miss Collinson.

ADDINGTON, Henry, see SIDMOUTH

ADDISON, Joseph

1672-1719. MP. Under-Secretary of State. Essayist.

9. J Smith after G Kneller.

Mezzotint, 32.4 x 25.4 ($12\frac{3}{4}$ x 10).
Half-length with hand on table.
Original NPG (3193).

Presented by Sir H Raphael, Bart, MP.

ADELAIDE, Amelia Louisa Theresa Carolina

1792-1849. Queen of William IV. Married 1818.

10. Attributed to Sir William Beechey.

Canvas 238.9 x 150.0 (94 x 59)
Whole-length seated to the left in blue ermine-lined robes and coronet, the crown on a table left, right hand in her lap, left elbow resting on arm of chair. No orders, high-standing collar, three ropes of pearls. No inscription.

Painted probably in 1831-2 (Coronation 8 September 1831). The head to some extent resembles the head in Beechey's portrait of the Queen at Trinity House (RA 1831). Early history unknown but sold at Christie's, 12 November 1898 (44) with the companion portrait of William IV, attributed then to Sir Martin Archer Shee; bought by the Office of Works[1] and thence in the Foreign Office till its purchase by the Lord Great Chamberlain in 1956.

Queen Adelaide was painted crowned and in coronation robes by Ferdinand Flor (Ingestre), and by Archer Shee (Royal Collection), Beechey (NPG), Wilkie (sketch in Scottish NPG), Lucas 1837 in widow's weeds (Lord Howe's collection), Winterhalter c.1848 (Royal Collection, on loan to the City of Adelaide, Australia).

Presented in 1956 by the Lord Great Chamberlain, the Marquess of Cholmondeley, GCVO.

[1]See the Daily Telegraph, 30 March 1899, where this and the companion portrait of William IV are wrongly said to have been found in an old curiosity shop in London by the Hon Reginald Brett, Secretary to the Office of Works.

AGAR-ELLIS, George James Welbore, see DOVER

AGAR-ELLIS, Henry Welbore, see CLIFDEN

ALBEMARLE, George MONCK, 1st Duke of

1608-1670. General. Negotiator of the Restoration.

11. Photograph of a painting, studio of Lely, in the National Portrait Gallery (423).

Presented by Lord Mildmay of Flete.

ALBERT, Francis Charles Augustus Emmanuel

1819-1861. Prince Consort of Queen Victoria.

12. After Franz Xavier Winterhalter[1]

Canvas 241.4 x 155.0 (95 x 61).
Whole length, standing to the left in Rifle Brigade uniform,[2] Star of the Garter, left hand on sword-hilt, right in belt, robes behind, helmet on chair left, papers and books right on a heavy table, folios on the floor, architectural and landscape background; lit from the right.

[1] Joanna Richardson, 'Winterhalter Portrait of an Artist' History Today May 1973 pp. 331-5.

[2] 'Albert wore his very becoming Rifle uniform' on the occasion of Napoleon III's visit in April 1855. (Queen Victoria, Leaves from a Journal p. 60)

ALBERT, Francis Charles Augustus Emmanuel (continued)

A copy (perhaps by Winterhalter himself) of the portrait signed and dated Fr. Winterhalter, 1859, painted for the Queen and now in Buckingham Palace.[3] Another version, a signed replica, was given by the Queen to the National Portrait Gallery in 1867. Prince Albert was painted on many occasions by Winterhalter, probably the best being the half-length portrait at Windsor Castle.

Among the many portraits of Prince Albert are those by John Lucas as Field-Marshal, 1842 (United Service Club and Versailles), Sir Francis Grant 1845 (Christ's Hospital, Horsham), John Phillip, in Highland dress 1858 (Aberdeen), Sir William Boxall, RA 1859 (Trinity House).

Bought in 1911 by the First Commissioner of Works from Prince Victor Duleep Singh for £30 and presented by Sir Edmund Gosse, Librarian of the House of Lords with the companion picture of Queen Victoria (PRO Works/11/126).

[3] Sir Lionel Cust, Catalogue of the Pictures at Buckingham Palace, 1920, p. 4.

ALCOCK, John

1430-1500. Bishop of Rochester. Lord Chancellor.

13. Anon.

Stipple, 10.2 x 6.9 (4 x 2¾).
Published 1821. Original in the Library, Jesus College, Oxford.

Presented by the Marquess of Lincolnshire.

ALDWORTH-NEVILLE, Richard, see BRAYBROOKE

ALEXANDRA

1844-1925. Queen of Edward VII. Married 1863.

14. Sir Luke Fildes, RA.

Canvas 279.6 x 183.0 (110 x 72)
Full-length standing facing, in robes and coronet, the Crown on a table right, ropes of pearls round her neck and on her bosom.

A copy of the Coronation State portrait painted by Luke Fildes and exhibited RA 1905, No. 146. Other versions in the National Portrait Gallery, United Service Club, etc.

As Princess of Wales she was painted by Winterhalter (Royal Collection), R Lauchert 1863 (Windsor Castle), Graffle 1864 (Windsor Castle), Fildes RA 1894. Her marriage on 10th March 1863 in St George's Chapel, Windsor, was painted by W P Frith RA, (Windsor Castle and replica in Walker Art Gallery, Liverpool). Other portraits of her by Edward Hughes 1901 (Buckingham Palace), Colin Forbes RA 1906.

Sculpture by John Gibson 1863 (Royal Academy), d'Epinay 1868 (Royal Collection), Count Gleichen 1879 (Walker Art Gallery, Liverpool) and a whole-length statue wearing a mortar-board 1891 (Royal College of Music, London).

Presented by the Earl Howe, Lord Chamberlain to Her Majesty Queen Alexandra.

15. After Edward Hughes, 1902

Photogravure, 73.7 x 50.2 (29 x 19¾).
Whole-length standing to left by throne, signed **'Alexandra 1901'**.
Published 1902.
Original in Royal Collection, Buckingham Palace.

Transferred from the Admiralty (Royal Yacht 'Victoria and Albert') c 1958

See also EDWARD VII

ALTHORP, Viscount, see SPENCER

ALVERSTONE, Richard Everard WEBSTER (Bart), 1st Baron & Viscount

1842-1915. MP. Lord Chief Justice.

16. G J Stodart after H T Wells.

Stipple, 48.3 x 35.5 (19 x 14), BM 2.
Vignette with facsimile of autograph, one of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

AMESBURY, Charles DUNDAS, 1st Baron

1751-1832. MP.

17. W Say after W Beechey.

Mezzotint, proof before letters, 43.2 x 34.9 (17 x 13¾), BM 1.
Three-quarter length, seated to left; hand on 'An Account of the Kennet and Avon Canal'.

Presented by Sir H Raphael, Bart. MP.

ANCASTER, Gilbert James HEATHCOTE-DRUMMOND-WILLOUGHBY, 3rd Earl of

b. 1907. MP. Lord Great Chamberlain 1950-52.

18. Photograph.

ANSON, George, 1st Baron

1697-1762. Admiral and circumnavigator of the world.

19. After Sir Joshua Reynolds.

Canvas 127.0 x 101.6 (50 x 40).
Half-length to right.
Original portrait at Shugborough Hall (Lord Litchfield).
See J Kerslake, Earlier Georgian Portraits, NPG (518).

LENT by the National Portrait Gallery, 1972.

ANSON, George, 1st Baron (continued)

20. J Houbraken after J Wanderlaar, 1751.

Line, 34.9 x 22.8 (13¾ x 9), BM 10.
Head and shoulders, in a roundel held by an allegorical figure of Britannia, a walrus and Neptune below, inscribed:

'The Right Honourable George Lord Anson, Baron of Soberton, one of the Lords of His Majesty's most Honourable Privy Council, Vice Admiral of Great Britain, Admiral of the Blue Squadron of His Majesty's Fleet, and First Lord Commissioner of the Admiralty.'

Original 1751 at Goodwood.

Presented in 1971 by the Viscount Hood.

20a. Another copy, presented by Sir H Raphael, Bart. MP.

ANSON, Sir William Reynell, Bart. PC

1843-1914. MP. Warden of All Souls, Oxford.

21. Autotype reproduction of a drawing by Stock.
Vignette with facsimile of autograph, one of Grillion's Club series, 1907. BM 1.

Presented by the Right Hon J H Whitley, MP.

ANSTRUTHER-GRAY, William, see KILMANY

APSLEY, Baron, see BATHURST

ARGYLL, John CAMPBELL, 2nd Duke of, KG, KT[1]

1678-1743. Field Marshal.

22. William Aikman.

Canvas 127.0 x 101.6 (50 x 40).
Half-length to left.

See David Piper, Catalogue of the Seventeenth-Century Portraits in the National Portrait Gallery, 1625-1714 (737).

LENT by the National Portrait Gallery, 1972.

23. J Faber Jun. after Ramsay.

Mezzotint, 47.0 x 34.9 ($18\frac{1}{2}$ x $13\frac{3}{4}$), BM 10.
Whole-length, standing in Garter robes.
Original, 1740, at Inverary Castle.

Presented by Lady Frances Balfour.

ARGYLL, George Douglas CAMPBELL, 8th Duke of, KG, KT[1]

1823-1900. Secretary of State for India.

24. G F Watts.

Panel 59.7 x 49.6 ($23\frac{1}{2}$ x $19\frac{1}{2}$), NPG 1263.
Head and shoulders, to right.

Other portraits of Argyll are by Wilkie 1844 (Royal Collection), Millais 1884 (? Inverary Castle), Pettie (Scottish NPG).

LENT by the National Portrait Gallery, 1975.

SEE ALSO Part IV SCULPTURE No 5

[1] For the rare distinction of a peer being permitted to retain the Order of the Thistle, together with the Garter, see The Complete Peerage, I. p. 16, note d.

ARGYLL, John Douglas Sutherland CAMPBELL, 9th Duke of, KT

1845-1914. MP. Governor General of Canada.

25. From a watercolour drawing by Byam Shaw.

Colour print, as Master of His Majesty's Household in Scotland at the Coronation of Edward VII, 9 August 1902.
Plate to H F Burke, Historical Record of the Coronation (1904).

ARNISTON, Robert DUNDAS, Baron

1713-1787. Judge.

26. W Sharp after H Raeburn.

Line, 41.9 x 34.3 ($16\frac{1}{2}$ x $13\frac{1}{2}$), BM 1.
Three-quarter length, seated, in legal robes.
Published 1790.

Presented by Sir H Raphael, Bart. MP.

ARUNDEL AND SURREY, Thomas HOWARD, 2nd Earl of, KG

1586-1646. Earl Marshal. Friend of Rubens, Van Dyck and Inigo Jones, art patron and collector.

27. After Sir Anthony Van Dyck.[1]

Canvas 218.6 x 132.2 (86 x 52) (Clarendon frame),
Whole-length standing to the right in armour and leather boots,

[1] Klassiker der Kunst, 1909, p. 369. Waagen, II, p. 455 (Grove Park) 'The head is the best portion, but even that too empty for Vandyck'.

holding a baton in his right hand, left on sword hilt. Grey hair, brown eyes, brown beard and moustaches. Badge of the Garter.

Van Dyck painted Arundel as early as 1620/1 but the Clarendon whole-length in armour derives from the double portrait at Arundel Castle of the Earl and his grandson, Thomas Howard, painted in about 1635.[2] The armour and baton were formerly supposed to have symbolised his appointment as Commander-in-Chief of the train bands sent against the Scottish Covenanters in 1638/9,[3] but a letter to his chaplain, William Petty, dated Ratisbon, 11 November 1636, speaks of the double portrait being sent to sculptors in Rome and Florence to be reproduced as a marble bas-relief.[4] Arundel frequently wore armour for the tilting matches at Court and had been painted at least twice in armour by Rubens himself (NPG and Gardner Museum, Boston)[5].

The type was engraved by W Hollar, 1639, and as a plate in the Iconographie de Van Dyck, 1646, (129).

Other portraits by Blyenberghe ? (Boughton), Mytens (Arundel Castle, Welbeck Abbey), Van Dyck c. 1639, with his Countess (Vienna).

LENT by the Earl of Clarendon,[6] 1955.

2 For Van Dyck's original see the Catalogue of the Exhibition of Flemish Art (RA 1953-4) No. 136.

3 Clarendon says there was 'nothing martial about him but his presence and his looks' History of the Rebellion vol. I, Book 2, p. 201.

4 M Hervey, Life of Thomas Howard, Earl of Arundel, 1921, p. 391.

5 D Piper, Catalogue of the Seventeenth Century Portraits NPG 1960 (519).

6 For an account of the Clarendon Collection, see under Clarendon, No. 176, and Robin Gibson, Catalogue of Portraits in the Collection of the Earl of Clarendon, 1977.

ASHBURTON, John DUNNING, 1st Baron, PC

1731-1783. MP. Solicitor-General.

28. Bartolozzi after Reynolds.

Stipple, 43.2 x 33.7 (17 x 13¼), BM 1.
Three-quarter length seated to right as Chancellor of the Duchy of Lancaster.
Published 1790. Original, 1772, NPG.

Presented by Sir H Raphael, Bart. MP.

ASHLEY-COOPER, Anthony, see SHAFTESBURY

ASQUITH, Herbert, see OXFORD AND ASQUITH

ATTWOOD, Thomas

1783-1856. MP. Founder of Political Unions.

29. C Turner after G Sharples.

Mezzotint, first state, 25.4 x 20.9 (10 x 8¼), BM 2.
Three-quarter left seated, arms folded.
Published 1832.

Presented by Sir H Raphael, Bart. MP.

AUCKLAND, William EDEN, 1st Baron

1744-1814. Diplomat.

30. W Dickinson after Lawrence.

Mezzotint, 45.0 x 35.6 ($17\frac{3}{4}$ x 14), BM 2.
Three-quarter length, seated holding paper.
Published 1796. Original by Lawrence, RA 1794, at Christ Church, Oxford.

Presented by Sir H Raphael, Bart. MP.

AUDLEY, Thomas, Lord Audley of Walden (identity doubtful)

1488-1544. MP. Speaker, 1529-1553.
Lord Chancellor. Carried out Henry VIII's reformation policy.

31. Copy by Thomas Phillips, RA.

Canvas (relined on hardboard) 91.5 x 73.7 (36 x 29).
Three-quarter length, seated to the right; gloves in his left hand, his right on arm of chair; grey beard and moustache, black flat hat, a very narrow ruff, black gown with a fur edge, brown background.

This is a copy, commissioned by Lord Braybrooke, of the portrait at Audley End inscribed '**1569 aetatis suae 61.**' In Phillips's Diary is an entry for 18 July, 1804: 'Copy of Speaker Lord Arundel for the Speaker, small h.l.' by which this portrait is presumably meant. Watercolour copy in Speakers' Portraits. Scharf TSB, XXI, 48. A similar copy is at Magdalene College, Cambridge, and an eighteenth century version by Biagio Rebecca in the saloon at Audley End, but probably none of these represent Lord Audley himself of whom no certain portrait seems to exist. The Audley End portrait, traditionally identified as Lord Audley probably only since the late eighteenth century, represents some unknown gentleman painted about twenty-five years after Lord Audley's death.[1]

Presented in 1804 by Richard, 2nd Baron Braybrooke.

[1] See R J B Walker Audley End Catalogue of Pictures, 1973 pp. 6, 10, 53.

AUDLEY, Thomas, Lord Audley of Walden (continued)

32. P W Tomkins after 'Holbein'.

Line, 13.3 x 10.8 ($5\frac{1}{4}$ x $4\frac{1}{4}$), BM 1.
Published 1792. Plate to Harding's Biographical Mirrour. Original, probably not Lord Audley, by an unknown artist dated 1569, at Audley End.

Presented by the Marquess of Lincolnshire.

AVEBURY, John LUBBOCK, 1st Baron

1834-1913. MP. Banker and Scientist.

33. After H T Wells, 1896.

Autotype reproduction.
Vignette with facsimile of autograph, one of Grillion's Club series, 1896.

Presented by the Right Hon J H Whitley, MP.

BACON, Francis, see VERULAM

BACON, Nicholas, see WILSON, Thomas (incorrectly titled Bacon)

"BAGS", see ELDON

BALDWIN, Stanley, 1st Earl

1867-1947. MP. Prime Minister.

34. Photograph by Vandyk.
Three-quarter length, seated to right with pipe, watch-chain and book. Signed: 'Stanley Baldwin'.

Presented by Baldwin to Sir Neville Butler and presented to the House of Commons by Lady Butler in 1976.

BALFOUR, Arthur James, 1st Earl of, KG, OM

1848-1930. MP. Prime Minister. Foreign Secretary.

35. L Alma Tadema, c 1891.

Canvas, 127.0 x 91.5 (50 x 36).
Three-quarter length, seated to right.
See NPG Concise Catalogue 1856-1969 (2649).

LENT by the National Portrait Gallery 1972.

36. Harry Furniss.

Pen and ink drawing, 53.3 x 35.6 (21 x 14).
Signed and dated 1905, 'unpublished' written on the back.
Balfour standing beside a statue of Lord Salisbury.

Transferred from the House of Commons Library.

37. Photogravure of an etching by C W Sherborn, from a drawing by the Duchess of Rutland.
Head and shoulders, aged 40.
Vignette with facsimile of autograph, 1889, one of Grillion's Club series, BM 4.

Presented by the Right Hon J H Whitley, MP.

SEE ALSO Part IV SCULPTURE No 9.

BALFOUR OF BURLEIGH, Alexander Hugh BRUCE, 6th Baron, KT

1849-1921. Secretary of State.

38. After Sir G Reid.

Autotype reproduction of a drawing.
Vignette, one of Grillion's Club series IV.

Presented by the Right Hon J H Whitley, MP.

BARHAM, Charles MIDDLETON, 1st Baron

1726-1813. Admiral of the Fleet.

39. M Bourlier after J Downman.

Stipple vignette from Contemporary Portraits, 1809, BM 1.
Half-length in Peer's robes.

'THE RIGHT HON LORD BARHAM
Admiral of the Red Squadron
Engraved by Miss M Bourlier, from an original drawing by J Downman. Published Oct 12 1809 by T Cadell & W Davies, Strand, London.'

Presented by Viscount Hood in January 1975.

BARING, Sir Francis

1740-1810. MP. Director of the East India Company.

40. J Ward after T Lawrence.

Mezzotint, 45.8 x 66.1 (18 x 26), BM 5 p.41, CS IV, p.1440.
Family Group, 1807. Sir Francis Baring, hand to ear, seated at a table with his brother, Charles Baring, and his son-in-law, Charles Wall.
Original painting by Lawrence (RA 1807) on loan to Baring's Bank, London, from the Earl of Northbrook (reproduced K Garlick, Lawrence, 1954, Pl 60).

Presented by Sir H Raphael, Bart. MP.

BARRE, Colonel Isaac

1726-1802. MP.

41. Houston after Hamilton.

Mezzotint, 34.3 x 28.0 (13½ x 11), BM 1.
Head and shoulders, to right, profile in oval frame.
Published 1771.

Presented by Sir H Raphael, Bart. MP.

BARRY, Sir Charles, RA

1795-1860. Architect of the Palace of Westminster, 1836.

42. Henry William Pickersgill, RA

Canvas 144.9 x 111.8 (57 x 44).
Three-quarter length, slightly to the left, in a long dark green coat, dark brown waistcoat with gold seals, grey trousers, black silk choker; a sheaf of papers in his right hand, left on table; a drawing of the Houses of Parliament and the Victoria Tower to the right; plain dark background; lit from the right.

Exhibited RA 1849 (85) and in the family possession until 1937. Another version, in a less magnificent frame, at the British Embassy in Istanbul of which he was the architect. A version was in the Pickersgill sale, Christies 17 July 1875 (314).
Portrait by J P Knight (NPG).

Bequeathed in 1918 by Sir John Wolfe-Barry, RA, subject to the life interest of his widow who died in 1937.

SEE ALSO Part IV SCULPTURE No 10.

BASTARD, Edmund Pollexfen

1784-1838. MP.

43. C Turner after Brockeden.

Mezzotint, 57.2 x 35.6 (22½ x 14), BM 1.
Whole-length standing, hand on a petition from the County of Devon against Roman Catholics.
Published 1819.

Presented by Sir H Raphael, Bart. MP.

BATH, Thomas THYNNE, 2nd Marquess of, KG

1765-1837. Lord Lieutenant of Somerset.

44. W Ward after Pickersgill.

Mezzotint, proof before letters, 61.0 x 38.1 (24 x 15).
Whole-length in KG robes.
Published 1834. Original RA 1833, painted for the Town Hall, Warminster.

Presented by Sir H Raphael, Bart. MP.

BATH, William PULTENEY, 1st Earl of

1684-1764. MP. Active Whig member.

45. J Simon after Kneller.

Mezzotint, 32.4 x 24.8 (12¾ x 9¾), BM 2.
Three-quarter length to left, as Mr Pulteney.
Original NPG 1717.

Presented by Sir H Raphael, Bart. MP.

BATHURST, Henry, 2nd Earl and Baron Apsley

1714-1794. MP. Lord Chancellor 1771-1778.
(Apsley House, Hyde Park Corner, London, was built for him by the Adam Brothers).

46. T Watson after D Martin, 1776.

Mezzotint, 58.4 x 43.2 (23 x 17), BM 1.
Whole-length, standing in robes with wand, Purse and Mace.
Published 1778. Original at Balliol College, Oxford.

Presented by the Marquess of Lincolnshire.

SEE ALSO Part IV SCULPTURE No 11.

BEACONSFIELD, Benjamin DISRAELI, Earl of, KG

1804-1881. MP. Prime Minister and author.

47. After Sir John Millais, PRA.

Canvas 127.0 x 91.5 (50 x 36).
Three-quarter length standing to the left, in black frock coat, arms folded.

A copy by Robert Fowler, of Millais' portrait painted a few weeks before his death in 1881 for Mr W H Smith, MP, and now in the National Portrait Gallery. A replica was painted for Queen Victoria[1].
Other portraits by Von Angeli (Windsor Castle), Sir Francis Grant, 1857 (Hughenden), Charles Lucy (V&A), Maclise (Reform Club), Mercier, Lord Beaconsfield's Cabinet, 1874 (Junior Carlton Club).

Presented in 1915 by Unionist Members of Parliament.

[1]Millais, Life and Letters of Sir John Millais, vol. ii, pp. 133-40, where letters are printed between Millais, Beaconsfield and Queen Victoria.

BEACONSFIELD, Benjamin DISRAELI, Earl of, KG (continued)

48. H Herkomer after Millais.

Mezzotint, 48.3 x 35.6 (19 x 14), signed artist's proof.
Three-quarter length, standing to the left, arms folded.
Published 1881. Original in National Portrait Gallery.

Presented by Sir H Raphael, Bart. MP.

48a. Another copy, presented by John Ellis, MP.

SEE ALSO Part IV SCULPTURE Nos 12 and 13.

BEAR, L W

Editor of Official Report of Debates, 1955-1971.

49. Photograph.

BEAUCHAMP, William LYGON, 7th Earl, KG, PC

1872-1938. Leader of the Liberal Peers.

50. William Strang.

Etching, 40.0 x 27.4 ($15\frac{3}{4}$ x $10\frac{3}{4}$).

Presented by Lord Beauchamp in 1975.

BECKFORD, William

1709-1770. MP. Lord Mayor of the City of London.

51. Attributed to Tilly Kettle.

Canvas 128.4 x 102.9 ($50\frac{1}{2}$ x $40\frac{1}{2}$).
Half-length seated to the right in a brown coat trimmed with fur, scarlet waistcoat, a length of wood in his right hand, books in the bottom left corner; plain background, lit from

BECKFORD, William (continued)

the left. Formerly inscribed top right:

'William Beckford/of Fonthill Abbey 1709-1770/
Lord Mayor of London 1762/1769. MP for London 1754.'
(The inscription, a late one, removed during cleaning in 1959).

Probably painted in about 1760-70 though there is no mention of this portrait in 'Caliph' Beckford's inventory of his father's portraits, 1844.[1] The old Fonthill House, acquired by Beckford in 1740, had been burnt down in 1754 and rebuilt at the same time as his other houses on country properties elsewhere. He was obviously proud of his building and it seems reasonable to guess that the papers in the corner are estimates or plans and the piece of 3 x 2 some kind of builder's level or measure. The picture was formerly in the possession of Miss Florence Watson of Uttoxeter (a connection of the Hamilton family); sold[2] Sotheby's, 25 June 1952 (130) bought Ministry of Works.[3]

Beckford was painted by R E Pine (Marquess of Sligo), Romney c. 1770 (Hamilton sale, 1919 (56), bt. Agnews), Andrea Casali c. 1760 (whereabouts unknown) and Benjamin West (whereabouts unknown). Statues by J F Moore at the Ironmongers' Company, Fenchurch (1767) and the Guildhall (1772).

Transferred from the Ministry of Works in 1959.

[1] Paper in the possession of Boyd Alexander Esq., deposited at the Wallace Collection.

[2] This portrait has presumably always been in the family possession since it did not appear in any of the Beckford sales, Christie's 27 February 1802, Phillips September-October 1823, English of Bath 24 July 1848, Christie's (Hamilton sales) 13 June 1882 and 6 November 1919.

[3] Reproduced in Boyd Alexander England's Wealthiest Son, 1962, p. 4.

BEDFORD, John RUSSELL, 1st Earl of, KG

1486? -1555. Lord Privy Seal.

52. J Houbraken.

Line, 35.6 x 22.2 (14 x 8¾), BM 7.
Half-length, in an ornamental oval.
Plate to Birch's Heads, 1739, from a portrait at Woburn Abbey.

Presented by J H Whitley, MP.

BEDFORD, Francis RUSSELL, 4th Earl of,

1593-1641.

53. G Vertue (1737) after Van Dyck.

Line, 34.9 x 22.2 (13¾ x 8¾), BM 2.
Half-length, in an ornamental oval.
Plate to Birch's Heads from a portrait at Woburn Abbey.

Presented by J H Whitley, MP.

BEDFORD, William RUSSELL, 5th Earl and 1st Duke of, KG

1613-1700. Parliamentary General of Horse.

54. J Houbraken after Van Dyck.

Line, 35.6 x 22.2 (14 x 8¾), BM 3.
Half-length, in an ornamental oval.
Plate to Birch's Heads, 1738, from the original then in the collection of Hon John Spencer, now at Woburn Abbey.

Presented by J H Whitley, MP.

BEDFORD, Georgiana (nee Gordon), Duchess of

d. 1853. Wife of John Russell, 8th Duke.

55. S W Reynolds after Hoppner.

Mezzotint, 63.5 x 45.1 (25 x 17¾).
Original exhibited RA 1800 as Lady Georgiana Gordon, sold at Sotheby's December 1963 (24) and now at Woburn Abbey.

'HER GRACE THE DUCHESS OF BEDFORD // Painted by J Hoppner RA, Published by S W Reynolds, 47 Poland Street, London, 1803. Engraved by S W Reynolds // Dedicated by Permission to the Most Noble, John DUKE OF BEDFORD by his Grace's most obliged & Obedient Servant, Samuel William Reynolds.'

Presented by the Viscount Hood in 1973.

BELLINGHAM, John

d. 1812. Assassin of Spencer Perceval.

56. Anon.

Etching, open letter proof, 17.8 x 15.2 (7 x 6), BM 5.
Head and shoulders to left sketched from the life as he appeared at the Old Bailey.
Published 18 May 1812 by Sherwood, Neely and Jones.

Acquisition uncertain.

SEE ALSO PERCEVAL.

BENTINCK, George Frederick, known as Lord George

1802-1848. MP. Protectionist Leader and Sportsman.

57. S W Reynolds Jun. after S Lane.

Mezzotint, proof before inscription, 41.3 x 32.4 (16¼ x 12¾), BM 2
Three-quarter length standing, papers in hand.
Published 1849. Original RA 1834, Guildhall, King's Lynn.

Presented by G W Agnew, MP.

BENTINCK, William, see PORTLAND, Earl of

BERESFORD, Sir John Poo, Bart.

1766-1844. MP. Admiral.

58. T Hodgetts after W Beechey.

Mezzotint, 25.4 x 20.9 (10 x 8¼), BM 1.
Half-length in uniform and orders.
Published 1828. Original RA 1822.

Presented by Sir H Raphael, Bart. MP.

BESSBOROUGH, William PONSONBY, 2nd Earl of

1704-1793. MP.

59. R Dunkarton after J S Copley.

Mezzotint, 44.5 x 35.6 (17½ x 14), BM 1.
Three-quarter length, seated with books and urn.
Published 1794.

Presented by Sir H Raphael, Bart. MP.

BESSBOROUGH, John George Brabazon PONSONBY, 5th Earl of

1809-1880. Government Chief Whip in the House of Lords.

60. Photograph.

Presented in 1971 by Mr David Dewar.

BESSBOROUGH, Frederick George Brabazon PONSONBY, 6th Earl of

1815-1895. Secretary to the Speaker.

61. Photograph.

BESWICK, Frank, Life Baron, PC

b. 1912. MP. Government Chief Whip. Deputy Leader of the House of Lords.

62. Photograph.

Presented by Mr David Dewar, 1971.

BETHELL, Richard, see WESTBURY

BEXLEY, Nicholas VANSITTART, 1st Baron

1766-1851. MP. Chancellor of the Exchequer.

63. W Ward after W Owen.

Mezzotint, open letter proof, 45.8 x 35.6 (18 x 14), BM 4.
Three-quarter length, seated in Chancellor's robes, as the Right Hon Nicholas Vansittart.
Original at Christ Church, Oxford.

Presented by Sir H Raphael, Bart. MP.

63a. Another copy, presented by Sir H Raphael.

BINGHAM, George, see LUCAN

BINNING, Charles HAMILTON, Viscount

1697-1733. MP. Poet.

64. A Vanhaecken after Richardson.

Mezzotint, 29.9 x 24.1 ($11\frac{3}{4}$ x $9\frac{1}{2}$).
Head and shoulders in sculptured oval.
Original 1722 in Lord Stanhope's Collection, Chevening.

Presented by Sir H Raphael, Bart. MP.

BIRKENHEAD, Frederick Edwin SMITH, (Bart), 1st Earl of

1872-1930. MP. Attorney General. Lord Chancellor, 1919-1922. Secretary of State for India.

65. Harrington Mann

Canvas 132.2 x 92.8 (52 x $36\frac{1}{2}$).
Three-quarter length, standing facing, head slightly to the right, in Lord Chancellor's robes, a roll of papers held in both hands; throne and woolsack in right background. lit from the right. Signed and dated: 'HARRINGTON MANN 1922'.

Exhibited Royal Academy 1922 (171); another version, undated, at Wadham College. Other portraits by Oswald Birley (NPG), Glyn Philpot 1919 (Gray's Inn), G H Neale (RA. 1923), A J Munnings 1924, Hugh Riviere (RA 1933).

Presented in 1958 by his son, Lord Birkenhead.

66. Photograph of a painting by Glyn Philpot, 1919, at Gray's Inn.

66a. Another copy.

67. Photograph in Lord Chancellor's robes.
From the Schuster collection, 1968.

BIRRELL, Augustine

1850-1933. MP. Chief Secretary for Ireland. Essayist.

68. After a drawing by R G Jennings.
Autotype reproduction, BM1.
Head and shoulders, aged 54.
Vignette with facsimile of autograph, one of Grillion's Club series.

Presented by J H Whitley, MP.

BLAKE, Sir Geoffrey

1882-1968. Vice-Admiral. Gentleman Usher of the Black Rod.

69. Photograph by Ewart.

BLENCOWE, Sir John

1642-1726. Justice of the Court of Common Pleas.

70. G Vertue after A Russell (1712).

Line, 33.7 x 26.0 ($13\frac{1}{4}$ x $10\frac{1}{4}$), BM 1.
Head and shoulders to right in Judge's robes, sculptured oval, 1713.

Presented by Sir H Raphael, Bart. MP.

BOLINGBROKE, Henry ST JOHN, 1st Viscount

1678-1751. MP. Secretary of State.

71. G White after T Murray.

Mezzotint, 31.2 x 24.8 ($12\frac{1}{4}$ x $9\frac{3}{4}$), BM 1.
Half-length, in long wig.

Presented by Sir H Raphael, Bart. MP.

BOLINGBROKE, Oliver St John

1580?-1646. MP. Parliamentarian.

72. After an etching by W Hollar.

Line, 7.6 x 5.7 (3 x $2\frac{1}{4}$).
Head and shoulders in oval.
Published 1798.

Acquisition uncertain.

BOOTH, James (identity doubtful)

1796-1880. Counsel to the Speaker, 1840-51.

73. Photograph of a painting by Orpen.

BOTHA, Louis

1862-1919. Prime Minister of the Union of South Africa.

74. J Blair Leighton

Canvas 110.6 x 85.1 ($43\frac{1}{2}$ x $33\frac{1}{2}$).
Three-quarter length slightly to the right, in General's uniform; left hand in belt, right holding gloves; slight beard, full moustache; plain background, lit from the right. Signed and dated **'J Blair Leighton 1924'**. Painted from photographs[1].

Presented to the House of Commons in 1924 by
Sir William D Mitchell Cotts, Bart., KBE, MP.

[1] Times 31 June 1925, 13g.

BOYLE, Henry (d. 1725), see CARLETON, Baron

BOYLE, Henry (1686-1764), see SHANNON, 1st Earl of

BRACKLEY, Thomas EGERTON, 1st Viscount

1540?-1617. Lord Chancellor 1603-1617.

75. Silvester Harding.

Stipple, 22.8 x 18.4 (9 x 7¼), BM 5.
Whole length, seated, in hat and judicial robes.
Plate to Harding's Biographical Mirrour, III.
Published 1798. Original then with the Duke of Bridgewater, version now at Brasenose College, Oxford.

Acquisition uncertain.

76. R Cooper after a drawing by R W Satchwell.

Stipple engraving, 18.4 x 14.5 (7¼ x 5¾), BM 6.
Whole length, seated, in hat and judicial robes.

'from the original in the Collection of the Most Noble the Marquess of Stafford' (now Duke of Bridgewater).

Plate to folio edition of Lodge's Portraits, 1816.

From the Schuster collection, 1968.

BRAMWELL, F C

Acting Secretary to the Speaker, 1914-19.

77. Signed photograph by Stuart.

BRAND, Henry William Bouverie, see HAMPDEN

BRAYBROOKE, 1st Baron, see HOWARD DE WALDEN

BRAYBROOKE, Richard ALDWORTH-NEVILLE, 2nd Baron

1750-1825. MP.

78. C Turner after J Hoppner.

Mezzotint, 30.5 x 24.8 (12 x 9¾), BM 1.
Head and shoulders in Peer's robes.
Published 1810. Original, c. 1803, at Audley End.

Presented by Sir H Raphael, Bart. MP.

BRIDGEMAN, Sir Orlando

1606-1674. MP. Lord Keeper 1667-72.

79. R White after Faithorne.

Line, 21.5 x 15.2 (8½ x 6), BM 2.
Head and shoulders, in black cap and robes, decorated oval.
Original a drawing in the Print Room, British Museum.
Frontispiece to Bridgeman's Conveyancer, 1710.

Presented by the Marquess of Lincolnshire.

BRIDGEWATER, John William EGERTON, 7th Earl of

1753-1823.

80. S W Reynolds after W Owen.

Mezzotint, proof before letters (1825), 31.8 x 25.4 (12½ x 10), BM 1
Three-quarter length in uniform, hand on hilt.
Original RA 1817.

Presented by Sir H Raphael, Bart. MP.

BRIGHT, John

1811-1889. MP. Free Trader and social reformer.

81. After Sir John Millais, PRA.

Canvas 127.0 x 96.6 (50 x 38).
Three-quarter length nearly in profile to the left, in a black suit, black cravat with a gold pin, right hand tucked into waistcoat; long white hair and side whiskers; plain background.

Copy by Robert Fowler of Millais' portrait, exhibited RA 1880, and now at Bodnant, Denbighshire (Lord Aberconway). Other portraits by C A Deval 1843 (Bodnant), Charles Lucy 1869 (V&A), Lowes Dickinson, RA 1874 (copy National Liberal Club), W W Ouless 1879 (NPG and Manchester Reform Club), Eyre Crowe 1883 (Reform Club), Frank Holl 1883 (Reform Club).

Presented by Sir Charles McLaren, Bart. MP.

82. T O Barlow after J E Millais.

Mezzotint, 48.3 x 35.6 (19 x 14), BM 4.
Three-quarter length to left.
Published 1882 (margins covered by mount).
Original at Bodnant - see above.

Presented by C E Price, MP.

SEE ALSO Part IV SCULPTURE No 14.

BROMLEY, Sir Thomas

1530-1587. Lord Chancellor 1579-1587.

83 Anon.

Line, 10.2 x 7.6 (4 x 3), BM 2.
Head and shoulders in black hat, facsimile of autograph.
Plate to Thane's Autography, 1793.
Original in Bromley-Davenport Collection, Capesthorne.

Presented by the Marquess of Lincolnshire.

BROMLEY, William

1644-1732. MP. Speaker 1710-1713.

84. Thomas Phillips RA after Michael Dahl.

Canvas, 76.3 x 63.5 (30 x 25).
Head and shoulders to the right, long grey wig, lace cravat, gold-braided black gown; dark brown background; lit from left.

Copy from the original three-quarter length portrait bequeathed by Bromley to Oxford University and now hanging in the Examination Schools there. The copy is recorded in Phillips's Diary, 19 January 1805: 'Copy of Mr Speaker Bromley for the Speaker, $\frac{3}{4}$.' Watercolour copy in Speakers' Portraits. Scharf TSB, XXI, 43.

Another version by Dahl sold at Christie's 26.8.1946 (79), bought by Messrs Appleby Bros and an earlier portrait by Dahl is at Charlecote Park. A portrait attributed to Closterman is at Christ Church, Oxford. Dasent mentions a portrait in the possession of his descendant, William Bromley-Davenport, MP for Macclesfield.

Presented, probably in 1805, by his descendant Lucy Cromwell Price.

85. J Smith after Dahl

Mezzotint, 29.2 x 25.4 ($11\frac{1}{2}$ x 10), BM 1.
Head and shoulders in long wig and Speaker's robes.
Lettered **'M Dahl pinxit 1712.'**
Reproduced in Dasent, Speakers, p. 244.
Original, 1712, in Examination Schools, Oxford - see above.

Presented by Sir William Fraser, Bart. MP.

85a. Another copy bought by the Speaker's Fund.

BROUGHAM AND VAUX, Henry BROUGHAM, 1st Baron

1778-1868. MP. Attorney General to Queen Caroline, whom he defended at her trial in the House of Lords in 1820. Lord Chancellor 1830-1834.

86. Murray and Porter after Bowyer.

Mezzotint, open letter proof, 44.5 x 33.7 ($17\frac{1}{2}$ x $13\frac{1}{4}$), BM 1.
Three-quarter length seated to right, holding quill and paper - 'To establish a Court in Bankruptcy.'
Published 1831. Original then in possession of Lord Dover.

Presented by the Marquess of Lincolnshire.

87. By and after G Grierson.

Mezzotint, 26.7 x 22.8 ($10\frac{1}{2}$ x 9).
Head and shoulders to right, in engraved oval frame, with facsimile of autograph. Framed with a pass to the House of Lords, signed **'Brougham.'**

Bought by the Speaker's Fund.

88. H Meyer after J Ramsay.

Mezzotint, open letter proof, 45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$). BM 12.
Three-quarter length standing, as Mr Brougham, holding a petition.
Original RA 1818. An earlier stipple by Meyer published 1813.

Presented by Sir H Raphael, Bart. MP.

Portraits of Brougham by Phillips (RA 1820), Lonsdale 1822 (NPG replica), Lawrence 1825 (NPG), Gambardella c 1845 (Lincoln's Inn, Apsley House, London University, HM Legation in Iceland, etc), Morton 1836 (Scot. NPG), Chalon RA 1846, C H Lear 1857 (NPG), Mayall c 1864, with M Berryer (Middle Temple).

SEE ALSO Part IV SCULPTURE No 15.

BROUGHTON, John Cam HOBHOUSE, 1st Baron

1786-1869. MP.

89. C Turner after J Lonsdale.

Mezzotint, 27.4 x 22.8 ($10\frac{3}{4}$ x 9).
Half-length seated to right.
First fifty, as **'J C Hobhouse, Esq.'**, 1826.

Presented by Sir H Raphael, Bart. MP.

BROWN, Colonel Douglas Clifton, see RUFFSIDE

BROWNLOW, John, see TYRCONNEL

BROWNLOW, John CUST, 1st Earl

1779-1853. Lord Lieutenant of Lincolnshire.

90. S Cousins after M A Shee.

Mezzotint, open letter proof, 44.5 x 34.3 ($17\frac{1}{2}$ x $13\frac{1}{2}$), BM 1.
Three-quarter length to left, in uniform.
Published 1843. Original RA 1835.

Presented by Sir H Raphael, Bart. MP.

BRUCE, Alexander, see BALFOUR OF BURLEIGH

BRUCE, Henry, see ABERDARE

BUCCLEUCH, Louisa Jane (nee Hamilton), Duchess of, wife of 6th Duke

d. 1912.

91. Byam Shaw.

Colour print 'as Mistress of the Robes at the Coronation of Edward VII, 9 August 1902, with her Page, David John SCOTT, Esq.' Plate to H F Burke, Historical Record of the Coronation (1904).

BUCHAN, David Stewart ERSKINE, 11th Earl of

1742-1829. Scientific writer.

92. J Finlayson after Reynolds.

Mezzotint, 34.3 x 28.0 (13½ x 11), BM 2.
Half-length to left in Vandyck dress, as the Earl of Buchan.
Published 1765.

Presented in 1956 by H H W Pollard.

BUCKINGHAM, George VILLIERS, 1st Duke of, KG

1592-1628. Favourite of James I and Charles I.

93. Studio of Daniel Mytens.

Canvas 221.1 x 152.5 (87 x 60) in a fine 17th century frame. Whole-length standing facing in a richly embroidered cloak with a crimson lining, a black and gold embroidered suit with short fringed breeches, skin-tight white silk stockings, leather cavalier boots turned down at the knees, exquisite lace-edged gloves; a baton in his right hand, his left pointing outwards. Long brown hair, brown beard and moustaches, grey eyes. Inscribed 'G VILLIERS. DUKE OF BUCKINGHAM'.

Buckingham, a lavish if erratic patron of the arts, was painted frequently between his elevation from obscurity in 1614 to his assassination in 1628.[1] One of the earliest is the NPG whole-length as a youth in Garter robes,[2] the latest an extraordinary posthumous portrait in the huge mural by Honthorst at Hampton Court, showing the Duke presenting the Liberal Graces to Charles I and the Court.[3] Van Somer, Mytens, Rubens, Mierevelt, Van Dyck, and the miniature painters Hilliard and Oliver, were the major artists who painted his notoriously good-looking features. The Clarendon portrait, painted in about 1625-6, closely resembles a portrait by Mytens in the Earl of Portsmouth's collection (at present on loan to the Government of Kenya) and a portrait signed and dated Mytens 1626, at Euston. It was seen by Evelyn in 1668,[4] by George Vertue in 1729,[5] and Horace Walpole, after a visit to The Grove in 1761, described it as a 'whole-length of the favourite Duke of Buckingham in a curious habit; but the picture has been repainted by Knapton.'[6] Waagen in 1851 ascribed it to Cornelius Johnson.[7]

Engraved by Picart for Lodge's Portraits (as by Cornelius Johnson).

LENT by the Earl of Clarendon,[8] 1955.

1 C R Cammell, Connoisseur, XCVIII (1936), pp. 127-32 (not an exhaustive iconography).

2 David Piper, Catalogue of the Seventeenth Century Portraits, 1960, (NPG).

3 Oliver Millar, Burlington Magazine, XCVI (1954), pp. 36-9.

4 Evelyn's Diary, 20 December 1668, and letter to Pepys, 12 August 1689.

5 Vertue Note Books, II, p. 65.

6 Paget Toynbee, Horace Walpole's journals of visits to country seats, Walpole Society, XVI, p. 38.

BUCKINGHAM, George VILLIERS, 1st Duke of, KG (continued)

[7] Waagen, Letter XXII, vol. II, 456.

[8] For an account of the Clarendon Collection, see under Clarendon, No 176 and Robin Gibson, Catalogue of Portraits in the Collection of the Earl of Clarendon, 1977.

94. J Houbraken after C Johnson.

Line, 35.6 x 21.5 (14 x 8½), BM 1.
Plate to Birch's Heads, 1739.
Original then at Somerset House.

Presented by J H Whitley, MP.

95. W J Delff after Miereveldt.

Line, 37.5 x 29.2 (14¾ x 11½), BM 9.
Head and shoulders with high lace collar, rope of pearls, in oval frame inscribed 'FIDEI COTICULA CRUX.'
Published 1626. Original then with Lord Jersey, version now with Sir Gyles Isham.

Presented by Sir H Raphael, Bart. MP.

BUCKINGHAM, George NUGENT-TEMPLE-GRENVILLE, 1st Marquess of, KG, PC

1753-1813. MP. Viceroy of Ireland.

96. J K Sherwin after Gainsborough.

Line, 43.2 x 33.0 (17 x 13), BM 2.
Three-quarter length in Garter robes.
Published 1788. Original 1787, in the Fortescue collection, Boconnor.

Presented by Sir H Raphael, Bart. MP.

BUCKINGHAM, George NUGENT-TEMPLE-GRENVILLE, 1st Marquess of, KG, PC (continued)

97. W Ward after J Jackson.

Mezzotint, proof before letters, 63.5 x 40.7 (25 x 16), BM 3.
Whole-length, in robes of KG.
Original exhibited RA 1814.

Bought from the Speaker's Fund.

BUCKINGHAMSHIRE, John HOBART (Bart), 1st Earl of, PC

1694-1756. MP. Lord Lieutenant of Norfolk.

98. J Faber Jun. after T Hudson.

Mezzotint, 47.7 x 34.9 (18¾ x 13¾), BM 1.
Whole-length to left, in Peer's robes.

Presented by Sir H Raphael, Bart. MP.

BUCKMASTER, Stanley Owen, 1st Viscount

1861-1934. MP. Lord Chancellor, 1915-16.

99. Photograph.

BUCKTON, Samuel STOREY (Bart), Life Baron

b. 1896. MP. Chairman of Ways and Means 1965-66.

100. Photograph.

Presented by Sir Robert Grant-Ferris, 1971.

BULL, Frederick

d. 1784. MP. Lord Mayor of London, 1773.

101. J Watson after S Webster.

Mezzotint, 45.8 x 33.0 (18 x 13), BM 2.
Whole-length seated to right in robes and chain, holding letter. Published 1781. Original at Baptist College, Bristol.

Presented by Sir William Bull, MP.

BULLER, James

1766-1827. Clerk of the Privy Council.

102. S W Reynolds after J Hoppner.

Mezzotint, 22.2 x 18.4 ($8\frac{3}{4}$ x $7\frac{1}{4}$), BM 1.
Half-length to left.
Published 1821.

Presented by Sir H Raphael, Bart. MP.

BURCHETT, Josiah

1666?-1746. Clerk to Samuel Pepys and Secretary to the Admiralty.

103. J Simon after J Maubert.

Mezzotint, 30.5 x 24.8 (12 x $9\frac{3}{4}$).
Half-length in plain oval.
Original, whole-length, in the Ministry of Defence.

Presented by Sir H Raphael, Bart. MP.

BURDETT, Sir Francis, Bart

1770-1844. MP. Parliamentary reformer committed to the Tower of London in 1810 for breach of privilege, having denied the right of the House to imprison John Gale Jones. 'He is the idol of the people of Westminster.' [1]

104. W Sharp after J Northcote.

Line, proof before inscription, 42.6 x 33.0 ($16\frac{3}{4}$ x 13), BM 6.
Half-length to left, hands on Magna Carta.
Published 1811. Original RA 1811, exh NPE 1868.

Presented by Sir H Raphael, Bart. MP.

105. W Ward after J R Smith.

Mezzotint, 63.5 x 45.8 (25 x 18), BM 10.
Whole-length, holding Magna Carta, Tower of London in background; addressed to 'The People of England'.
Published 1811. Original a drawing exh RA 1811.

Presented by Sir H Raphael, Bart. MP.

105a. Another copy, first fifty, transferred from MPBW (now DOE) in 1963.

106. G Dawe after S Woodhouse.

Mezzotint, 43.2 x 35.6 (17 x 14), BM 16.
Three-quarter length, seated pointing to Magna Carta.
Published 1805. Original exh RA 1811.

Presented by Sir H Raphael, Bart. MP.

106a. Another copy, etched letter proof.

Presented by Sir H Raphael, Bart. MP.

[1] William Hazlitt The Spirit of the Age 1825. (Everyman Edition, p. 307).

BURDETT, Sir Francis, Bart (continued)

Portraits of Burdett by Wright of Derby, Lawrence c 1793 (NPG), Phillips (NPG), Shee (Coutts Bank and NPG), Ferneley (Sotheby's 3 xi 54 (106), now in Canada), Ross c 1844 (NPG), Landseer (NPG).

SEE ALSO Part IV SCULPTURE No 16.

BURGHLEY, William CECIL, 1st Baron, KG

1520-1598. MP. Lord Treasurer.

107. J Houbraken after M Gheeraedts.

Line, 35.6 x 22.2 (14 x 8¾), BM 4.
Plate to Birch's Heads, 1738, from the portrait then in the collection of Lord Burlington.

Presented by J H Whitley, MP.

107a. Another copy, presented by the Marquess of Lincolnshire.

BURKE, Edmund

1729-1797. MP. Orator and political writer.

108. After Sir Joshua Reynolds.

Canvas 73.7 x 61.0 (29 x 24).
Head and shoulders to the left in a brown suit, lace-edged shirt, black eyeglass ribbon; in a painted oval, plain background, lit from the right.

Copy attributed to James Northcote, RA, of Reynold's portrait, painted 1767/69, at Milton Park (mezzotint by J Watson 1770), presented by Mrs Burke to Earl Fitzwilliam.[1] Among many other versions and studio copies is one in the National Portrait Gallery and another (formerly in Sir Robert Peel's collection) belongs to Lord Rosebery. Another portrait by Reynolds, of Burke with the

BURKE, Edmund (continued)

Marquess of Rockingham, is in the Fitzwilliam Museum, Cambridge, and another, possibly the Thrale portrait of 1774,[2] in the National Gallery of Ireland.

Other portraits of Burke by James Barry, 1771, as Ulysses (National Gallery of Ireland), by Hoppner (Trinity College, Dublin), by Opie, 1792 (Knole), Romney, 1790.

Purchased in 1958.[3]

[1] E K Waterhouse, Reynolds, 1941, p.59.

[2] 'A picture of me is now painting for Mr Thrale by Sir Joshua.' Burke to Barry in Prior's Life of Burke, 1854, xxix.

[3] Christie's 25 July 1958 (6) ex collection Sir John Agnew, Bart.

109. Photograph of the copy of the painting by Reynolds in the NPG (see above).

Presented by Colonel Vaughan-Morgan, MP.

110. J Hardy after J Reynolds.

Stipple, 33.0 x 27.4 (13 x 10¾), BM 9.
Original in the National Gallery of Ireland, Dublin.
Published 1780.

Presented by G W Agnew, MP.

111. J Jones after G Romney.

Mezzotint, proof with artists' names scratched, 45.1 x 35.6 (17¾ x 14) mc, BM 15.
Half-length in rectangular stone frame.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 17.

BURKE, Richard

1758-1794. MP. Son of Edmund Burke.

112. J Ward after J Reynolds.

Mezzotint, 33.0 x 28.0 (13 x 11), BM 1.
Head and shoulders to left, aged 36.
Published 1800. Original 1782, T W Fitzwilliam, Milton Park.

Presented by Sir H Raphael, Bart. MP.

112a. Another copy, bought by the Speaker's Fund.

BURRELL, Walter

1777-1831. MP.

113. J Jenkins after Reinagle.

Stipple, 15.9 x 12.7 ($6\frac{1}{4}$ x 5).
Head and shoulders to left, in fancy dress.

Presented by Sir H Raphael, Bart. MP.

BUTE, John STUART, 3rd Earl of, KG, KT

1713-1792. Prime Minister 1762-3.

114. W W Ryland after A Ramsay (1760).

Line, 52.1 x 35.6 ($20\frac{1}{2}$ x 14), BM 1.
Whole-length standing in Thistle robes.
Published 1763. Original in the Marquess of Bute's collection, Mount Stuart.

Presented by John Ellis, MP.

BUTE, John STUART, 1st Marquess & 4th Earl of, and Baron Cardiff

1744-1814.

115. E Fisher after J Reynolds.

Mezzotint, 35.6 x 31.2 (14 x $12\frac{1}{4}$), BM 5.
Head and shoulders to right, in engraved oval frame, as Lord Cardiff.
Published 1777. Original in Wharncliffe Collection.

Presented by Sir H Raphael, Bart. MP.

BUTLER, James, see ORMONDE

BUXTON, Sir Thomas Fowell, Bart

1786-1845. MP. Social Reformer.

116. H Robinson after G Richmond.

Line and stipple, open letter proof, 49.6 x 35.6 ($19\frac{1}{2}$ x 14).
Three-quarter length, standing to right in glasses.
Published 1850. Original exh NPE 1868.

Presented by Sir Thomas Fowell Buxton, Bart.

117. Anon after H P Briggs.

Mezzotint, proof before letters, 29.2 x 22.8 ($11\frac{1}{2}$ x 9).
Half length in armchair, holding a book, wearing spectacles.

Presented by Sir H Raphael, Bart. MP.

BYNG, Hon and Rev Francis

Chaplain to the Speaker 1875-90.

118. Photograph by Russell.

BYNG, George, see TORRINGTON

BYRON, George Gordon, 6th Baron

1788-1824. Poet.

119. After Richard Westall.

Canvas, 76.3 x 63.5 (30 x 25).
Half-length profile to left, 1825.
See NPG Concise Catalogue 1856-1969 (1047).

LENT by the National Portrait Gallery, 1972.

CADOGAN, Hon Sir Edward Cecil George

1880-1962. Secretary to the Speaker 1911-1921.

120. Photograph.

CADOGAN, William, 1st Earl

1675-1726. MP. General.

121. Attributed to Louis Laguerre, c 1716.

Canvas, 158.9 x 118.2 ($62\frac{1}{2}$ x $46\frac{1}{2}$).
Three-quarter length to right.
See David Piper Catalogue of the Seventeenth Century Portraits in the National Portrait Gallery (18).

LENT by the National Portrait Gallery, 1972.

CAIRNS, Hugh MacCalmont, 1st Earl

1819-1885. MP. Lord Chancellor 1868 and 1874-1880.

122. Photograph of a painting by L C Dickinson.
Whole-length, standing in robes to right, holding paper.
Original RA 1876, painted for Trinity College, Dublin.

Presented by the 4th Earl Cairns.

CALDECOTE, Thomas Walker Hobart INSKIP, 1st Viscount

1876-1947. MP. Lord Chancellor 1939-1940. Lord Chief Justice.

123. Photograph.

CAMDEN, Charles PRATT, 1st Earl, PC

1714-1794. MP. Attorney General. Lord Chancellor 1766-70.

124. Nathaniel Dance.

Canvas (relined on hardboard) 127.0 x 101.6 (50 x 40).
Half length, seated to the left in Lord Chancellor's robes, black hat, full-bottomed wig, lace cravat, right hand holding a book, left on the arm of chair; Purse to the left, red curtain in right background, grey sky to the left, lit from the left; no inscription.

Probably painted in about 1770; other versions by Dance at Gredington (Lord Kenyon) and RCJ (Bar Library) and without the hat, in the NPG and at King's College, Cambridge; a drawing in the British Museum.

Other portraits by Reynolds 1764 (Guildhall), 1765/6 (Bayham Abbey), 1766/7 (Dulverton), by William Hoare 1765 (Bath, Corporation Council Room), Gainsborough 1782 (Northbourne Court), J S Copley (drawing in the Metropolitan Museum, New York). Marble bust by Joseph Wilton (exhibited Society of Artists) and derivatives from this by Beynes at Eton and Bayham Abbey.

Exhibited RA 1795, British Institution 1817, 1820 and 1843, Manchester 1857. Engraved by H Robinson for Lodge's Portraits, 1835.

Presented in 1911 by the Marquess Camden. [1]

[1] Christies 1 June 1911 (121) 42 gns. PRO Works/11/122.

125. Bartolozzi after Gainsborough.

Stipple, 42.6 x 33.7 ($16\frac{3}{4}$ x $13\frac{1}{4}$), BM 3.
Three-quarter length, lounging to right, holding a book on knee.
Published 1795. Original RA 1782, Northbourne Collection, Northbourne Court, Deal, Kent.

Presented by Sir H Raphael, Bart. MP.

126. H Meyer (drawn Jackson) after Reynolds.

Stipple, 35.6 x 27.4 (14 x $10\frac{3}{4}$), BM 14.
Half-length in Chancellor's robes.
Plate to Contemporary Portraits, 1811.
Original 1765-6, Camden collection, Bayham Abbey, Kent.

Presented by the Marquess of Lincolnshire.

CAMPBELL, John, 1st Baron, PC

1779-1861. MP. Attorney General. Lord Chief Justice. Lord Chancellor 1859-1861.

127. George Frederick Watts.

Wood panel 207.1 x 114.4 ($81\frac{1}{2}$ x 45).
Whole length, standing to the right, in wig and Lord Chancellor's robes, in the Chamber of the House of Lords, the throne behind him, the Mace and Seal at his feet.

Probably the portrait painted in about 1860 and exhibited by Watts himself, NPE 1868, though the dimensions there are given as 83 x 44 inches. A small sketch exists at the Watts

Picture Gallery, Compton. NPG portraits by T A Woolnoth (on loan to the Privy Council) and by Sir Francis Grant (on loan to the Royal Courts of Justice; sketch in the Scottish NPG). Marble bust by Sir John Steel 1843 (Scottish NPG).

LENT for an indefinite period in 1955 by his grandson Lord Stratheden and Campbell.

128. T L Atkinson after F Grant.

Mezzotint, proof before inscription, 43.2 x 33.7 (17 x $13\frac{1}{4}$), BM 3.
Three-quarter length, seated to right, as Lord Chief Justice.
Published 1852. Original RA 1853, NPG on loan to Royal Courts of Justice.

Presented by the Hon Mrs Vaughan Johnson.

129. Photograph of the painting by G F Watts.
From the Schuster Collection, 1968.

CAMPBELL, see also ARGYLL, Dukes of

CAMPBELL-BANNERMAN, Sir Henry

1836-1908. MP. Prime Minister 1905-8.

130. After J C Forbes.

Photogravure, 62.9 x 43.2 ($24\frac{3}{4}$ x 17).
Original in the National Liberal Club, destroyed in 1941.

Presented by the Right Hon John Ellis, MP.

CAMPION, Charles

Speaker's Secretary, 1872-84.

131. Photograph (signed) by Guy Allen.

CAMPION, Gilbert Francis Montriou, 1st Baron

1882-1958. Clerk of the House.

132. Photograph by Vandyk.

CANNING, George

1770-1827. MP. Foreign Secretary. Prime Minister for four months until his death.

133. W Say after T Lawrence.

Mezzotint, proof, 43.2 x 35.6 (17 x 14), BM 4.
Three-quarter length standing, holding a letter.
Published 1813. Original 1809 at Christ Church, Oxford.

Presented by Sir H Raphael, Bart. MP.

134. C Turner after T Lawrence.

Mezzotint, 57.2 x 35.6 (22 $\frac{1}{2}$ x 14), BM 7.
Whole-length standing facing, arms folded.
Published 1829. Original RA 1826, at Harewood.

Presented by Sir H Raphael, Bart. MP.

Portraits of Canning[1] by Gainsborough c 1788 (Harewood House), Hickel 1794 (formerly Crewe House), Hoppner 1798 (Eton College, Provost's Lodge), Lawrence 1809 (Christ Church, Oxford), Lawrence 1810 (Earl of Haddington's collection), Stewardson 1813 (private collection, Isle of Man), Gerard c 1820 (Earl Granville's collection), Lawrence c 1825 (Harewood House, Royal Collection, Liverpool, NPG).

[1] For the iconography of Canning see Alfred S Lewis, 'List of Sources' in Notes and Queries, 159, No 23 (6 December 1930) and F R Gale 'Portraits of Canning' in Notes and Queries, 31 December 1927, p 470 and 15 November 1930, p 348.

SEE ALSO Part IV SCULPTURE No 18.

CANTERBURY, Charles MANNERS-SUTTON, 1st Viscount, PC

1780-1845. MP. Speaker, 1817-1834.

135. After H W Pickersgill, RA.

Canvas 142.3 x 111.8 (56 x 44).
Three-quarter length seated facing, head turned slightly to the left, wearing a black gown, long wig, ribbon of the Bath; the Speaker's black three-cornered hat on his left knee, a monocle in his right hand, resting his arms on the arms of his dark green chair; brown panelled background, lit from the right.

A copy by Frederick Percy Graves, 1864. Sir George Scharf noted the copyist's name and date on the back of the stretcher (TSB, XXI, 34) but no trace of this now remains (1958).

Pickersgill's original portrait was painted probably in 1832-3 and in the possession of the Viscounts Canterbury till 1941 when the peerage became extinct. 'This picture used to be at Broah House, Norfolk, where he lived, and descended to his great-grandson, the 6th Viscount, after whose death in 1941 it came to my husband, also a great-grandson of Speaker Manners-Sutton'.[1] It was exhibited RA 1833 (33), NPE 1868 (240), Southampton Art Gallery 1932-9. Another version by Pickersgill, also in the family possession, was presented to the NPG in 1923 by the Rev Canon E Manners Sanderson (now on loan to the Royal Courts of Justice).

A watercolour drawing in Speakers' Portraits, quite different from this, is stated to be from a portrait in the Speaker's House but no such painting is to be found there now nor is any record of it known. It was possibly privately owned by one of the Speakers.

Dasent reproduces the engraving by Samuel Cousins (see below) and also John Doyle's cartoon, 'Make Way for Mr Speaker'.

Other portraits by Lawrence c 1810-15 (Landesmuseum, Hanover), Wivell (drawing in the collection of the Earl of Crawford and Balcarres). He also appears as Speaker in the House of Commons' group, 'Moving the Address to the Crown, 1833', by George Hayter in the NPG. (See the sketch for this in Part II, GROUPS, No 140). Monument by E G Physick, 1845, at Addington, Surrey.

Presented in 1869 by his brother-in-law, Speaker Denison.

[1] Letter from Mrs M O L Bright, Sherfield House, Basingstoke, to the Minister of Works, 1st April 1952.

CANTERBURY, Charles MANNERS-SUTTON, 1st Viscount, PC (cont'd)

136. S Cousins after Pickersgill.

Mezzotint, 41.3 x 33.0 ($16\frac{1}{4}$ x 13), BM 3.
Three-quarter length seated, in wig and black gown, holding eyeglass, as Sir Charles.
Published 1835. Reproduced Dasent Speakers.

Presented by Sir William Fraser, Bart. MP.

CAPELL-CONINGSBY, George, see ESSEX, 5th Earl

CARBERY, John VAUGHAN, 3rd Earl of

1640-1713. MP. Governor of Jamaica.

137. J Faber (1733) after G Kneller.

Mezzotint, 31.8 x 25.4 ($12\frac{1}{2}$ x 10), BM 2.
Three-quarter length in wig and gown.
Number 25 of Kitcat Club series, NPG.

Presented by Sir H Raphael, Bart. MP.

CARDIFF, see BUTE, 4th Earl of

CARDWELL, Edward, 1st Viscount, PC

1813-1886. MP. Secretary of State for War.

138. George Richmond.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length to right.
See NPG Concise Catalogue 1856-1969 (767).

LENT by the National Portrait Gallery, 1972.

CARDWELL, Edward, 1st Viscount, PC (continued)

139. W Holl after a drawing by Richmond.

Stipple, vignette, with facsimile of autograph, one of Grillion's Club series. BM 1.

Presented by the Right Hon J H Whitley, MP.

CARLETON, Henry BOYLE, Baron

d 1725. MP. Chancellor of the Exchequer. Lord Treasurer of Ireland.

140. J Houbraken after G Kneller.

Line, proof with engraver's name only, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 1.
Plate to Birch's Heads, 1741. Original at Hardwick.

Presented by Sir H Raphael, Bart. MP.

CARNARVON, Henry HERBERT, 1st Earl of

1741-1811.

141. W Ward after Gainsborough and Stuart.

Mezzotint, 45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$), BM 1.
Three-quarter length, standing at table.
Published 1795. Original in Carnarvon collection, Highclere Castle, Newbury.

Presented by Sir H Raphael, Bart. MP.

CARNEGIE, Agnes Murray (nee Elliott), wife of Sir David Carnegie, 4th Bart.

1763-1860. Grand-daughter of the Earl of Minto.

142. H Macbeth-Raeburn after Raeburn.

Mezzotint, proof in progress, 3rd state, 61.0 x 39.4 (24 x 15½). Original painted in 1797-98 and in the collection of the Earl of Southesk, Kinnaird Castle, Perthshire. Exh Raeburn Bi-centenary 1956.

Presented by the Viscount Hood in 1973.

CARNEGIE, Rev William Hartley

1860-1936. Chaplain to the Speaker, 1916-36.

143. Photograph by Swaine.

CAROLINE

1683-1737. Queen of George II. Married 1705.

144. After Sir Godfrey Kneller.

Canvas 233.8 x 144.9 (92 x 57). Whole-length standing to the left in Coronation robes, as Princess of Wales, (no Garter); right hand up to her shoulder, left on arm of chair; small crown on a table left.

Studio copy of a portrait by Kneller, 1716, in the Royal Collection. Other versions in the Scottish National Portrait Gallery and elsewhere.

Engravings by Vertue and with slight variations by P van Gunst (French title), in mezzotint by J Simon (title altered to Queen), by John Smith (title altered to Queen), and by J Faber ('done from the last picture by Sir Godfrey Kneller with proper alterations by J Faber').

CAROLINE (continued)

Other portraits of her by Thornhill 1715 (Hampton Court) Jervas 1727 (Guildhall and NPG), Enoch Seeman (Kensington Palace), Vanderbank (Goodwood), Amigoni (Wrest Park, Durham University, etc); Rysbrack busts at Windsor Castle and the Wallace Collection. For the Iconography of Queen Caroline see John Kerslake Early Georgian Portraits (NPG 1978) p. 35.

Bought in 1957.

CARR, Sir Cecil Thomas

b 1878. Counsel to the Speaker, 1943-55.

145. Photograph.

CARY, Lucius, see FALKLAND

CASTLEREAGH, see LONDONDERRY

CAVE, George (Kt), 1st Viscount

1856-1928. MP. Lord Chancellor 1922-1928.

146. Aidan Savage.

Canvas 63.5 x 76.3 (25 x 30). Seated in his study in the Lord Chancellor's residence (now Committee Room C, House of Lords). The identification is uncertain and rests on a conjecture of the late Sir Victor Goodman, Clerk of the Parliaments 1959-63. Signed 'Aidan Savage'.

Acquisition uncertain, probably about 1935.

CAVE, George (Kt), 1st Viscount (continued)

147. Photograph of a painting by R Eves, 1925, in the Inner Temple.

Acquisition uncertain, 1933-54.

CAVENDISH, John, known as Lord John

1732-1796. MP. Chancellor of the Exchequer.

148. J Grozer after J Reynolds.

Mezzotint, etched letter proof, 35.6 x 28.0 (14 x 11), BM 1.
Half-length, in plain coat.
Published 1796. Original 1766, at Milton Park.

Presented by Sir H Raphael, Bart. MP.

CAVENDISH, Richard, known as Lord Richard

1752-1781. MP.

149. J R Smith after J Reynolds.

Mezzotint, etched letter proof, 45.8 x 35.6 (18 x 14), BM 1.
Three-quarter length to left, on seashore.
Published 1781. Original at Welbeck Abbey.

Presented by Sir H Raphael, Bart. MP.

CAVENDISH, William (1592-1676), see NEWCASTLE

CAVENDISH, William

1783-1812. MP.

150. H Meyer after J Sanders.

Mezzotint, proof before letters, 43.8 x 35.6 ($17\frac{1}{4}$ x 14), BM 2.
Three-quarter length standing, in fancy dress, holding gloves.
Original by Hoppner at Chatsworth.

Presented by Sir H Raphael, Bart. MP.

CAVENDISH, see also DEVONSHIRE, Dukes of

CAVENDISH-BENTINCK, William, see PORTLAND

CECIL, Robert, see SALISBURY

CECIL, William, see BURGHLEY

CHAMBERLAIN, Joseph

1836-1914. MP. Colonial Secretary.

151. George Roland Halkett

Wash drawing 25.4 x 17.1 (10 x $6\frac{3}{4}$).
Three-quarter length standing, speaking, in a black suit, monocle in his right eye, orchid, paper in his left hand, top hat behind him right. Signed '**G R Halkett/93**'.

Drawn in 1893, probably for the Pall Mall Gazette which Halkett had joined as political cartoonist in 1892.

Presented by Mr F J Higginbottom, Press Gallery Catalogue 1931 (448).

CHAMBERLAIN, Joseph (continued)

152. Photograph, copyright Daily Mirror.

Seated at desk with pen, silver candlestick, inkstand etc., inscribed in his own hand:

' "Hear! for thy children speak from the uttermost parts of the sea", Kipling 'Song of the English' J Chamberlain, March 11th 1905. '

Presented to the House of Commons by Eric Deakins MP, 1976.

SEE ALSO Part IV SCULPTURE No 19.

CHAMIER, Anthony

1725-1780. MP. Under Secretary of State.

153. W Ward after J Reynolds.

Mezzotint, open letter proof, 44.5 x 34.9 ($17\frac{1}{2}$ x $13\frac{3}{4}$), BM 1.
Three-quarter length seated, leaning on a table, holding papers.
Original 1762, in Lord Kemsley's collection, London.

Presented by Sir H Raphael, Bart. MP.

CHAPLIN, William James

1787-1859. MP.

154. T Ryall after F Newenham.

Mezzotint, open letter proof, 43.2 x 33.0 (17 x 13), BM 1.
Three-quarter length, seated in armchair.
Published 1850.

Presented by Sir H Raphael, Bart. MP.

CHARLOTTE

1744-1818. Queen of George III. Married 1761.

155. After Sir Joshua Reynolds.

Canvas 233.8 x 132.2 (92 x 52).
Whole-length seated to the left in robes of State, her hands in her lap holding pearls.

See notes to No 357 George III. A copy of Reynolds State portrait painted in 1779, formerly in the Junior United Service Club to whom it had been presented with the portrait of George III in 1831.

The Coronation State portrait was painted by Allan Ramsay 1761 (Buckingham Palace and numerous copies) and Ramsay also painted her with two of her children 1763-5 (Buckingham Palace). Other portraits by H R Morland 1765 (Queen's College, Oxford), Humphrey 1766 (Royal Collection) Cotes 1767 (Syon House), Zoffany 1770 with the King and family (Windsor), West 1775 (Buckingham Palace), Gainsborough 1781 (Windsor), Lawrence 1790 (National Gallery), Beechey 1793 (Buckingham Palace), Stroehling 1807 (Buckingham Palace).

Presented in 1955 by members of the United Service Club.

CHARLTON, Sir Job, 1st Baronet

1614-1697. MP. Speaker 4 to 15 February 1672/3.

156. Copy by J Bridge.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the right, in judge's robes; black coif, his own long brown hair, bands; in a painted oval, dark brown background. Lit from the left. Inscribed on the back of the canvas: '**Portrait of Sir Job Charlton (Speaker) from original at Ludford by J Bridge, 1886.**'

The Speaker's copy (reproduced Dasent p. 222) was formerly in the possession of a descendant of Sir Job's, J R W Kinchant of Llanfair Waterdine, was sold to Stanley Leighton for £20 and by him presented to the Speaker's House in 1886.[1]
Another version of this portrait (by an unknown artist) was sold by direction of Captain R Parkinson, the youngest of

three brothers, who inherited Ludford House and owned it until 1902.[2] It was offered for sale to the Speaker in June 1922, by Mr W R Smith of Liverpool, and reappeared at Sotheby's, 15 July 1931 (130), sold by Alderman Cross, Lord Mayor of Liverpool, and bought by Messrs Sweet & Maxwell. By 1957 it was in the possession of Mr Robert Riches, the Bar Librarian, and in 1959 was bought by the Ministry of Works for the Royal Courts of Justice. Another smaller portrait is at Sweeney Hall, Oswestry, in the collection of Mrs M E Leighton, Stanley Leighton's daughter-in-law. A miniature belonging to Lord Beauchamp and called Job Charlton was illustrated in Country Life Annual, Christmas 1952, p. 82.

Presented, probably in 1886, by his descendant, Stanley Leighton, MP.[3]

[1] Border Counties Advertiser, 19 March 1958, p. 10.

[2] Country Life, XLI, p. 204 and CVI, p. 682.

[3] Sir Job's daughter, Dorothy, married Sir Edward Leighton, Bart. MP. for Shropshire.

CHATHAM, William PITT, 1st Earl of and Viscount Pitt, KG

1708-1778. MP. Prime Minister.

157. J K Sherwin after R Brompton.

Line, 35.6 x 28.0 (14 x 11), BM 2.
Half-length to right, in Peer's robes.
Published 1778. Original in the Stanhope collection, Chevening.
Inscribed:

'Begun from a painting by Mr Brompton but corrected from a cast moulded from his Lordship's face by Joseph Wilton, Esq. RA.'

Presented by the Right Hon John Ellis, MP.

158. Photograph of the painting by Brompton at Chevening.

Presented by Colonel Vaughan Morgan, MP.

SEE ALSO Part IV SCULPTURE Nos 20, 21, 22.

CHELMSFORD, Frederick THESIGER, 1st Baron

1794-1878. MP. Lord Chancellor 1858-9 and 1866-8.

159. Photograph of a painting by E U Eddis at Abingdon Town Hall.

Presented by Sir Edward Thesiger.

CHESHIRE, the Rev Christopher

Chaplain to the Speaker 1945-55.

160. Photograph, signed.

CHESTERFIELD, Philip Dormer STANHOPE, 4th Earl of, KG

1694-1773. Diplomatist and letter-writer.

161. After William Hoare.

Canvas 92.8 x 68.7 (36½ x 27).
Half-length, seated to left.
See John Kerslake, Earlier Georgian Portraits, NPG (158).

LENT by the National Portrait Gallery, 1972.

162. J Brooks after W Hoare.

Mezzotint, 45.8 x 34.3 (18 x 13½), BM 13.
Whole-length standing, in Peer's robes and Garter.

Presented by Sir H Raphael, Bart. MP.

CHETWYND-TALBOT, Charles, see TALBOT

CHICHELEY, Sir John

c 1630-1691. MP. Admiral.

163. A Browne after P Lely.

Mezzotint, 31.8 x 24.8 ($12\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Three-quarter length standing to right, holding cutlass.
Original Sotheby's 2 October 1946 (124), copy in
National Maritime Museum.

Presented by Sir H Raphael, Bart. MP.

CHICHESTER, Thomas PELHAM, 2nd Earl of

1756-1826. MP. Secretary of State.

164. S W Reynolds after J Hoppner.

Mezzotint, open letter proof, 29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$), BM 1.
Half-length, to right, as Lord Pelham.

Presented by Sir H Raphael, Bart. MP.

CHOLMONDELEY, George Henry Hugh, 4th Marquess of

1858-1923. Lord Great Chamberlain.

165. Colour print by Byam Shaw.
As Lord Great Chamberlain at the Coronation of Edward VII,
9 August 1902. Plate to H F Burke, Historical Record of the
Coronation (1904).

CHOLMONDELEY, George Horatio Charles, 5th Marquess of

1883-1968. Lord Great Chamberlain, 1936-37, 1952-66.

166. Henry Carr, ARA.

Canvas 190.6 x 122.0 (75 x 48).
Whole-length, standing to left, in uniform of the
Lord Great Chamberlain, holding the staff of office; blue
and gold backcloth. Signed and dated: **'Henry Carr 1963'**.

Exhibited RA 1964 (221), reproduced Yorkshire Post,
1 May 1964.

Presented to the House of Lords by his fellow Peers in 1963
on the occasion of his eightieth birthday.

167. Photograph.

168. Colour photograph.

CHURCHILL, John, see MARLBOROUGH

CHURCHILL, Randolph Henry SPENCER-CHURCHILL, known as
Lord Randolph

1849-1894. MP. Secretary of State for India.
Chancellor of the Exchequer.

169. Etching by Leopold Lowenstam after a photograph by Bassano.

25.4 x 17.1 (10 x $6\frac{3}{4}$).
Facsimile of autograph.

Presented by Sir H Raphael, Bart. MP.

CHURCHILL, Randolph Henry SPENCER-CHURCHILL, known as LORD RANDOLPH (continued)

170. Photograph.

Presented by P G T Buchan-Hepburn, MP (later Lord Hailes).

Portraits by Edward Long (Constitutional Club), Edwin Ward 1886 (Lord Tweedmouth), Alfred Hartley 1893 (Rosebery sale, Christie's 5 May 1939, lot 51). Sir Winston Churchill, in a letter to the National Portrait Gallery, stated that he was not aware of any portraits painted of his father except a small one seated at a desk writing (Ward), of which he had a replica, see N P G Iconographical Notes, 15 February 1931.

SEE ALSO Part IV SCULPTURE No 23.

CHURCHILL, Sir Winston Leonard Spencer, KG

1874-1964. MP. Prime Minister 1940-45 and 1951-55.

171. Sir Oswald Birley.

Canvas 139.8 x 113.1 (55 x 44½).
Three-quarter length, seated slightly to the right, in a black coat and waistcoat, striped trousers, black bow tie with white spots, gold watch chain; his left hand on knee, his right clenched on the table, papers under his right arm; green table-cloth, plain greyish-brown background; lit from the right. Signed and dated in the bottom left corner: **'Oswald Birley 1946'**. [1]
Exhibited at the Royal Society of Portrait Painters 1947.

Presented in 1947 to the House of Commons[2] by Sir Robert Rankin, Bart. MP.

[1] Copied by John Leigh-Pemberton for the Imperial Defence College 1960.

[2] Temporarily retained in the Speaker's House under the terms of the Ten-Year Rule (1925). For details of this rule see entry under CHURCHILL in Part IV SCULPTURE.

CHURCHILL, Sir Winston Leonard Spencer, KG (continued)

172. Frank Salisbury.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length, in black suit, left hand on hip, right holding book, signed and dated: **'Frank O Salisbury 1943'**, crown and portcullis top left.
Purchased by members of the Constitutional Club, St James's, London, and unveiled by Churchill himself 16 November 1949.

Presented by the Constitutional Club, 1976.

173. Photograph of the portrait by Birley
Signed **'Oswald Birley 1946'**.

Among many portraits of Churchill are those by McEvoy 1916, Orpen 1916, Guthrie 1921-30 (Scottish NPG), Sickert 1930's (Paris Embassy), Salisbury 1942 (Harrow School and Constitutional Club), Cooper 1943 (Carlton Club), Birley 1951 (Trinity House as Elder Brother). Sketch of the head in Lady Birley's Collection. A copy by Leigh-Pemberton in uniform of Lord Warden of the Cinque Ports in the National Maritime Museum. Mezzotint in colour by Lawrence Josset, ? 1960.

Another portrait, oil on canvas, by Graham Sutherland, OM, was commissioned by an All-Party Committee of the House of Commons as a gift from Parliament to celebrate his eightieth birthday. It was unveiled by Churchill himself in Westminster Hall, 30 November 1954 (The Times 1 December 1954 p. 16 and a full page photograph of the scene in Westminster Hall in The Illustrated London News 4 December 1954 p. 997). After the unveiling ceremony the picture was removed to Chartwell and is said to have been 'disposed of' later on the instructions of Lady Churchill. The portrait is reproduced in a colour photograph by Larry Burrows in The Sunday Times 12 February 1978. A group of drawings and studies were in 'Portraits of Graham Sutherland', an exhibition at the National Portrait Gallery in 1977 with a catalogue by Dr John Hayes. A complete collection of photographs by Elsbeth Juda was acquired by the National Portrait Gallery in 1978.

SEE ALSO Part IV SCULPTURE No 24 and Appendix IX (Parliament Square).

CHUTE, Chaloner

d. 1659. MP. Speaker, January to March 1658/9.

174. Copy by Bernard Adams[1]

Canvas 214.8 x 124.5 (84½ x 49).
Whole-length standing to the right, a stick in his right hand, his hat in his left; long dark hair, moustache and lip tuft; broad lace-edged collar, lace cuffs, black suit; dark mural background, dark green curtain to the left, landscape and red cloudy sky seen through an opening to right.

The original portrait is at The Vyne, the family seat, near Basingstoke,(reproduced by Dasent, p. 214), formerly attributed to Van Dyck but more probably by a follower. There is also a reclining marble monument of Chaloner Chute at The Vyne, attributed either to Thomas Carter or to John Bacon.[2] '... the figure of the Speaker in his robes by Bacon, from the picture by Vandyke, preserved there'.[3] A terra-cotta model is in the Victoria and Albert Museum.

Presented in 1922 by Sir Archibald Williamson, Bart. MP.

[1] Bernard Adams' receipt for 200 guineas, 29 March 1923, was formerly among the Speaker's papers.

[2] Country Life, 27 May 1954, and Burlington Magazine, LXXVI, p. 28 and XCVI, pp. 90 and 184-5.

[3] The Topographer, vol I, 1789, pp. 60-61.

CLARE, John FITZGIBBON, 1st Earl of

1749-1802. Irish MP. Lord Chancellor of Ireland.

175. C Turner after J Hoppner.

Mezzotint, proof before letters, 29.2 x 25.4 (11½ x 10) mc, BM 3.
Half-length, in plain coat.
Published 1802.

Presented by Sir H Raphael, Bart. MP.

CLARENDON, Edward HYDE, 1st Earl of

1609-1674. MP. Lord Chancellor, 1667.

176. Studio of Sir Peter Lely.

Canvas 127.0 x 101.6 (50 x 40), in a heavily decorated frame. Three-quarter length, seated to the left, in Lord Chancellor's robes, left hand on arm of chair, right hand on breast; the Purse of the Great Seal to the left;[1] long fair hair, plain background, lit from the right. Inscribed in the top left corner: **'EDWARD HYDE Great Chancellor/Created Earl of Clarendon Nov 3 1660.'**

The original portrait by Lely seems to have been destroyed. 'My Lord Clarendon, when I inquired of him for a picture of the Ld. Chancellor Clarendon to engrave it, told me that when his house was burnt down (at Petersham) he lost a picture of the Chancellor, a half-length done by Sir P Lilly, so that now there is no other picture of the Chancellor remaining but the whole-length at Cornbury, painted also by Sir P Lilly'.[2] Other versions from Lely's studio exist at Midgham and in the Bodleian Library.

Exhibited NPE 1866 (893).

Engraved by Cooper for Lodge's Portraits. Another slightly different portrait by Lely, with Mace and Purse, engraved by M Burghers and R White.

The Clarendon Collection,[3] formed shortly after the Restoration, consisted of about 145 portraits and was intended to fill the State rooms of Clarendon House in Piccadilly - 'the best contrived, the most usefull, gracefull and magnificent house in England'[4] built by Sir Roger Pratt between 1664 and 1667 and demolished by Sir Thomas Bond (of Bond Street fame) in 1683. John Evelyn, who was a friend of Clarendon and to a certain extent assisted in the formation of the Collection, described Clarendon's purpose and added that the expense was not so great as one might have imagined 'because when his designe was once made known, everybody who either had them of their owne or could purchase them at any price, strove to make their court by these presents; by which means he got many excellent pieces of Vandyke, and other originals of Lely and the best of our modern masters' hands'.[5]

Clarendon's delight was to recall the faces and conversation of the great figures of the seventeenth century, so many of whom had been his friends. 'He never took more pleasure in anything than in frequently mentioning and naming those persons

who were his friends'[6]. But as early as 1667, the pictures had been included in a mortgage of the property, drawn up to meet a marriage settlement for his second son, Lawrence Hyde.[7] In spite of this and of the sale and demolition of the house, the Collection remained intact until the death in 1753, within six months of each other, of the fourth Earl of Clarendon and his son Lord Hyde. Lord Hyde's sister, the Duchess of Queensbury, immediately instigated a lawsuit which lasted for ten years, annulled a codicil to Lord Hyde's will and divided the Collection into two halves. One half was removed by the Duchess of Amesbury and passed at her death to Bothwell Castle where it remained till its dispersal by auction in 1919.[8] The other half has remained in the Clarendon family possession to this day being partly in Lord Clarendon's private collection and partly on loan to the Plymouth City Art Gallery and to the House of Lords.[9]

LENT by the Earl of Clarendon, 1955.

[1] Having refused to resign the Great Seal, it was taken from him 30 August 1667.

[2] Vertue's Notebooks, I, p. 121 (1723).

[3] For a complete account of the formation of the Collection, an analysis of its contents, Lord Hyde's attempt to legalise the whole collection of pictures and MSS. as an heirloom and to build a gallery to house it, the lawsuit and the division, see Lady M Theresa Lewis, Lives of the Friends and Contemporaries of Lord Chancellor Clarendon Illustrative of Portraits in the Gallery, three vols 1852. See also Robin Gibson Catalogue of Portraits in the Collection of the Earl of Clarendon, 1977.

[4] John Evelyn, letter to Lord Cornbury, 20 January 1665/6.

[5] Evelyn, letter to Pepys, 12 August 1689.

[6] Clarendon's Life, 1827 edition, p. 33.

[7] Calendar of the Close Rolls, 6 Anne, pt. 3, No 20.

[8] Earl of Home's sale, Christie's 20 June 1919.

[9] For other references to the Collection see Evelyn's Diary, 20 December 1668; Vertue's Notebooks, II, 65 and IV, 62: Walpole's Visit to The Grove, September 1761 (Walpole Society, XVI, 38); Lord Dover's Historical Inquiries respecting the Character of Lord Clarendon, 1827; Waagen's Treasures, 1854-7, II, 454-8; Alex A Cummings' Catalogue of Paintings from the Clarendon Collection, Plymouth Art Gallery, 1954.

177. Johnson after Soest (Hanneman)

Mezzotint, proof before letters, 31.2 x 24.8 ($12\frac{1}{4}$ x $9\frac{3}{4}$), BM 8. Half-length to left, in private dress, octagonal frame. Original in NPG, previously attributed to Soest but now generally ascribed to Hanneman (see D Piper, Catalogue of the Seventeenth Century Portraits, NPG 1963, p. 71).

Presented by the Marquess of Lincolnshire.

178. Photograph of the painting by Hanneman in the NPG (773).

Presented by Lord Mildmay of Flete.

SEE ALSO Part IV SCULPTURE No 25.

CLARENDON, George Herbert HYDE, 6th Earl of, KG, PC

1877-1955. Government Chief Whip in the House of Lords. Lord Chamberlain.

179. Photograph.

Presented by Mr David Dewar in 1971.

CLARKSON, Thomas

1760-1846. Slavery abolitionist and philanthropist.

180. C Turner after A E Chalon.

Mezzotint, 45.8 x 36.9 (18 x 14½) mc, BM 4.
Whole-length seated, holding pen, with African products.
Published Colnaghi. Original at Wilberforce House, Hull.

Presented by Sir H Raphael, Bart. MP.

CLAYTON, Sir Robert

1629-1707. MP. Lord Mayor of London 1680.

181. J Smith after J Riley.

Mezzotint, 38.8 x 29.2 (15¼ x 11½), BM 1.
Head and shoulders, in Lord Mayor's robes and chain,
oval, with Mace, sword and arms beneath.
Reproduced in Macaulay, History, III, p.1271.

Presented by Sir H Raphael, Bart. MP.

CLIFDEN, Henry Welbore AGAR-ELLIS, 2nd Viscount

1761-1836. MP.

182. T Hodgetts after G Hayter.

Mezzotint, proof before inscription, with coat of arms,
45.8 x 35.6 (18 x 14), BM 1.
Three-quarter length, seated.

Presented by Sir H Raphael, Bart. MP.

CLIVE OF PLASSEY, Robert, 1st Baron

1725-1774. Governor of Bengal.

183. Bartolozzi (1788) after N Dance.

Stipple and line, proof with names and arms only,
43.2 x 35.6 (17 x 14), BM 1.
Three-quarter length, holding hat.
Original at Powis Castle, Powys.

Presented by Sir H Raphael, Bart. MP.

COBDEN, Richard

1804-1865. MP. Free Trader. One of the founders of the Anti-Corn Law League.

184. F C Lewis after Du Val.

Stipple, 26.7 x 22.2 (10½ x 8¾), BM 1.
Three-quarter length seated, facsimile of autograph.
Published 1843.

Presented by G W Agnew, MP.

COCHRANE, Charles

1807-1855. Candidate for Westminster.

185. C Baugniet, 1847.

Lithograph, 43.2 x 33.0 (17 x 13), BM 1.
Three-quarter length standing addressing:

'the great public meeting 17 April 1847, at the Crown and Anchor, to reduce the hours of labour among the Operative Bakers.'

Signed copy.
Published 1847.

Purchased from the Speaker's Fund.

COCKBURN, Sir Alexander James Edmund, Bart

1802-1880. Lord Chief Justice.

186. T L Atkinson.

Mezzotint, open letter proof, 45.1 x 34.3 ($17\frac{3}{4}$ x $13\frac{1}{2}$), BM 1.
Three-quarter left seated to right, as Lord Chief Justice.
Published 1871.

Presented by Sir H Raphael, Bart. MP.

COCKBURN, Sir George

1772-1853. MP. Admiral.

187. W Say after W Beechey.

Mezzotint, proof before letters, 67.4 x 41.9 ($26\frac{1}{2}$ x $16\frac{1}{2}$), BM 1.
Whole-length standing, in uniform, right hand on charts.
Published 1827. Original in National Maritime Museum.

Presented by Sir H Raphael, Bart. MP.

COKE, Sir Edward

1552-1634. MP. Speaker February to April 1593.
Lord Chief Justice. Champion of parliamentary liberties and legal writer.

188. Artist unknown, perhaps Hieronimo Custodis. [1]

Canvas 111.8 x 87.7. (44 x $34\frac{1}{2}$). (According to a note by Sir George Scharf, this portrait was transferred from panel to canvas. [2])
Three-quarter length, standing, three-quarters to the left, holding brown gloves in his right hand, his left by his side; short dark brown hair, fair moustache and beard; ruff, black gown over black doublet, a ring on his left thumb. Brown background, coat of arms to the left with the motto 'PRUDENS QUI PATIENS', and inscribed to the right, 'AETATIS SUAE 41 AN^{O} D^{O} 1593', and near the lower left corner, 'EDWARDUS / COKE ARMIGER / SOLICITATOR / GENERALIS DO: / : MINAE REGINAE / ET PROLOCUTOR / PARLIAMENT 10^{S} / FEBRUARII 1592 / ANNO REGNI / REGINA ELIZAB / 35.'

COKE, Sir Edward (continued)

Watercolour copy in Speakers' Portraits. Scharf TSB, XXI, 41.
Another version, perhaps the original is at Holkham and attributed to Cornelius Johnson (reproduced in J E Neale's Elizabeth I and her Parliaments, 1584-1601, 1957, and C D Bowen's Lion and the Throne, 1957), the head only engraved by J Houbraken as a plate to Birch's Heads, 1741 (see below).
A whole-length at Holkham is reproduced in Dasent, p. 148.
Another version, perhaps a copy, exhibited in the Shakespeare Quartercentenary Exhibition, 1964-5. Other portraits are at Trinity College, Cambridge, Inner Temple, Fryston Hall, Petworth, Harvard University, and a bust by Roubiliac at Trinity (1757).

Presented in 1804 by Thomas William Coke (later 1st Earl of Leicester and known as 'Coke of Norfolk').

1
Letter from Dr Roy Strong, 28 April 1964.

2
Scharf's MS list, dated February 1886, of portraits in the Speaker's House (NPG Library).

189. J Houbraken after C Johnson.

Line, 36.2 x 22.8 ($14\frac{1}{4}$ x 9), BM 14.
Plate to Birch's Heads, 1741.
Original at Holkham, Norfolk.

Presented by Sir William Fraser, MP.

189a. Another copy, presented by the Right Hon J H Whitley, MP.

189b. Another copy, purchased by the Speaker's Fund.

190. Photograph of a painting in the Inner Temple.
Original at Holkham.

Presented by the Right Hon Sir Douglas Hogg, MP.

COKE, Thomas William, see LEICESTER

COLCHESTER, Charles ABBOT, 1st Baron, PC

1757-1829. MP. Speaker 1802-1817. In 1805 he used his casting vote against Pitt for the impeachment of Lord Melville as Treasurer of the Navy.[1]

191. Sir Thomas Lawrence, PRA.[2]

Canvas, 76.3 x 63.5 (30 x 25).
Head and shoulders slightly to the left, looking to the left, in Peer's robes, thin grey dishevelled hair, white neck-cloth, lace shirt frill, dark suit; plain background, lit from the right. Signed and dated in lower left corner: '**T L pinxt / PRA / 182-**' (the last figure is doubtful but probably a 4).
On the back of the canvas (relined) is inscribed boldly: '**Charles, Lord Colchester, Aet 76. T Lawrence P.**'

Engraved in line (anon) as frontispiece to The Diary and Correspondence of .... Lord Colchester, Vol I, edited by his son, 1861.

Other portraits of Colchester are by Northcote (Christ Church, Oxford 1802, in Speaker's robes with the Mace), and a water-colour copy in Speakers' Portraits attributed to Hoppner (NPG 1801 in Speaker's robes without the wig).

Bequeathed in 1919 by his grandson, the 3rd Lord Colchester, to Speaker Lowther, and vested by him in the Commissioner of Works for the Speaker's House.

Damaged accidentally in 1963 and repaired in the Ministry of Works studio.

[1] The Chair in which Speaker Abbot gave this famous casting vote is in the possession of All Souls College, Oxford.

[2] Kenneth Garlick Walpole Society Journal XXXIX (1964) p. 57.

192. After Sir Thomas Lawrence, PRA.

Canvas (relined on panel), 76.3 x 63.5 (30 x 25).
A copy, probably made in Lawrence's studio, from the portrait by Lawrence, (see No 191).
Scharf TSB, XXI, 43.

Presented in 1825 by himself.

193. S J B[1]

Watercolour on paper, 34.3 x 24.8 ($13\frac{1}{2}$ x $9\frac{3}{4}$).
Whole-length, standing to right in the Old Speaker's House, in a black suit, holding a large book in his left hand, a sheaf of papers tied with red tape in his right; the Mace, inkpots, a red despatch box etc on a library table to the right, his gown on a chair behind him left; sunbeams streaming through a window right. Signed '**S J B.**' bottom left.[1]

Acquisition uncertain.

[1] Perhaps S J Buck.

194. C Picart after J Northcote.

Stipple, 44.5 x 36.9 ($17\frac{1}{2}$ x $14\frac{1}{2}$), BM 2.
Three-quarter length to left, as Speaker, with Mace.
Published 1804. Original 1802 at Christ Church, Oxford.

Presented by Sir William Fraser, Bart. MP.

195. C Picart after J Northcote.

Stipple, open letter proof, 38.1 x 33.0 (15 x 13), BM 2.
Head and shoulders to left, as Speaker.
Plate to Contemporary Portraits, 1814, and reproduced in Dasent, Speakers, p. 298.
Published 1814. Original formerly in the Middle Temple.

Presented by Sir William Fraser, Bart. MP.

COLCHESTER, Elizabeth ABBOT (nee Gibbes), Baroness, wife of Speaker Abbot, 1st Baron Colchester, m. 1796

196. S J B (see Note 2 under Baron Colchester)

Watercolour on paper, 34.9 x 24.8 ($13\frac{3}{4}$ x $9\frac{3}{4}$).
Whole-length standing to the left in the open air, wearing a long white dress, dark red white-lined coat, red slippers, white cap trimmed with lace and leather gloves. The house in the left background is Kidbrooke, Sussex, built by William, 14th Earl of Abergavenny and bought by Speaker Abbot soon after his election as Speaker in 1802.[1]

Acquisition uncertain.

[1] Information from a label on the back. The first mention of Kidbrooke in Lord Colchester's Diary and Correspondence (1861) is January 1803. But The Complete Peerage, III, p. 362, note c, says they bought the house in about 1818.

COLE, Percy Frederick

b. 1882. Editor of Official Report of Debates 1944-47.

197. Photograph by Lafayette.

COLEBROOKE, Edward Arthur, 1st Baron, PC

1861-1939. Government Chief Whip and Joint Whip in the House of Lords.

198. Photograph, presented in 1975.

COLVILLE, Charles, 1st Viscount, KT, PC

1818-1903. Government Chief Whip in the House of Lords.

199. Photograph, presented by Mr David Dewar in 1971.

COMBE, Harvey Christian

1752-1818. MP. Lord Mayor of London.

200. C Turner after J Opie.

Mezzotint, open letter proof, 43.8 x 34.9 ($17\frac{1}{4}$ x $13\frac{3}{4}$), BM 2.
Three-quarter length seated to left, in Lord Mayor's robes with Mace.
Published 1812. Original RA 1806, Irish Chamber, Guildhall, London.

Presented by Sir H Raphael, Bart. MP.

COMBERMERE, Stapleton COTTON, 1st Viscount

1772-1865. Field Marshal.

201. S W Reynolds after J Hayter.

Mezzotint, open letter proof, 62.3 x 48.3 ($24\frac{1}{2}$ x 19), BM 1.
Whole-length standing, with horse and orderly.
Published 1841. Original of 1839 in the National Army Museum.

Presented by Sir H Raphael, Bart. MP.

COMPTON, Spencer, see WILMINGTON

COMPTON, Sir William

1482?-1528. Black Rod.

202. Photograph of a stained glass window at Balliol College, Oxford.

CONWAY, Henry Seymour

1721-1795. MP. Field Marshal.

203. G Dupont after T Gainsborough.

Mezzotint, 59.7 x 38.1 ($23\frac{1}{2}$ x 15), BM 1.
Whole length standing, in uniform before a castle.
Published 1780. Original RA 1780 at Inverary Castle.

Presented by Sir H Raphael, Bart. MP.

COOKE, Edward

1755-1820. MP. Under-Secretary of State.

204. J Burnet after G Sanders.

Stipple and line, open letter proof, 40.7 x 33.7 (16 x $13\frac{1}{4}$), BM 3.
Half-length facing.
Published 1821.

Presented by Sir H Raphael, Bart. MP.

COOPER, see SHAFTESBURY, Earls of

COPLEY, John Singleton, see LYNDHURST

CORNELIUS, Percival

1874-1960. Editor of Official Report of Debates 1940-43.

205. Photograph.

CORNWALL, Charles Wolfran

1735-1789. MP. Speaker 1780-1789. His habit of drinking porter during debates is ridiculed in The Rolliad:

Like sad Prometheus fastened to the rock,
In vain he looks for pity to the clock,
In vain th' effects of strengthening porter tries,
And nods to Bellamy for fresh supplies.

206. After Thomas Gainsborough, RA.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length, seated facing, head turned slightly to the left; his arms on the arms of his chair, a circular snuff-box in his left hand; gold-braided black gown over a black suit, long grey wig, long lace bands; maroon chair and maroon curtain background; lit from the left.

Reproduced by Dasent, p. 282. Watercolour copy in Speakers' Portraits. Scharf TSB, XXI, 56-57. The Speaker's portrait is a copy by Thomas Phillips of Gainsborough's whole-length portrait, painted 1785/6, sold in the Moccas Court sale, 1946, and now in the Shire Hall, Hereford.[1] Phillips' diary in the National Portrait Gallery has the entry for 27 October 1803; 'Copy of Gainsborough's picture of Speaker Cornwall for the Speaker - h. l.'
Monument by J F Moore in St Cross, Winchester.

Presented in 1804 by Sir George Cornewall, Bart.

[1] W T Whitley, Thomas Gainsborough, 1915, pp. 237 and 257.
E K Waterhouse, Gainsborough, 1958, p. 61, No 164.

207. Ingleby.

Etching, 17.8 x 11.9 (7 x $4\frac{1}{2}$).
Whole-length, standing to right, waving hat, **'Order, Order pray Order'.**
Published C Bretherton 1784.

Presented by Sir William Fraser, Bart. MP.

208. Photograph of the portrait after Gainsborough (see above).

CORNWALLIS, Charles, 4th Baron

1674-1722.

209. J Faber jun after Kneller.

Mezzotint, 31.8 x 24.8 ($12\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Half-length, with hand on breast.
No 24 of Kitcat Club series, NPG (3200).
Published 1732.

Presented by Sir H Raphael, Bart. MP.

CORNWALLIS, Charles, 1st Marquess, KG

1738-1805. MP. Commander of forces in N America, India and Ireland.

210. B Smith after J S Copley.

Stipple, 41.9 x 33.7 ($16\frac{1}{2}$ x $13\frac{1}{4}$), BM 5.
Three-quarter length standing, in uniform with Star of KG,
Published 1798. Original at Guildhall, London.

Presented by Sir H Raphael, Bart. MP.

COSTER, Thomas

d. 1739. MP.

211. J Faber after J de Groot.

Mezzotint, 28.0 x 23.5 (11 x $9\frac{1}{4}$), BM 1.
Head and shoulders, in long wig, oval.

Presented by Sir H Raphael, Bart. MP.

COTTENHAM, Charles Christopher PEPYS (Bart), 1st Earl of

1781-1851. MP. Lord Chancellor 1836-41 and 1846-50.

212. H T Ryall after C R Leslie.

Stipple and line, open letter proof, 55.9 x 42.6 (22 x $16\frac{3}{4}$), BM 3.
Whole-length, standing in robes with Purse and Mace.
Published 1842. Original RA 1840.

Other portraits by H P Briggs 1837 (Lord Cottenham's collection), Sir George Hayter, "House of Commons 1833" in NPG.

Purchased from the Speaker's Fund.

212a. Another copy, presented by Viscount Finlay.

SEE ALSO Part IV SCULPTURE No 26.

COTTERELL, Sir John Geere, Bart.

1757-1845. MP.

213. S W Reynolds after G Hayter.

Mezzotint, open letter proof, 30.5 x 25.4 (12 x 10), BM 1.
Head and shoulders slightly to left.

Presented by Sir H Raphael, Bart. MP.

COTTINGTON, Francis, 1st Baron, PC (identity doubtful)

c. 1579-1652. MP. Chancellor of the Exchequer.
Constable of the Tower of London.
Lord High Treasurer. Died in exile.

214. Cornelius Johnson (?).

Canvas, 128.4 x 102.9 ($50\frac{1}{2}$ x $40\frac{1}{2}$).
Half-length slightly to the right in a black suit, falling ruff, turned-up lace-edged cuffs, white gloves, black hair, brown beard and moustache; Turkey carpet on the table left, left

COTTINGTON, Francis, 1st Baron, PC (identity doubtful) (continued)

hand on hip, right downwards holding glove, plain background, lit from the left. Inscribed top left: '**Francis Lord Cottington 1628.**'

Painted in 1628. In the Duke of Fife's collection in the 19th century, Christie's 7 June 1907 (59) Duke of Fife sale,[1] bt Gooden & Fox for Sir L Harcourt, MP.

Identity doubtful. Other portraits at Shrublands (Saumarez collection), Bodleian Library, National Portrait Gallery, a post-Restoration copy in the Clarendon Collection (on loan to Plymouth Art Gallery) and engravings by Hollar and Houbraken, do not bear much resemblance to this portrait.

Presented by Sir W D Pearson, Bart. MP.

[1] 'Part of a very large collection made by James, Earl of Fife, towards the end of the 18th century, and placed in Duff House, Banffshire, where they have remained ever since' (Christie's Catalogue, 7 June 1907).

COTTON, Sir Robert Salusbury, 3rd Bart

1695-1748. MP.

215. G White after T Murray.

Mezzotint, 29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$), BM 1.
Half-length to right, in wig and brocaded coat.

Presented by Sir H Raphael, Bart. MP.

COTTON, Stapleton, see COMBERMERE

COULSON, Thomas

1645-1713. MP.

216. J Smith after Kneller.

Mezzotint, 29.2 x 24.8 ($11\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Head and shoulders to left, in wig and lace cravat, 1714.

Presented by Sir H Raphael, Bart. MP.

COVENTRY, Thomas, 1st Baron, PC

1578-1640. MP. Attorney General. Lord Keeper.

217. Cornelius Johnson.

Canvas, 124.5 x 100.4 (49 x $39\frac{1}{2}$) in a heavily carved frame. Three-quarter length facing, slightly to the left, in Judge's robes, cartwheel ruff, sword hilt by left wrist, right hand on the Purse of the Great Seal. Plain background, lit from the left. Inscribed: '**Lord Coventry**' above the Purse; signed and dated in small black letters by his left elbow: '**C J fecit 1631**'.

Painted in 1631. Formerly at The Grove, Watford,[1] and probably the original of a number of portraits by or after Cornelius Johnson,[2] who had also painted him earlier, in 1627 (Lord Brabourne's collection, Maidstone Town Hall). A half-length version at Longleat is signed and dated 1634; other versions are listed by A J Finberg[3] and D T Piper.[4]

Engraved by Agar for Lodge's Portraits and by Vandergucht for Ward's History of the Rebellion, 1713; earlier prints by R Elstrack and M Droeshout. Houbraken's plate to Birch's Heads, 1741, probably derives from this portrait.

Exhibited NPE 1866 (642).

LENT by the Earl of Clarendon, 1955.[5]

[1] Paget Toynbee, Horace Walpole's journals of visits to country seats, Walpole Society, XVI, p. 38. 'Lord Coventry, Keeper, very good copy of Cornelius Jansen'.

[2] Pepys Diary, 27 June 1666.

COVENTRY, Thomas, 1st Baron, PC

[3] Walpole Society, X, (1922), pp. 13 and 21.

[4] NPG Catalogue of the Seventeenth Century Portraits, 1960.

[5] For an account of the Clarendon Collection, see under Clarendon, No 176. See also Robin Gibson Catalogue of Portraits in the Collection of the Earl of Clarendon 1977.

218. J Houbraken after C Johnson.

Line, 35.6 x 22.8 (14 x 9), BM 6.
Plate to Birch's Heads, 1741, from the original then in possession of William Cowper, now probably Lord Clarendon's, dated 1631.

Presented by the Marquess of Lincolnshire.

COWPER, Henry

1758-1840. Clerk Assistant in the Parliament Office.

219. John Jackson RA.

Canvas, 76.3 x 63.5 (30 x 25).
Half-length to right, in a black suit.
Exhibited RA 1829 (285). Engraved in mezzotint by W Ward. In Cowper collection, Panshanger, small dining room (Panshanger Catalogue 1855, p. 324), sold at Churchman, Burt & Son 21 April 1971.

House of Lords purchase, 1971.

COWPER, William (Bart), 1st Earl

?1665-1723. Lord Chancellor 1707-10 and 1714-18.

220. J Smith after Kneller.

Mezzotint, 38.1 x 29.2 (15 x 11½), BM 1.
Half-length, in wig and robes.
Original probably NPG dated 1722 (see David Piper, The Seventeenth Century Portraits, 1963, p. 87).

Presented by the Marquess of Lincolnshire.

220a. Another copy presented by Sir H Raphael.

CRAGGS, James, the younger

1686-1721. MP. Principal Secretary of State.

221. J Simon after Kneller.

Mezzotint, 31.2 x 24.8 (12¼ x 9¾), BM 2.
Three-quarter length standing, hat under arm.
Original c 1708, formerly at Madingley Hall, Cambridge; studio version in National Portrait Gallery.

Presented by Sir H Raphael, Bart. MP.

CRANBROOK, Gathorne GATHORNE-HARDY, 1st Earl of

1814-1906. MP. Secretary of State.

222. Anon.

Stipple. Vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

CRANBROOK, Gathorne GATHORNE-HARDY, 1st Earl of (continued)

223. T G Appleton after F Holl.

Mezzotint, 41.9 x 33.0 ($16\frac{1}{2}$ x 13), BM 2.
Three-quarter length seated to right, with facsimile of autograph.
Published 1886. Original exh RA 1886.

Presented by John, 2nd Earl of Cranbrook.

CRANWORTH, Robert Monsey ROLFE, 1st Baron, PC

1790-1868. MP. Lord Chancellor 1852-58 and 1865-66.

224. F Holl after G Richmond.

Stipple, 36.2 x 29.2 ($14\frac{1}{4}$ x $11\frac{1}{2}$).
Vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by Lord Kilbracken.

CREMER, Sir William Randal

1838-1908. MP. Nobel Peace Prize winner 1903.
Secretary of the Inter-Parliamentary Union.

225. Photograph by Sir Benjamin Stone accompanied by a short framed biography.

SEE ALSO Part IV SCULPTURE No 27.

CREWE, Sir Randolph

1558-1646. MP. Speaker of the 'Addled Parliament' of 1614. Lord Chief Justice, 1625, but dismissed by Charles I the following year.

226. Unknown 17th century artist.

Canvas 129.6 x 104.2 (51 x 41).
Three-quarter length, seated to the right, left arm on table, right on arm of chair, a paper in his right hand; flat black hat, ruff, collar of SS, robes of Lord Chief Justice. His chair and table are covered with a purple cloth. The paper in his right hand is inscribed: **'Vide Rushworth's Collections, Part 3d Page 345, Mr Hollis's Speech to the House of Lds. concerning Sir Randal Crewe'**. Plain brown background; inscribed to the right above his arm, **'Sir Randal Crewe Ld. Chief Justice of England'**. [1]

Reproduced by Dasent, p. 170. Watercolour copy in Speakers' Portraits, Scharf TSB, XXI, 35. Engraved by W Hollar as a plate to Dugdale's Origines Juridiciales, 1666 (see below).
A version with an identical inscription, perhaps a copy, was in the Wrest Park sale at Christie's, 16 November 1917 (16). Another, without an inscription, is in the Law School Library at Harvard (acquired in 1922). Another in the Inner Temple (formerly Clement's Inn). Three other portraits were formerly at Madeley Manor, Crewe (Marquess of Crewe).

Presented in 1805 by his descendant Lady Amabel Lucas.

1 John Rushworth's Historical Collections, 3rd Part, covering 1640-44, was first printed in 1692. Hollis's speech was delivered in 1641 desiring that the King might be moved to restore Crewe to his position as Lord Chief Justice.

227. W Hollar.

Etching, 24.1 x 20.3 ($9\frac{1}{2}$ x 8), BM 1.
Head and shoulders, in black cap and Lord Chief Justice's chain.
Plate to Dugdale's Origines Juridiciales, 1666.

Presented by Sir William Fraser, Bart.

CREWE, Robert Offley Ashburton CREWE-MILNES, 1st Marquess of, KG

1858-1945. Secretary of State for the Colonies during the formation of the Union of South Africa. Secretary of State for India. HM Ambassador in Paris.

228. Frank Dicksee.

Pencil drawing on buff paper, 35.6 x 24.1 (14 x 9½).
Head and shoulders to the left in profile, high collar, tie slightly loose, striped shirt. Signed and dated 1919.

Engraved, with a facsimile of his signature, as one of the Grillion's Club series.

Other portraits by William Osborne ? 1888 (NPG and a replica in Dublin Castle), William Carter, RA 1893; drawings by William Strang 1907, Leon Bakst, 1921, and Sir William Rothenstein (West Horsley Place, Leatherhead).

Presented by the Marchioness of Crewe, CI.

CREWE, Sir Thomas

1565-1634. MP. Speaker, 1623/4 - 1625. Displeased James I by upholding the liberties of Parliament as 'matters of inheritance, not of grace' but later said by the King to be 'the ablest Speaker known for years'.

229. Unknown 17th century artist.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the right, in the scarlet robes of a Sergeant-at-Law; grey hair, moustache and short pointed beard; black coif with white edge, cartwheel ruff; plain brown background, green curtain to the left. Lit from the left.

Reproduced by Dasent, p. 174. Scharf TSB, XXI, 49.
Watercolour copy in Speakers' Portraits. A portrait was lent by Lord Crewe to the National Portrait Exhibition, 1868, and another, formerly at Wrest Park, was sold by Lady Lucas at Christie's 1917.

Presented in 1805 by his descendant William Ralph Cartwright.

CROKE, Sir John

1553-1620. MP. Speaker, October to December 1601.[1] Judge of the King's Bench.

230. Artist unknown, early 17th century.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders three-quarters to the right, grey hair, moustache and short pointed beard; wearing a flat black hat over a white coif, cartwheel ruff, scarlet and white fur robes of a puisne judge; plain brown background; lit from the left.
A 'trompe-l'oeil' paper secured in the top left corner with two scarlet tacks is inscribed:

'Johannes Croke miles qui / quondam fuit Recordator / Civitatis Londini et prolo / cutor Parliamenti et Ser / viens ad Legem pro Rege / ad tempus mortis suae / Unus Judicum de Banco Regis / Aetatis suae 63 anno / 1618 15 Januas.'

Watercolour copy of this, or a similar portrait, in Speakers' Portraits, (reproduced in Dasent, p. 160). Scharf TSB, XXIV, 16. A double portrait of Sir John and Lady Croke is in the Hawtrey Room at Chequers.[2]

Presented some time before 1875 by John Crook of London.

[1] The MS drafts of his speeches to Queen Elizabeth in her old age are at Chequers. In his address to the throne, Croke concluded with the customary petition for freedom of speech to which the Lord Keeper, Sir Thomas Egerton replied: 'For freedom of speech, Her Majesty willingly consenteth thereunto, with this caution; that the time be not spent in idle and vain matters, painting the same out with froth and volubility of words ....'

[2] Chequers, which had been owned and lived in by the Hawtrey family from 1254 to 1597, passed in 1637 to William Hawtrey's granddaughter, Brigetta, who had married Sir Henry Croke, MP, 'Clerk of the Pipe' in the Exchequer, and Speaker Croke's son.

CROKER, John Wilson

1780-1857. MP. Author of 'The Croker Papers'.

231. S Cousins after T Lawrence.

Mezzotint, proof before letters (1829), 28.0 x 22.8 (11 x 9), BM 2.
Half-length seated facing.
Original RA 1825, in National Gallery of Ireland.

Presented by G W Agnew, MP.

232. G Clint after W Owen.

Mezzotint, 30.5 x 25.4 (12 x 10).
Half-length to left, as Secretary of the Admiralty.
Published 1815. Original in National Portrait Gallery (355).

Presented by Sir H Raphael, Bart. MP.

CROMWELL, Oliver

1599-1658. MP. 'Captain General and Commander-in-Chief of all the forces raised or to be raised within the Commonwealth of England' [1]
Lord Protector 1653.

233. Robert Walker

Canvas 127.0 x 102.9 (50 x 40½).
Three-quarter length to the right in armour, white linen collar, baton in his right hand, left on sword hilt, plumed helmet to left; a page with golden hair and a reddish brown suit to the right, tying a white scarf round Cromwell's left arm. Storm clouds in background, lit from the left.
Cromwell-Bush label in lower left corner inscribed:
'Oliver Cromwell / Lord Protector of / England Scotland and Ireland.'

A variation by Robert Walker, painted in about 1655, of a portrait repeated in numerous versions at the NPG, Leeds Art Gallery (dated 1649), Althorp and Copenhagen. In the Cromwell-Bush version the page is on the right instead of being as usual on the left. No certain 'ad vivum' original is known. Walker's

receipt for £24 for this version is in the Cromwell-Bush family possession and on loan to the Huntingdonshire County Records Department:[2]

'Mr Waterhouse. My Lady desires you to pay to Mr Walker the Limner, the sum of twenty four pounds for the draught of his highness' picture so I rest your lovinge ffriend Simon Cannon. Whitehall 15th January 1655.

January 25, 1655.
Recd. then of Nath. Waterhouse Esq^r
the sum of twenty four pounds 24£
as above is mentioned I say recd.

Portraits of Cromwell by Samuel Cooper c 1653 (Duke of Buccleuch, NPG, Chatsworth), Sir Peter Lely 1653-4 (Birmingham and Cambridge), medals and coins by Thomas Simon. Death Mask, plaster 1658, taken ten days or a fortnight after death (Ashmolean, NPG, etc)[3]

LENT by Viscount Hinchingbrooke, MP, through the Trustees of the Cromwell-Bush Estate, 1958.

[1] Parliamentary Decree, 26 June 1650.

[2] No 3A in the Loan Exhibition of the Principal Contemporary Portraits of Oliver Cromwell, NPG 1958.

[3] For a discussion and Catalogue of Cromwell iconography see David Piper, 'The Contemporary Portraits of Oliver Cromwell' Walpole Society (1958), Vol XXXIV, pp. 27-41. Further references in E S de Beer, 'Notes on the Portraits of Cromwell' History, XXIII (1928), p. 133; Pearson and Morant, 'The Portraiture of Oliver Cromwell', offprint from Biometrika, XXVI (1935), plates 62-4; Whinney and Millar, English Art 1625-1714 (1957), p. 253 note 4; D T Piper, Catalogue of Seventeenth Century Portraits in the National Portrait Gallery (1963), pp. 96-7.

CROMWELL, **Oliver** (continued)

234. Bartolozzi after R Walker.

Stipple, proof before inscription, 38.8 x 33.7 ($15\frac{1}{4}$ x $13\frac{1}{4}$), BM 49.
Half-length to right, in armour, holding truncheon, without page.
Published 1802. Original in National Portrait Gallery (with page).

Presented by Sir H Raphael, Bart. MP.

235. Houbraken after S Cooper.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 76.
Plate to Birch's Heads.
Original in Devonshire collection, Chatsworth.

Presented by the Right Hon J H Whitley, MP.

236. Photograph of the painting by R Walker in the NPG (536).

Presented by Lord Mildmay of Flete.

SEE ALSO Part IV SCULPTURE Nos 28, 29, 30.

CROMWELL, Thomas, see ESSEX

CROSS, **Richard Assheton, 1st Viscount**

1823-1914. MP. Secretary of State.

237. H T Wells.

Autotype reproduction of a drawing, BM 2.
Vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

CROWE, **Mitford**

d 1719. MP. Governor of Barbados.

238. J Smith after T Murray.

Mezzotint, 30.5 x 24.8 (12 x $9\frac{3}{4}$), BM 1.
Head and shoulders, in wig and armour; oval.

Presented by Sir H Raphael, Bart. MP.

CURRAN, **John Philpot**

1750-1817. Master of the Rolls in Ireland.

239. J R Smith after T Lawrence.

Mezzotint, 38.1 x 30.5 (15 x 12), BM 2.
Half-length, looking upwards.
Published 1801. Original RA 1800 in National Gallery of Ireland.

Presented by Sir H Raphael, Bart. MP.

CURTIS, **Sir William, Bart**

1752-1829. MP. Lord Mayor of London.

240. W Say after T Lawrence.

Mezzotint, proof with inscriptions, 32.4 x 25.4 ($12\frac{3}{4}$ x 10), BM 7.
Head and shoulders, in robes and chain.
Published 1831. Original RA 1824, at Windsor Castle.

Presented by Sir H Raphael, Bart. MP.

CURWEN, John Christian

1756-1828. MP.

241. C Turner after Halls.

Mezzotint, 41.3 x 33.0 ($16\frac{1}{4}$ x 13), BM 4.
Three-quarter length standing, hand on Agricultural Report, holding election papers dated March 1820.
Original RA 1821.

Presented by Sir H Raphael, Bart. MP.

CURZON, Assheton, 1st Viscount

1733-1820. MP.

242. C Picart after H Edridge.

Stipple and line, proof before letters, 41.9 x 31.8 ($16\frac{1}{2}$ x $12\frac{1}{2}$), BM 1.
Whole length, standing in his park, aged 84.

Presented by Sir H Raphael, MP.

CUST, Sir John, 3rd Baronet

1718-1770. MP. Speaker 1761-1770.

243. After Sir Joshua Reynolds.

Canvas 137.3 x 119.5 (54 x 47)
(enlarged from 127.0 x 101.6 (50 x 40)).
Three-quarter length standing, facing, head slightly to the left, his left hand on hip, a paper in his right hand. Grey wig, long lace bands, Speaker's gold-braided black gown over a black coat; the Mace leans against a crimson curtain to the left, a paper on table to right inscribed: **'The Speech of the Speaker of the House of Commons / on Wednesday December 2 1761 / upon presenting to HIS MAJESTY / the Bill to enable HIS MAJESTY / to make provision for supporting the Royal / DIGNITY of the QUEEN in case / she shall survive his Majesty / which then passed the ROYAL / ASSENT.**[1] Mural background, landscape through an opening to the right; lit from the right.

CUST, Sir John, 3rd Baronet (continued)

Reproduced in Dasent, p. 276. Watercolour copy in Speakers' Portraits. Scharf TSB. XXI, 46-47. This is a copy by John Rising[2] from the whole-length by Reynolds, painted in 1767/68, and in Lord Brownlow's collection at Belton (engraved by J Watson, 1769, see below). Another copy at Corpus Christi College, Cambridge. He also appears in Hogarth's satirical print, The Times, Plate 2 (1762). Monument by William Tyler RA (1770) at Belton.

Presented in 1804 by his son, Baron Brownlow of Belton.[3]

[1] The Support of the Queen's Dignity Bill was passed 26 November 1761.

[2] Information from Sir Lionel Cust in a postcard dated 26 November 1921.

[3] Raised to the peerage in consideration of his late father's services.

244. J Watson after J Reynolds.

Mezzotint, 59.1 x 38.1 ($23\frac{1}{4}$ x 15), BM 1.
Whole-length standing, with Mace and 'Dignity of the Queen' speech 1761.
Published 1769. Original 1767 in Lord Brownlow's collection, Belton House, Lincolnshire (see above).

Presented by Sir William Fraser, Bart. MP.

CUST, John (1779-1853), see BROWNLOW

DALHOUSIE, George RAMSAY, 9th Earl of

1770-1838. Governor General of Canada.

245. T Lupton after J W Gordon.

Mezzotint, open letter proof (1832), 61.0 x 41.9 (24 x 16½).
Whole-length standing in uniform receiving two standards for the Royal Company of Archers.
Original painted by Gordon for the Royal Company of Archers; version (without standard bearers) in National Gallery of Canada.

Presented in 1928 by Mrs Arthur R Macdonald.

DALHOUSIE, James Andrew RAMSAY, 10th Earl and Marquess of, KT

1812-1860. Governor General of India.

246. A Scott after J W Gordon.

Mezzotint, open letter proof, 60.3 x 38.1 (23¾ x 15).
Whole-length, standing as a Royal Archer.

Presented in 1928 by Mrs Arthur R Macdonald.

DALHOUSIE, Fox Maule RAMSAY, 11th Earl of, KT

1801-1874. Secretary of State.

247. J Porter after T Duncan.

Mezzotint, 40.7 x 31.8 (16 x 12½), BM 2.
As the Hon Fox Maule, with a bust of Fox.
Published 1838.

Presented in 1928 by Mrs Arthur R Macdonald.

DALTON, Sir Charles

Gentleman Usher of the Black Rod 1730-49.

248. Photograph by Downey of a painting.
Whole-length standing, holding Black Rod.

Acquisition uncertain.

DARTMOUTH, George LEGGE, 1st Baron

1648-1691. Admiral.

249. P Vandebank.

Line, 52.1 x 34.9 (20½ x 13¾), BM 1.
Head and shoulders in oval cartouche with trophies 1687.

Presented by Sir H Raphael, Bart. MP.

DARTMOUTH, George LEGGE, 3rd Earl of

1755-1810. Lord Chamberlain.

250. C Heath after T Phillips.

Line, open letter proof, 43.2 x 34.3 (17 x 13½), BM 3.
Three-quarter length seated, with bust of George III.
Original RA 1810.

Presented by Sir H Raphael, Bart. MP.

DARTMOUTH, William LEGGE, 7th Earl of

1881-1958. MP. Lord Great Chamberlain, 1928-1936.

251. Photograph.

DASHWOOD, Sir Francis, see DESPENCER

DAWKINS, Sir Horace Christian

1867-1944. Clerk of the House.

252. Photograph (signed) by Elliott and Fry.

DE LA WARR, Herbrand Edward Dundonald Brassey SACKVILLE, 9th Earl, PC

1900-1976. Government Chief Whip in the House of Lords. Lord Privy Seal.

253. Photograph.

DENISON, John Evelyn, see OSSINGTON

DENMAN, Thomas, 1st Baron

1779-1854. MP. Lord Chief Justice.

254. W Walker after E U Eddis.

Mezzotint, proof before inscription, 43.2 x 32.4 (17 x $12\frac{3}{4}$), BM 2.
Three-quarter length seated, in private dress.
Private plate, published 1849, engraver's name only.

Presented by Sir H Raphael, Bart. MP.

DENMAN, Thomas, 3rd Baron, PC

1874-1954. Government Chief Whip in the House of Lords. Governor General of Australia.

255. Photograph c 1920 by Swaine of New Bond Street, London.

Presented in 1975.

DENTON, Alexander

d 1740. Judge.

256. G Vertue (1731) after J Richardson.

Line, 33.7 x 25.4 ($13\frac{1}{4}$ x 10), BM 1.
Head and shoulders to right, in legal robes; sculptured oval.

Presented by Sir H Raphael, Bart. MP.

DERBY, Edward Geoffrey STANLEY, 14th Earl of, KG

1799-1869. MP. Prime Minister.

257. F C Lewis.

Stipple, life size, BM 5.
Head and shoulders to left, as Lord Stanley.
Published 1842.

Presented in 1911 by Robert Pierpoint, MP.

258. H Cousins after H P Briggs.

Mezzotint, proof, 39.4 x 31.8 ($15\frac{1}{2}$ x $12\frac{1}{2}$), BM 1.
Three-quarter length, holding eyeglass, as Lord Stanley.
Published 1842. Original in Derby collection, Knowsley.

Presented by the Right Hon John Ellis, MP.

DERBY, Edward Geoffrey STANLEY, 14th Earl of, KG (continued)

258a. Another copy, proof before letters.

Purchased from the Speaker's Fund.

SEE ALSO Part IV SCULPTURE No 31.

Le DESPENCER, Francis DASHWOOD (Bart), 21st Baron

1708-1781. MP. Chancellor of the Exchequer. Founder of the 'Hell-fire' Club.

259. J Faber (1753) after Carpenter (1739).

Mezzotint, 26.7 x 22.2 ($10\frac{1}{2}$ x $8\frac{3}{4}$), BM 1.
Half-length, hand up to coat, as Sir Francis Dashwood.

Presented by Sir H Raphael, Bart. MP.

DEVONSHIRE, William CAVENDISH, 4th Duke of, KG

1720-1764. MP. Prime Minister 1756-7.

260. Photograph of a painting by Allan Ramsay at Hardwick.

Presented by the Right Hon John Ellis, MP.

DEVONSHIRE, Victor CAVENDISH, 9th Duke of

1868-1938. MP. Secretary of State. Governor General of Canada.

261. Photograph.

DILKE, Sir Charles Wentworth, Bart

1843-1911. MP. Author.

262. Photogravure from a drawing by W Strang, BM 1.
Vignette with facsimile of autograph.
One of Grillion's Club series, 1908.

Presented by the Right Hon J H Whitley, MP.

DISRAELI, Benjamin, see BEACONSFIELD

DON, Rev Alan Campbell

b 1885. Chaplain to the Speaker 1936-46.

263. Photograph.

DONOUGHMORE, John HELY-HUTCHINSON, 2nd Earl of

1757-1832. General.

264. Stipple vignette by K Mackenzie from a drawing by W Evans of a portrait by Thomas Phillips.
Plate mark 38.0 x 30.5 (15 x 12).
Published 9 June 1809 by Cadell & Davies, Contemporary Portraits.

Presented in 1972 by the Viscount Hood.

DOUGLAS, Sylvester, see GLENBERVIE

DOVER, George James Welbore AGAR-ELLIS, Baron

1791-1833. MP. Chief Commissioner of Woods and Forests.

265. W Ward after J Jackson.

Mezzotint, 30.5 x 25.4 (12 x 10), BM 1.
Head and shoulders to right, in gown, as the Hon G Agar-Ellis.
Published 1823.

Presented by Sir H Raphael, Bart. MP.

DRAKE, Sir Francis

1540?-1596. Admiral.

266. J Houbraken.

Line, proof before letters, 34.3 x 20.9 ($13\frac{1}{2}$ x $8\frac{1}{4}$), BM 20.
Plate to Birch's Heads.

Presented by Sir H Raphael, Bart. MP.

266a. Another copy, presented by J H Whitley.

DRUMMOND, Admiral Sir James

Gentleman Usher of the Black Rod 1883-95.

267. Photograph by Downey.

DRURY, Rev Henry

1812-1863. Chaplain to the Speaker 1857-63.

268. Photograph.

DRURY, Sir Robert

d 1536. MP. Speaker, 1495. During his office a statute was passed (11 Henry VII. CI.) enacting that 'No person going with the King to the wars shall be attaint of treason.'

269. Copy by Edmund Dyer, 1938.

Mahogany panel, 48.3 x 37.5 (19 x $14\frac{3}{4}$).
Whole-length standing in black robes on a rush mat; flat black hat, bushy brown beard, small ruff.

Copied by Edmund Dyer in 1938 from a portrait, painted in about 1550–1600, in the possession of Sir Hereward Wake at Courteenhall (and previously at Riddlesworth, Norfolk).[1] Apart from the monumental effigy in St Mary's Church, Bury St Edmunds, there appears to be no other known portrait of Sir Robert Drury.

Presented in 1938 by Sir Hereward Wake.

[1] Sir Robert Drury's great grand-daughter, Diana Drury, married Sir William Wake, 3rd Baronet of Clevedon, and the original portrait, with a number of others, passed to Sir Hereward Wake's family through this marriage.

DUDLEY, Robert, see LEICESTER

DUFF, James, see FIFE

DUFFERIN AND AVA, Frederick HAMILTON-TEMPLE-BLACKWOOD, 1st Marquess of

1826-1902. Diplomat and administrator.

270. G F Watts.

Canvas, 64.8 x 52.1 ($25\frac{1}{2}$ x $20\frac{1}{2}$).
Head and shoulders to left, in a fur-trimmed coat.
NPG 1315.

LENT by the National Portrait Gallery, 1975.

DUNDAS, Charles, see AMESBURY

DUNDAS, Henry, see MELVILLE

DUNDAS, Robert, see ARNISTON

DUNDAS, Robert Saunders, see MELVILLE

DUNDAS, William

1762-1845. MP.

271. S W Reynolds after J Hoppner.

Mezzotint, open letter proof, 30.5 x 24.8 (12 x 9¾), BM 1.
Half-length to left.
Published 1801. Original in Scottish National Portrait Gallery.

Presented by Sir H Raphael, Bart. MP.

DUNEDIN, Andrew Graham MURRAY, 1st Viscount

1849-1942. MP. Lord Justice General and Lord President of Session, Scotland.

272. Signed photograph of a portrait by James Guthrie.
From the Schuster collection, 1968.

DUNFERMLINE, James ABERCROMBY, 1st Baron, PC

1776-1858. MP. Judge Advocate General. Chief Baron of the Exchequer (S). Speaker, 1835-1839.

273. John Jackson, RA.

Canvas, 76.3 x 63.5 (30 x 25).
Nearly half-length to the left, in a black suit, white neckcloth, short grey hair, clean-shaven. Dark brown background, lit from the right. Suffering from the use of bitumen.
Inscribed: **'Given by the Dowager Lady Holland from the collection at Holland House'** (though in fact it was a bequest).

Scharf TSB, XXIV, 14. A portrait of The Hon James Abercromby by J Jackson, RA, was exhibited at the Royal Academy, 1826, No 169. Dasent p. 318, reproduces another portrait by Jackson, perhaps that at Hardwick Hall. Other portraits by Sir J Watson Gordon (Scottish National Portrait Gallery), Thomas Phillips (Diary, 1821), H W Pickersgill (in Speaker's robes and Chair) engraved S W Reynolds (see below), Abraham Wivell (Earl of Crawford and Balcarres), William Brodie (marble bust in the Scottish NPG).

Bequeathed by the Dowager Lady Holland to the Speaker of the House of Commons, 1845.[1]

[1]The Earl of Ilchester, Chronicles of Holland House, 1937, p. 345.

274. W Walker after J Jackson.

Mezzotint, open letter proof, private plate,
29.2 x 23.5 (11½ x 9¼), BM 2.
Half-length to right, in dark suit.
Published 1835. Original exhibited RA 1826, at Hardwick Hall.

Presented by Sir William Fraser, MP.

275. S W Reynolds after Pickersgill.

Mezzotint, proof before letters, 33.7 x 26.7 (13¼ x 10½).
Three-quarter length seated, as Speaker.

Presented by Sir William Fraser, Bart. MP.

DUNFERMLINE, James ABERCROMBY, 1st Baron, PC (continued)

276. H Cook after T Lawrence.

Stipple and line, 21.5 x 17.1 ($8\frac{1}{2}$ x $6\frac{3}{4}$), BM 4.
Half-length, in Speaker's robes with Mace, from a drawing by J Stewart.

Purchased from the Speaker's Fund.

DUNNING, John, see ASHBURTON

DUNROSSIL, William Shepherd MORRISON, 1st Viscount

1893-1961. MP. Speaker, 1951-1959. Governor-General of Australia.

277. E O Fearnley-Whittingstall

Canvas, 241.4 x 132.2 (95 x 52).
Whole-length, standing in the Speaker's library, in the Speaker's gold-braided black gown, both hands downwards in white gloves, wig, military ribbons (MC, mentioned in despatches three times, 1914 Star), black three-cornered hat in right hand.

Painted posthumously from photographs in 1962.[1]
Subscriptions for the portrait were raised by Members of Parliament who served under Speaker Morrison and in previous Parliaments with him.[2]

Portraits of Speaker Morrison by Codner 1941, Birley 1950 (Lady Dunrossil), Molly Guyon (Lord Ilford); terracotta heads, Gunther 1937.

Presented by Members of Parliament on his retirement in 1959.

[1] The Guardian, 29 November 1962, 8.

[2] DOE file AE 2067/27.

DUNROSSIL, William Shepherd MORRISON, 1st Viscount (continued)

278. Photograph, seated at a desk.

279. Photograph, standing in library, signed.

279a. Another copy, signed.

DURHAM, John George LAMBTON, 1st Earl of and Viscount Lambton

1792-1840. MP. Governor General of Canada.

280. S W Reynolds after T Phillips.

Mezzotint, open letter proof, 33.0 x 27.4 (13 x $10\frac{3}{4}$), BM 7.
Half-length standing, hand on book, as Mr Lambton.
Original then the possession of Lord Grey and still at Howick; replica in NPG (2547).

Presented by Sir H Raphael, Bart. MP.

DYER, Sir James

1512-1582. MP. Speaker, 1552-3. Lord Chief Justice. Praised by Coke for his compilation of legal cases.

281. Artist unknown, perhaps 17th century.

Canvas 124.5 x 101.6 (49 x 40).
Three-quarter length standing, three-quarter to the left, holding a book in his right hand, a handkerchief in his left; flat, black hat over white coif, judge's robes, narrow ruff, collar of SS, dark background; coat of arms in top left corner with '**JUDGE DYER**' inscribed just below.

Reproduced in Dasent, p. 132. Drapentier's engraving is neither of this nor the National Portrait Gallery Dyer. A watercolour drawing in Speakers' Portraits, is a copy of another portrait of Dyer, location not stated.

DYER, Sir James (continued)

Presented in 1923 by his descendant, Canon Charles R Mayo, D Litt.[1]

[1]Canon Mayo's mother was Charlotte Dyer, a daughter of Dr Robert Dyer of Didmarton.

282. B Reading.

Stipple, 11.4 x 9.6 ($4\frac{1}{2}$ x $3\frac{3}{4}$).
Head and shoulders to left, as Lord Chief Justice, 1559.
Published 1819. Original No 281 above.

Presented by Sir William Fraser, Bart. MP.

EBRINGTON, Viscount, see FORTESCUE, 2nd Earl

EDEN, William, see AUCKLAND

EDINBURGH, HRH Prince Philip, Duke of

b 1921. Consort of Queen Elizabeth II.

283. A C Davidson-Houston.

Canvas 244.0 x 152.5 (96 x 60).
Whole-length standing to left, in uniform of Admiral of the Fleet and Coronation Robes, Collar of the Garter, Star and Sash of the Order of the Thistle, Order of Merit; left hand on sword-hilt, right on belt clasp; gardens of Buckingham Palace in left background.
Signed and dated lower left 'ACDH 1971'.
Exhibited Patterson Gallery, Albemarle Street, London, June 1972.
Commissioned in 1971 by the Lord Great Chamberlain.

EDWARD VII

1841-1910. Succeeded 1901.

284. After Sir Luke Fildes, RA.

Canvas 279.6 x 183.0 (110 x 72).
Whole-length standing facing, in military uniform and Parliamentary robes, chain and George of the Garter, ribbon of the Royal Victorian Order, left hand on sword-hilt, right holding the sceptre on a table, the Crown and orb behind. Black thigh boots; marble column in left background; lit from the right.

A copy, possibly by Joseph B Pratt, of the Coronation State portrait exhibited by Fildes at the RA 1902 (131) and now in Buckingham Palace.[1] Numerous copies and studio versions exist.

Edward VII was painted on many occasions from his christening at Windsor in 1842 (Hayter) to his death-bed in 1910 (J S Sargent and Sir Luke Fildes). As King he was painted by Emil Fuchs 1903 as Colonel in Chief of the 1st Prussian Dragoons of the Guard (Berlin), Henry Weigall (RA 1904), W Egan 1905 (Royal United Service Museum), Harold Speed 1905 (Belfast), Tennyson Cole 1907 (Liverpool), De Laszlo 1907 (Queen Mother's Collection), Cope 1907 (Broadlands).

Presented by the Marquess of Lincolnshire, Lord Great Chamberlain.

[1]Buckingham Palace Catalogue, 1909, p.51.

EDWARD VII AND QUEEN ALEXANDRA

285. After a painting by S Begg.

Photogravure, 40.7 x 61.0 (16 x 24).
Their Majesties enthroned in the House of Lords.
Reproduced in the Illustrated London News.

286. Photograph, signed, after their last State Opening of Parliament, 1910.

EDWARDES, Sir Gerard, see NOEL

EGERTON, Thomas, see BRACKLEY

ELDON, John SCOTT, 1st Earl of, PC

1751-1838. MP. Attorney General. Lord High Chancellor, 1801-6, 1807-27.

287. William Owen.

Canvas 205.9 x 150.0 (81 x 59), reduced to 77.0 x 64.0 (30 x 25). Whole-length seated facing in Lord Chancellor's robes, full-bottomed wig, left hand on knee, right holding Purse, Mace by his right elbow; red curtain and plain background, lit from the right. Dilapidated condition, paint cracked and flaking everywhere, and cut down to head and shoulders in 1974.

Exhibited RA 1812 (121). Probably the portrait exhibited NPE 1868 (37) from the collection of Lord Eldon (large mezzotint by H Meyer 1813). Another version at Oxford, Convocation House (engraved Finden), another smaller and with slight variations, eg without the Mace, University College, Oxford, (copy by John Bridges, Middle Temple).

Other portraits by Lawrence (NPG, formerly Sergeants' Inn), Pickersgill (Merchant Taylors' Company), wax portrait by W Bally (V & A). Marble busts by W Beynes (Inner Temple and Middle Temple), Sivier 1824 (Shaftesbury Market Place), Tatham 1831 (NPG), Marble group by Chantrey and others (University College, Library).

LENT by Sir Ernest Stowell Scott, 1872-1953, second son of the 3rd Earl of Eldon and uncle of the present Earl.

288. J R Smith after T Lawrence.

Mezzotint, 38.1 x 30.5 (15 x 12), BM 6.
Head and shoulders facing, as Sir John Scott.
Published 1800. Original 1798 in the collection of the Earl of Eldon.

Presented by Sir H Raphael, Bart. MP.

ELDON, John SCOTT, 1st Earl of, PC (continued)

289. H Dawe after C Penny.

Mezzotint, open letter proof, 43.2 x 35.6 (17 x 14), BM 12.
Three-quarter length seated, writing with a quill.
Published 1829.

Presented by the Marquess of Lincolnshire.

290. Satirical line engraving published by Thomas McLean, 1827. **'The Lament of Lord Bags'**. Seventeen lines of verse beginning: **'Do I then dream in sooth? ... '**

Presented by the Marquess of Lincolnshire.

291. Photograph of a painting.

From the Schuster collection, 1968.

ELIOT, Sir John

1592-1632. MP. Champion of the liberties of Parliament and leading promoter of the Petition of Right. His resolutions after the debate on tonnage and poundage were read out by Denzil Holles while the Speaker was forcibly restrained in the Chair.[1] He was twice imprisoned in the Tower, where he died.

292. After Paul van Somer.

Canvas (relined on hardboard), 76.3 x 63.5 (30 x 25).
Head and shoulders in a painted oval, slightly to the right, long dark hair, moustache and pointed beard; large ruff, black coat.
Inscribed in the top left hand corner: **'Sir John Eliot'**.

An early nineteenth century copy from a portrait at Port Eliot (Earl of St Germans) attributed to Paul van Somer and dated 1628. Another portrait at Port Eliot shows Sir John as a sick man in his night-shirt, a few days before he died in the Tower.

Presented in 1925 by the Right Hon C C Craig, MP.

[1] See the painting on this subject by A C Gow RA in Part V ARTISTS No 40.

ELIOT, Sir John (continued)

293. Photograph of a painting by van Somer in the collection of the Earl of St Germans at Port Eliot.

Presented by Lord Mildmay of Flete.

ELIZABETH I, Queen

1533-1603. Succeeded 1558.

294. William Rogers.

Line, 38.8 x 25.4 ($15\frac{1}{4}$ x 10), BM 88.
Whole-length standing, holding sceptre and orb, probably wearing a dress for the Opening of Parliament.
Six lines of verse beginning: '**The admired Empress ...**'
Derives from a miniature by Isaac Oliver; drawing at Windsor.

Presented by Lord Snowdon on the occasion of his becoming Chancellor of the Exchequer, 1924.

SEE ALSO Part IV SCULPTURE No 34.

ELIZABETH II, Her Majesty the Queen

b 1926. Succeeded 1952.

295. A K Lawrence RA.

Canvas 91.5 x 76.3 (36 x 30).
Whole-length standing to left, in tiara, white embroidered dress, gold and ermine trimmed robe, collar and George of the Order of the Garter. Column and crimson curtain background; Westminster Abbey in distance to left.
Signed: '**Lawrence**'.

Commissioned by the Marquess of Cholmondeley as a pendant to the portrait of Queen Victoria (No 922) by Agostino Aglio. Painted by A K Lawrence at Buckingham Palace after the State Opening of Parliament in 1962.

Presented in 1964 by the Lord Great Chamberlain.

ELIZABETH II, Her Majesty the Queen (continued)

296. Sir James Gunn RA.

Canvas 244.0 x 152.5 (96 x 60).
Whole-length in Coronation robes. Signed by the artist.

A master copy of the official State portrait painted in 1953-54, exhibited RA 1954 (157) and now in the Royal Collection (The Times 1 May 1954, Country Life 6 May 1954, etc). Used by the Ministry of Works for supplying copies to Ambassadors', High Commissioners' and Colonial Governors' residences abroad.

Commissioned from the artist in 1954 by the Ministry of Works on behalf of the House of Lords (DOE File AE 2067/45, 1-2).

ELIZABETH, The Queen Mother

b 1900. Queen of George VI. Married, 1923.

297. After Sir Gerald Kelly, PRA.

Canvas 279.6 x 183.0 (110 x 72).
Whole-length standing to the right in Coronation robes (white dress embroidered with a gold floral design), her hands holding a fan. Crown on a table left, three flags in an architectural apse-shaped background.

A copy by Robert Swan of the State portrait at Windsor Castle commemorating the Coronation and exhibited at the RA in 1945 by Sir Gerald Kelly.

Other portraits by de Laszlo 1925 (Hon David Bowes-Lyon), de Laszlo 1931 (Queen Mother), Birley 1934 (Cunard White Star Company and KOYLI Pontefract), Kelly, RA 1941, a study for the State portrait (artist's collection), Elwes 1950, Gunn 1950 (NPG), Halliday 1953, Seago 1954, with Princess Margaret (Sandringham).

Commissioned by HM Treasury.

ELLENBOROUGH, Edward LAW, 1st Baron

1750-1818. Lord Chief Justice.

298. Sievier after Lawrence.

Line and stipple, open letter proof, 43.2 x 34.3 (17 x 13½), BM 4. Three-quarter length seated to left, as Lord Chief Justice. Published 1819. Original RA 1806, in Lord Pearce's collection, London.

Presented by Sir H Raphael, Bart. MP.

ELLESMERE, see BRACKLEY

ELLIOT, Hon Arthur Ralph Douglas

b 1846. Editor of The Edinburgh Review.

299. Autotype reproduction of a drawing by Miss B Leighton, 1905, BM 1.
Vignette with facsimile of autograph, one of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

ELLIS, Sir Alan Edward

1890-1960. Counsel to the Speaker, 1955-60.

300. Photograph.

ELPHINSTONE, George, see KEITH

EMMOTT, Alfred, Baron, PC

1858-1926. MP. Chairman of Ways and Means and Deputy Speaker.

301. Photograph.

Presented in 1971 by Sir Robert Grant-Ferris.

ERSKINE, Charles

1716-1749. MP. Counsellor at Law.

302. J McArdell after T Hudson.

Mezzotint, proof before inscription, 28.0 x 22.8 (11 x 9), BM 1. Head and shoulders, in fur cap; oval frame with inscription: **'sed nox atra caput tristi circumvolat umbra'** (Virgil, Aeneid, VI, 866). Original 1747-8 in National Gallery of Scotland.

Presented by Sir H Raphael, Bart. MP.

ERSKINE, David, see BUCHAN

ERSKINE, Sir Henry David, of Cardross

1838-1921. Sergeant-at-Arms.

303. W E Miller.

Canvas 139.8 x 111.8 (55 x 44).
Three-quarter length standing to the left in full dress uniform of the Sergeant-at-Arms, his left hand holding cocked hat and sword, his right on table, the Mace behind him; plain reddish background, lit from the right.
Signed and dated: **'W E Miller 1911'**.

Presented by his children on the occasion of his golden wedding in 1911.

ERSKINE, **Sir Henry David, of Cardross** (continued)

304. Photograph, presented in 1922 by his widow, Lady Horatia Erskine.

305. SPY cartoon from 'Vanity Fair', 12 April 1894.

ERSKINE, **Thomas, 1st Baron, KT**

1750-1823. MP. Lord Chancellor 1806-7.

306. G Clint after T Lawrence.

Mezzotint, 31.2 x 26.0 ($12\frac{1}{4}$ x $10\frac{1}{4}$), BM 6.
Half-length facing.
Original RA 1802, Lincoln's Inn.

307. C Turner after T Lawrence.

Mezzotint, 29.9 x 24.8 ($11\frac{3}{4}$ x $9\frac{3}{4}$).
Half-length, wearing Star of KT.
Published 1815.

Presented by the Marquess of Lincolnshire.

308. J Jones after J Reynolds.

Mezzotint, etched letter proof (1786),
45.8 x 35.6 (18 x 14), BM 8.
Three-quarter length, as Mr Erskine.
Original RA 1786 at Windsor Castle.

Presented by Sir H Raphael, Bart. MP.

ESSEX, **Thomas CROMWELL, Earl of, KG**

1485?-1540. MP. Minister of Henry VIII.

309. J Houbraken after Holbein.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 8.
Plate to Birch's Heads, 1739.
Original then in the collection of Edward Southwell.

Presented by the Right Hon J H Whitley, MP.

ESSEX, **George CAPELL-CONINGSBY, 5th Earl of**

1757-1839.

310. C Turner after J Hoppner.

Mezzotint, open letter proof, 45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$), BM 1.
Three-quarter length, standing in a woody landscape, in Peer's robes.
Published 1812. Original RA 1809.

Presented by Sir H Raphael, Bart. MP.

EVANS, **William**

Sheriff of Middlesex, 1840. Figured in the case of Stockdale v. Hansard, a conflict between the House of Commons and the Courts of Law, and was imprisoned for a breach of privileges.

311. John Linnell.

Paper, 41.9 x 32.4 ($16\frac{1}{2}$ x $12\frac{3}{4}$).
Pencil drawing, the face and right hand heightened with sanguine and white.
Half-length, seated slightly to right, his left hand holding a paper, right on arm of chair; sheriff's embroidered waistcoat.
Signed and dated: '**J Linnell f. 1840, 4**'.

John Linnell sale at Christie's, 15 March 1918, (82-3), bought by the National Portrait Gallery and transferred to the Ministry of Works for the Palace of Westminster.

EVANS, William (continued)

312. John Linnell.

Paper, 37.5 x 50.2 ($14\frac{3}{4}$ x $19\frac{3}{4}$).
Rapid pencil drawing of Sheriff Evans seated in a room of the House of Commons; he lolls to the left, his left hand to his chin; a day-bed to the left, a window behind him showing the pinnacles of St Stephen's Hall.

Bought at the Linnell sale at Christie's as Number 311 above.

EVERSLEY, Charles SHAW-LEFEVRE, 1st Viscount, PC

1794-1888. MP. Speaker 1839-1857. Lord Palmerston described him as 'the best Speaker who ever filled the Chair'. [1]

313. Sir Martin Archer Shee, PRA.

Canvas 244.0 x 137.3 (96 x 54).
Whole-length, standing to the front, head turned to the left, in the Speaker's gold-braided black gown, black suit, grey wig, white neckcloth, long lace bands, cream waistcoat, black breeches, stockings and shoes, holding a paper in his right hand. Background, crimson curtain to the left, sky through opening to the right; lit from the right.

Shee exhibited a portrait of the Rt Hon the Speaker at the Royal Academy in 1842 (118), engraved in mezzotint by S W Reynolds (see below). Scharf TSB, XXIV, 21.
Other portraits by H von Herkomer, G Richmond, R Rothwell, H Weekes.

Presented by Members of the House on his retirement in 1857.

[1] Complete Peerage, V, p. 194, note a; but 'Oh, the weary dull Lefevre. Oh, the barren, barren Shaw'.

EVERSLEY, Charles SHAW-LEFEVRE, 1st Viscount, PC (continued)

314. S W Reynolds after M A Shee.

Mezzotint, 61.0 x 40.7 (24 x 16), BM 2.
Whole-length standing, in Speaker's robes, with papers and Mace, signed. Reproduced in Dasent Speakers, p. 320.
Original as above.

Purchased from the Speaker's Fund.

314a. Another copy, open letter proof.

Presented by Sir William Fraser, Bart. MP.

315. W Holl after G Richmond.
Stipple, 20.9 x 15.9 ($8\frac{1}{4}$ x $6\frac{1}{4}$), BM 1.
Vignette, as Speaker Shaw-Lefevre, with facsimile of autograph. One of Grillion's Club series, 1847.

Presented by Sir William Fraser, Bart. MP.

EWART, William

1798-1869. MP.

316. W Holl sen.

Stipple, open letter proof, 25.4 x 20.3 (10 x 8), BM 1.
Three-quarter length seated to right.

Presented by Sir H Raphael, Bart. MP.

FAIRFAX, Thomas, 3rd Baron

1612-1671. General for the Parliament.

317. J Houbraken after S Cooper.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 7.
Plate to Birch's Heads, 1738.
Original then in the collection of Bryan Fairfax.

Presented by the Right Hon J H Whitley, MP.

FARNBOROUGH, Thomas Erskine MAY, 1st Baron

1815-1886. Clerk of the House of Commons. Author of A Practical Treatise on the Law, Privileges, Proceedings and Usages of Parliament.

318. D W Beynon jun.

Lithograph, artist's proof, 38.1 x 29.9 (15 x 11¾).
Vignette to right, with facsimile of autograph.

Acquisition uncertain.

SEE ALSO Part IV SCULPTURE No 36.

FARRAR, Rev Frederick William

1831-1903. Chaplain to the Speaker and author of Eric or Little by Little.

319. Photograph with signature pasted on.

320. SPY cartoon, 'Vanity Fair', 10 October 1891.

FELLOWES, Sir Edward

1895-1970. Clerk of the House, 1954-61.

321. Photograph by Bassano.

FERGUSON, Sir Ronald Crauford

1773-1841. MP. General.

322. A Cardon after R Cosway.

Stipple, 34.3 x 26.0 (13½ x 10¼), BM 1.
Whole-length, standing in uniform by a tent.
Published 1810.

Presented by Sir H Raphael, Bart. MP.

FERGUSON, Sir Ronald Crauford (continued)

323. T Lupton after Colvin Smith.

Mezzotint, open letter proof, 41.9 x 33.0 (16½ x 13), BM 5.
Three-quarter length standing, in uniform, ribbon and Star of the Bath.
Original c 1831 in Ferguson collection, Raith.

Presented by Sir Ronald Crauford Monro-Ferguson.

FIFE, James DUFF, 2nd Earl of

1729-1809. Agricultural innovator.

324. R Dunkarton after A Devis.

Mezzotint, open letter proof, 66.1 x 45.8 (26 x 18).
Whole-length standing, as Lord Lieutenant of Banff, 1805.
Original exhibited RA 1805.

Presented by Sir H Raphael, Bart. MP.

FINCH, Daniel, see WINCHILSEA

FINCH, Heneage, see NOTTINGHAM

FINCH, John, 1st Baron

1584-1660. MP. Lord Chief Justice. Speaker 1627-1629. Held down in the Chair for supporting the King.[1] Lord Keeper.

325. Early 19th century copy.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length seated to the right; own grey hair, moustache and small goatee beard; gold braided black gown,

falling white collar and cuffs; his left hand holds crimson and gold cord of the Purse of the Great Seal. Curtain in background left, landscape right, column centre; lit from the left.

Probably based on a portrait traditionally ascribed to Van Dyck belonging to Lord Barnard by Raby Castle (E Schaeffer, Van Dyck, 1909, p. 346). Watercolour copy in Speakers' Portraits. Scharf TSB, XXI, 37. Other similar portraits at Clandon Park and National Portrait Gallery. If the Keeper's Purse is an indication, the type should date from January to December 1640, his term of office before his flight to The Hague. A portrait of Lord Finch in old age is at Emmanuel College, Cambridge.

Presented in 1804 by Heneage Finch, 4th Earl of Aylesford.

[1] See the large painting of the subject by A C Gow, RA, in Part V ARTISTS No 40.

326. Benoist after Johnson.

Line and stipple, 8.9 x 7.6 ($3\frac{1}{2}$ x 3), BM 3.
Head and shoulders in oval. Plate to Smollett's History of England (1759 edition), VII, p. 162.

Presented by the Marquess of Lincolnshire.

FINLAY, Robert Bannatyne, 1st Baron and Viscount, PC

1842-1929. MP. Lord Chancellor 1916-19.

327. Autotype reproduction of a drawing by Wells.
Vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

328. H Macbeth-Raeburn after Fiddes Watt.

Mezzotint, signed artists' proof before letters,
46.4 x 31.2 ($18\frac{1}{4}$ x $12\frac{1}{4}$).
Three-quarter length to right, in Lord Chancellor's robes with Seal and books.
Original in Middle Temple.

Acquisition uncertain.

328a. Another copy.

From the Schuster collection, 1968.

FITZGERALD, William, see LEINSTER

FITZGIBBON, John, see CLARE

FITZROY, Captain Edward Algernon, PC

1869-1943. MP. Speaker 1928-1943.

329. Sir Oswald Birley.

Canvas 251.6 x 146.8 (99 x $57\frac{3}{4}$).
Whole-length standing slightly to the right, in a black gown over black breeches; powdered wig, small grey moustache (?), white wing collar and bands, gold watch chain across his waistcoat, buckled shoes; holding the Speaker's three-cornered hat in his left hand. Lit from the left; stone mural background and steps. Signed and dated in bottom right corner, **'Oswald Birley, 1943'**.

Painted posthumously and exhibited at the Royal Society of Portrait Painters, 1943, Number 67 (See The Times 21 September 1943).

Presented by Members of Parliament in 1943.

FITZROY, Captain Edward Algernon, PC (continued)

330. Photograph of the portrait by Birley.
Signed: 'Oswald Birley 1943'.

331. Photograph by Vandyk, presented in 1940 by W H Erskine, CBE.

FITZROY, Henry

1807-1859. MP. First Deputy Speaker pursuant to the Deputy Speaker Act 1855. Chairman of Ways and Means.

332. Colour photograph of a watercolour drawing in the collection of his great-nephew, Lord Daventry.

FITZROY, see also GRAFTON, Dukes of

FLEETWOOD, Charles

d 1692. MP. Parliamentarian.

333. J Houbraken after R Walker.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 1.
Plate to Birch's Heads, 1740.
Original then in the collection of Thomas Cook.

Presented by the Right Hon J H Whitley, MP.

FLETCHER, Eric George Molyneux (Bart), Life Baron, PC

b 1903. MP. Chairman of Ways and Means and Deputy Speaker.

334. Photograph.

Presented in 1971 by Sir Robert Grant-Ferris.

FORSTER, William Edward

1818-1886. MP. Secretary of State.

335. C Holl after H T Wells.

Stipple, BM 2.
Vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

FORTESCUE, Hugh, 2nd Earl and Viscount Ebrington, KG

1783-1861. Lord Lieutenant of Ireland.

336. S W Reynolds sen. after S W Reynolds jun.

Mezzotint, 39.6 x 28.6 ($14\frac{1}{2}$ x $11\frac{1}{4}$), BM 4.
Three-quarter length standing, as Viscount Ebrington.
Private plate, published 1833.

Presented by Sir H Raphael, Bart. MP.

FORTESCUE, Hugh William, 5th Earl, KG, PC

1888-1958. Government Chief Whip in the House of Lords.

337. Photograph.

Presented in 1971 by Mr David Dewar.

FOX, Charles James

1746-1806. MP. Foreign Secretary.

338. Unknown artist.

Canvas (unlined) 86.4 x 68.7 (34 x 27).
Head and shoulders facing, head tilted to the left, short grey wig, dark blue velvet coat, yellow waistcoat, white bow tie,

red curtain background, lit from the left.

Painted in about 1790-5. Faintly similar to a portrait exhibited (1) Georgian Galleries 1919 attributed to Lemuel Abbot, (2) Erich Galleries, New York, 18 April 1934, there attributed to Benjamin West; St Paul's Church, Covent Garden in the background (photograph in NPG).

Presented by Colonel William Hall Walker, MP.

339. After Sir Joshua Reynolds, PRA.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the right, in a blue coat, yellow waistcoat, red curtain background, lit from the left.

Said to be copy by John Hoppner, RA. The type originates from a three-quarter length portrait of Fox standing at a table on which are papers referring to a Bill for the better regulation of the East India Company. Sat to Reynolds 1782; paid for 1784; exhibited RA 1784 (108); and now in the collection of the Earl of Leicester at Holkham. Numerous repetitions and copies exist, eg, Milton, Melbury, Crewe Hall.
Mezzotint by J Jones, see below.

'In his portrait he (Fox) had asked Sir Joshua to introduce the India Bill on the Table with his finger pointing to the title. But before the picture was exhibited, the Coalition Ministry was at an end, and the India Bill, the immediate occasion of its defeat, had been thrown out by the direct influence of the King, exerted, as the royal influence has never since been exerted, in the House of Lords. Sir Joshua had omitted the title of the Bill in his picture, in submission to the altered state of things. But Fox would not have it so. He writes in April (1784):

Monday night, St James's Street

Dear Sir, - If it is not too late to have one of the papers upon the table in my picture docketed 'A Bill for the better regulating the Affairs of the E I Company, &c.' I should be very much obliged if you would get it done immediately. If my object in this were only a little vanity, I should not be so anxious about it, but as I have told many persons that it would be so, and as I intend it should be so whenever the picture goes home, the omission of the docket at the exhibition, at this particular time, might be construed into

a desire of avoiding the public discussion upon a measure which will always be the pride of my life. This is the point upon which I am most anxious; but if another paper could be docketed 'Representation of the Commons to the King, March 15, 1784,' it would be so much the better. I beg your pardon for troubling you upon these things, which may appear trifles, but which are not so, from the misconstructions that may be made,

I am very truly, dear Sir, Yours ever,

C J Fox.

Sir Joshua obeyed. Both inscriptions may be still read in the original portrait.'

(C R Leslie and Tom Taylor, Life of Sir Joshua Reynolds, 1865, vol II, pp 429-30.)

Exhibited NPE 1868 (Lord Denham) and Exhibition of Old Masters and Scottish National Portraits, Edinburgh 1883. Sir John Agnew. Christie's 25 July 1958 (5).

Purchased 1958.

340. Robert Heron[1]

Pen and ink and wash drawing, 21.5 x 15.9 ($8\frac{1}{2}$ x $6\frac{1}{4}$).
Whole-length seated to the left in profile, his legs crossed, hair in a queue tied with a bow, top hat and papers left, two lightly sketched figures talking behind him. Inscribed: '**Mr Fox asleep on the Opposition Benches / Robt Heron Fect.**'

The paper slightly damaged in places, the holes filled in with Indian ink.

Presented in 1929 by Sir Park Goff, KC, MP.

[1]Probably Robert Heron, 1764-1807, a miscellaneous writer and parliamentary reporter from 1799.

341. Robert Surtees of Mainsforth (d 1802), father of Robert Surtees the antiquary and author of A History of Durham.

Oil sketch on linen, oval inset 10.8 x 8.7 ($4\frac{1}{4}$ x $3\frac{1}{2}$).
Head turned slightly to right, untidy hair, drooping brown moustache. The portrait is said to have been sketched from the Gallery by an artist (Surtees) who tore off part of his shirt for the purpose (G O Trevelyan, The Early History of Charles James Fox, 1880, p 159).

Papers fixed under glass on the back:

1. 'Charles James Fox making his first speech in the House of Commons.'

2. 'The sketch of Mr Fox was done by the late Mr Surtees of Mainsforth in the County Durham (father of the present Robt: Surtees of Mainsforth, author of the Hist: of Durham) after he had heard him for the first time in the House of Commons. Mr Surtees, on going home, made the sketch from memory - NB he studied painting at Rome with Sir Joshua Reynolds.'

3. 'This sketch was in my dear Father's smoking room for many years & came to me at his Decease in 1840 with everything that was in that Room at Holland House. I gave it .... to my old kind Friend Sir B Brodie, 9th Decr 1847. Charles R Fox.'

A letter from C R Fox to Sir Benjamin Brodie accompanies the picture:

'35 Hill St 9 Decr 1847.

My dear Sir Benjamin Pray take the enclosed little portrait as a very small Memorial from me & hang it up somewhere in your own living Rooms. It is done on linen & you know its History. I do not know who gave it to my ever dear Father but I know he valued it very much. God bless you C R Fox
I was very sorry to hear of Mr Lister's death though I did not know him.'

Presented to the House of Commons in October 1973 by Miss Olive Brodie, Sir Benjamin Brodie's grand-daughter. Miss Brodie confirms the family tradition that the painting was begun in the Gallery on a piece of the artist's shirt, possibly the cuff.

342. Robert Dighton.

Watercolour, 13.4 x 11.0 ($5\frac{1}{4}$ x $4\frac{1}{2}$).
Head and shoulders, half to right, in blue coat, brass buttons, cravat.
One of a number of drawings by Dighton of distinguished contemporaries, many of them later engraved.
Signed: '**R Dighton pinxt.**'

Advisory Committee purchase from the Folio Society, 1968.

343. J Jones after J Reynolds.

Mezzotint, 45.8 x 35.6 (18 x 14), BM 25.
Three-quarter length, hand on East India Company Bill.
Published 1784. Original RA 1784, in the collection of the Earl of Leicester, Holkham, Norfolk (see No 339).

344. Photograph of another copy of the painting by Reynolds, in the collection of Lord Ilchester.
Original as No 339.

Presented by Colonel Vaughan-Morgan, MP.

345. W Bromley after R Bowyer.

Line, open letter proof, 62.3 x 40.7 ($24\frac{1}{2}$ x 16), BM 2.
Whole-length, standing by a chair, hand on portfolio.
Published 1815.

Transferred from MPBW (now DOE), 1963.

346. S W Reynolds after J R Smith.

Mezzotint, 61.6 x 45.8 ($24\frac{1}{4}$ x 18), BM 37.
Reworked and published 1806.
Whole-length, seated in an armchair holding spectacles.
Original in Holland House destroyed 1941.

Presented by Sir H Raphael, Bart. MP.

FOX, Charles James (continued)

347. J G Huck after K A Hickel.

Mezzotint, proof impression lettered faintly in stipple, 46.4 x 38.8 ($18\frac{1}{4}$ x $15\frac{1}{4}$), BM 14.
Three-quarter length, seated on a garden bench, top hat, walking-stick, book and papers.
Original painting by Hickel in NPG (743).

Advisory Committee purchase, 38th Meeting, 28 June 1966.

348. S W Reynolds after John Opie.

Mezzotint of the portrait now at Holkham, Norfolk.
Signed and dated 1804. See Ada Eardland, John Opie and his Circle, 1911, p. 276.
Speaker's Fund purchase, 13 June 1974, from the Hon Malcolm Davidson.

SEE ALSO Part IV SCULPTURE No 38.

FOX, Sir Stephen

1627-1716. MP. Commissioner of the Treasury.

349. J Simon after J Baker.

Mezzotint, proof before any inscription, 30.5 x 24.8 (12 x $9\frac{3}{4}$) mc, BM 1.
Head and shoulders to right, in full-bottomed wig, oval.
Reproduced in Macaulay, History, VI p. 2695.
Original in Ilchester collection, Melbury.

Presented by Sir H Raphael, Bart. MP.

FRASER, Alexander Mackenzie

1756-1809. MP. General.

350. H Meyer after R Cosway.

Stipple, 34.3 x 27.4 ($13\frac{1}{2}$ x $10\frac{3}{4}$).
Head and shoulders in uniform.

Presented by Sir H Raphael, Bart. MP.

FREEMAN-MITFORD, John, see REDESDALE

FRERE, John Hookham

1768-1846. MP. Diplomat.

351. W W Barney after J Hoppner.

Mezzotint, 50.2 x 39.4 ($19\frac{3}{4}$ x $15\frac{1}{2}$), BM 1.
Three-quarter length, standing to left, in a cloak.
Published 1810. Original RA 1806, in National Gallery of Canada.

Presented by Sir H Raphael, Bart. MP.

FULLER, John

1757-1834. MP.

352. C Turner after H Singleton.

Mezzotint, etched letter proof with artists' names only, 44.5 x 32.4 ($17\frac{1}{2}$ x $12\frac{3}{4}$), BM 1.
Three-quarter length, seated to left, with a letter dated 1806.
Published 1808.

Presented by Sir H Raphael, Bart. MP.

GARDINER, Stephen, see HORNE, Robert

GARGRAVE, Sir Thomas

1495-1579. MP. Speaker, 1559. As speaker in Queen Elizabeth's first House of Commons, he made 'request to her Highness for marriage' to which she replied, in the first of many royal utterances, with a splendid Elizabethan assurance that '... I will never in that matter conclude anything that shall be prejudicial to the realm ...'

353. Copy probably 1912.

Oak panel 42.6 x 34.3 ($16\frac{3}{4}$ x $13\frac{1}{2}$).
Head and shoulders three-quarters to the left; flat, black hat over black coif, grey moustache and beard, narrow ruff, black doublet and black cloak with brown fur collar, double gold chain round neck under cloak; brown background. Inscribed above: **'Thomas Gargrave Miles'**, to the left, **'Servire deo Regnare est'**, and to the right, **'An. Do. 1570. Aeta: Suae. 75.'** Round the edges, **'He was president of the Council / in ye north parts tresurer for the warres / a councellor of state to / King Henry ye VIII Edward ye VI & Q Elizabeth.'**

The portrait from which this was copied was bequeathed to the National Portrait Gallery in 1922 by G Milner-Gibson-Cullum, a descendant of Gargrave's uncle. On the back is a paper giving the provenance of the NPG portrait and signed by G Milner-Gibson-Cullum, 10 July 1922. A similar portrait formerly in the collection of Viscount Galway, Serlby Hall, Yorkshire, now belongs to Mr A Assinder, Barnsley.

Presented in 1912 by Mr G Milner-Gibson-Cullum to Speaker Lowther, and by him in 1921 to the Speaker's House.

354. Photograph of the above painting.

GATHORNE-HARDY, see CRANBROOK

GASCOYNE-CECIL, Robert, see SALISBURY

GEORGE I

1660-1727. Succeeded, 1714.

355. Studio of Sir Godfrey Kneller.

Canvas, 233.8 x 150.0 (92 x 59).
Whole-length seated facing, head slightly to the right, in Garter robes, left leg with Garter forwards, right arm on table on which are the Crown and Garter hat; left hand on arm of chair covered with white lining of robe; Turkey carpet on floor; lit from the right.

A variation of an original portrait by Kneller, c 1716, commissioned by the Corporation of London in 1716 but destroyed by fire in 1940.[1] Other versions exist in the Royal Collection, National Portrait Gallery (ex Cottonian Library, British Museum), Chatham House, Floors Castle, Earls Croome, Somerset House, Breamore (presented by George II), etc.

Line engraving, head and shoulders only, by George Vertue 1718.

In spite of his celebrated mot, 'I hate all Boets and Bainters' the iconography of George I is extensive and fairly well-documented. As a young man he was painted in 1680 by Nicholas Maes (Duke of Brunswick), as Elector of Hanover by H de Quiltery 1705 (Blenheim), and his Coronation State portrait, 1714-5, by Sir Godfrey Kneller (St James's Palace, Chelsea Hospital, Chevening, Houghton, etc). Kneller also made a study for the King's profile on the coinage (Windsor Castle). An equestrian portrait by Vanderbank, 1726, is at Windsor, and another possibly in collaboration with Wooton, at Gorhambury. His sergeant-painter, Sir James Thornhill, painted him in the Painted Hall, Greenwich, and in a medallion on the cove of the ceiling in the Queen's Bedroom, Hampton Court. Marble bust by Rysbrack at Christ Church, Oxford, though the King did not actually sit for this (Vertue III, p. 56).[2]

Transferred from the Foreign Office (8 Carlton House Terrace) in 1958.

[1] Corporation of London Catalogue, 1910, No 30.

[2] For the detailed iconography of George I see John Kerslake Early Georgian Portraits (NPG 1978) pp. 87-89.

GEORGE II

1683-1760. Succeeded, 1727.

356. After Sir Godfrey Kneller.

Canvas, 233.8 x 144.9 (92 x 57).
Whole-length standing facing, as Prince of Wales in Coronation robes, right hand on hip, left on sword hilt, right foot forward, Crown and sceptre (added later) on a cushion left; black squares on a white floor.

Studio copy of a portrait by Kneller, signed and dated 1716, at St James's Palace.[1] Versions at Windsor Castle, Chelsea Hospital (said to be by Enoch Seeman), Trinity College, Dublin, Columbia University, Lincoln, Blenheim, Houghton, etc. A different type in Garter robes, in the Cabinet Offices, Whitehall.

Engravings, in mezzotint, head and shoulders only, by J Smith 1717 from the painting by 'G Kneller, S R Imp, et Mag. Brit. Baronetus. Pinx. 1716'. Another version 1727, wearing the Crown, another by J Simon, and a line engraving by G Vertue.

George II shared his father's distrust of artists who contrived to paint him nonetheless. When Electoral Prince he was painted by de Fontaine and Johann Hirschmann; as Prince of Wales by Kneller (Hanover and St James's Palace) and Thornhill (Painted Hall, Greenwich, and the Queen's Bedroom, Hampton Court). His Coronation portrait was painted by Charles Jervas in 1727 (Guildhall, commissioned by the Corporation of London in 1727[2]) and other portraits by Shackleton, Highmore, Worlidge and Lippoldt; Hogarth painted him with his family in about 1730 (Windsor Castle and another in National Gallery of Ireland); John Wootton painted an equestrian portrait in 1754 to commemorate the Battle of Dettingen (Marquess of Linlithgow); R E Pine painted him as an old man at the top of the stairs in Kensington Palace (Audley End); and Rysbrack made a terra-cotta bust of him in 1738 (Windsor Castle).[3]

Bought in 1957.

[1] Oliver Millar Tudor, Stuart and Early Georgian Pictures (1963) p. 144.

[2] Catalogue of the Kings and Queens Exhibition, RA 1953 (226).

[3] For the detailed iconography of George II see John Kerslake Early Georgian Portraits (NPG 1978) pp. 92-5.

GEORGE III

1738-1820. Succeeded, 1760.

357. After Sir Joshua Reynolds.

Canvas, 233.8 x 132.2 (92 x 52).
Whole-length seated on the Coronation Chair in robes of State, holding the sceptre diagonally in his right hand.

Sir Joshua Reynolds painted the original version, and the companion portrait of the Queen, at Buckingham House in 1779, exhibiting them in the Royal Academy at Somerset House in 1780.[1] The King paid £420 for the pair and presented them to the RA where they still hang in the Council Chamber. The King and Queen preferred being painted by Ramsay or Gainsborough and in fact could not endure Reynolds whose mortification at not being invited earlier to paint the royal portraits was common knowledge. 'The sooner we are relieved from the annoyance of these sittings so much the more agreeable.'[2] Sir Joshua, writing at an earlier date to the Duke of Rutland compared his position of the King's principal painter unfavourably with that of His Majesty's Rat-killer. 'The salary is £38 per annum, and for every whole-length I am to be paid £50 instead of £200 which I have from everybody else. Your Grace sees that this new honour is not likely to elate me very much.'[3]

Engraved by Dickinson and Watson in mezzotint, 1781, and again in 1803 with the head made older. Other prints made by Heath, Cromek, Anon., S W Reynolds and F Bromley.

The Royal Gallery copy formerly hung in the Junior United Service Club to whom the pair had been presented in July 1831 by Lieutenant-General Hodgson.[4] A large number of copies were produced in Reynolds's studio some of them being finished later in Lawrence's studio. Versions exist in Dublin, Salters' Company, Hatfield House, Knole, Lancaster House, House of Assembly Nassau, King's House Jamaica, etc.

The Coronation State portrait was painted by Allan Ramsay, 1760-1 (Buckingham Palace and numerous copies).[5] Other portraits are by Zoffany 1771 (Buckingham Palace), Benjamin West 1775 (Philadelphia), Gainsborough 1781 (Windsor Castle), Beechey 1800 reviewing the Dragoons (Windsor Castle), Stroehling 1807 (Royal Collection), Lawrence 1792 (Coventry).

Presented in 1955 by members of the United Service Club.

[1] Catalogue of the Kings and Queens Exhibition, RA, 1953 (238).

[2]James Northcote. See W T Whitley, Artists and their Friends in England, 1928, I, 254-6.

[3]Letters of Sir Joshua Reynolds, edit. F W Hilles, 1929, p. 112.

[4]Information from the Minutes of the Club kindly supplied by the Secretary. See also R H Firth, The Junior, 1929, p. 29.

[5]Oliver Millar, The Later Georgian Pictures in the Collection of Her Majesty the Queen (1969) pp. 93-5.

GEORGE IV

1762-1830. Succeeded, 1820.

358. After Sir Thomas Lawrence, PRA.

Canvas, 289.8 x 203.3 (114 x 80).
Whole-length standing to the left in Garter robes, his right hand on a table with the Crown. Fluted columns and crimson curtain in the background.

Studio repetition of a portrait by Lawrence, possibly exhibited at the RA 1818 (61) four copies in the Royal Collection. Many other versions exist, the Royal Gallery copy formerly hanging in the Junior United Service Club to whom it had been presented in September 1832 by William IV.[1] The Duke of Devonshire in the 1845 Handbook to Chatsworth wrote, 'I accompanied William IV one day to Kensington Palace and found a room full of them.' Probably the best versions are in the Vatican and at Slane Castle.[2] The Coronation portrait also by Lawrence is of the same type, with Coronation robes substituted for Garter robes (Royal Collection).

Engraved T Hodgetts, 1829.

Portraits of George IV are legion. As a child he was painted by Zoffany (1773) and Benjamin West (1778); as Prince of Wales by Gainsborough 1782 (Windsor Castle, Waddesdon, Aske Hall), Reynolds 1785 (National Gallery), Stubbs 1791 on horseback (Buckingham Palace), Beach 1797 (Breamore), Beechey 1797 (RA), Hoppner 1807 (Buckingham Palace, Liverpool, Wallace Collection); Lawrence, the Regency portrait-painter 'par excellence', painted him on many occasions, in military uniform 1815 (Londonderry House), in private dress 1822 (Wallace

Collection), a head possibly for the coinage 1820 (NPG), and in Coronation robes 1821 (St James's Palace).[3]

Presented in 1955 by Members of the United Service Club.

[1]Information from the Junior United Service Club minutes kindly supplied by the Secretary of the United Service Club. See also R H Firth The Junior 1929, p. 27.

[2]Kenneth Garlick, Sir Thomas Lawrence, 1954, p. 39.

[3]For the suggestion that Lawrence should paint a commemoration picture containing portraits of the Emperor of Russia, the King of Prussia and the Prince Regent, see The Farington Diary, 24 April 1814.

359. S W Reynolds after J Northcote.

Mezzotint, open letter proof, 64.8 x 49.6 ($25\frac{1}{2}$ x $19\frac{1}{2}$), BM 113.
Whole-length, on a grey horse, Windsor Castle in background.
Published 1825. Original 1824 in Brighton Art Gallery.

Presented by Sir H Raphael, Bart. MP.

GEORGE V

1865-1936. Succeeded, 1910.

360. Sir Luke Fildes, RA.

Canvas 279.6 x 183.0 (110 x 72).
Whole-length standing facing, in naval uniform and Parliamentary robes, his left hand on sword-hilt, right on hip; the Crown on a stool right, throne in the background left, crimson curtain right.

A replica of the State portrait at Windsor Castle dated 1912.[1] Versions at Liverpool, Holyroodhouse, Drapers' Company.

The principal portraits of George V are by Collier 1909 (Trinity House), J E Blanche 1910 (Manchester), Cope 1913 (United Services Club), Lavery 1913 (NPG), Munnings 1925 returning from Ascot with the Queen (Tate Gallery), Cope 1926 (Royal College of Music and Windsor Castle), Birley 1928 (Cardiff), 1933 (Lincoln's Inn), 1934 (Windsor), Sickert c 1934 (Sir Colin Anderson), St Helier Lander 1935 (Victoria College, Jersey, and Canada House), Salisbury 1935 (Guildhall), Munnings 1937 on his pony Jock at Sandringham (Ipswich).

Presented by His Majesty King George V.

1 Catalogue of the Pictures at Windsor Castle, 1937.

361. After Luke Fildes.

Mezzotint, open letter proof, 73.7 x 47.0 (29 x 18½), mc.
Whole-length standing, in Admiral's uniform and Coronation robes.
Published by Agnew. Signed copy: **'George R I 1920.'**
Original 1912, at Windsor Castle.

Transferred from the Royal Yacht 'Victoria and Albert' through the Admiralty, 1958.

GEORGE VI

1895-1952. Succeeded, 1936.

362. After Sir Gerald Kelly, PRA.

Canvas 279.6 x 183.0 (110 x 72).
Whole-length standing in Coronation robes, left hand on hip, right holding the sceptre. Crown on a table right, flags in an architectural apse-shaped background.

Copy by Robert Swan of the State portrait at Windsor Castle commemorating the Coronation and exhibited at the Royal Academy in 1945 by Sir Gerald Kelly.

Other portraits by Sargent 1923 (Queen Mother), de Laszlo 1931 (Queen Mother), Elwes 1936 (11th Hussars), Salisbury 1938

(formerly Sarum Chase), Francis Hodge 1938 (Royal College of Surgeons), Birley 1939 (Royal Agricultural Society), Kelly 1939 study for the State portrait (artist's collection), Birley 1945 (Greenwich), Fildes 1948 (Staff College), Gunn 1950 (NPG), Codner 1951 (Hon Artillery Company).

Commissioned by HM Treasury.

GERMAIN, Lord George, see SACKVILLE

GIBBS, Sir Vicary

1751-1820. Lord Chief Justice.

363. Reynolds and Lupton after Owen.

Mezzotint, open letter proof, 41.9 x 34.9 (16½ x 13¾), BM 1.
Three-quarter length seated, as Lord Chief Justice.
Published 1815.

Presented by G A Gibbs, MP.

GIFFARD, Hardinge, see HALSBURY

GLADSTONE, William Ewart, PC

1809-1898. MP. Prime Minister.1

364. After Sir John Millais, PRA.

Canvas 122.0 x 85.1 (48 x 33½).
Three-quarter length seated to the right in scarlet and crimson robes of DCL, right hand with gold ring on arm of chair; white hair, brown eyes; panelled background, lit from the left.

A copy by Robert Fowler of Millais' portrait, 1885, at Christ Church, Oxford. The following account of the several attempts to obtain a satisfactory portrait of Mr Gladstone is given in Sir John Mowbray's Seventy Years at Westminster, pp. 341-3. "It was suggested that Christ Church ought to possess a portrait of Mr Gladstone to hang in the Hall among the other illustrious sons of the House already there ... Funds were collected and a portrait was painted by Mr Watts. It was shown at the Gaudy in June 1878, and hung in the Hall west of the portrait of Canning. The picture was not liked and in May 1879 the Dean, Dr Liddell, took it back to Mr Watts with a view to certain alterations. Mr Watts painted out the face and asked Mr Gladstone to give him sittings for a fresh portrait. Mr Gladstone refused but said Mr Watts might come to Hawarden and paint him there. In the end the picture never come back to Christ Church and Mr Watts returned the money. The task was then confided to Mr W Richmond (later Sir William). A portrait was painted which was shown at the Grosvenor Gallery in May 1882 but never came to Christ Church; it was described by Punch as 'Mr Gladstone after sweeping his own chimney with a sootable expression'. Sir John Millais then undertook to do a portrait and Mr Gladstone sat to him - Lord Rosebery secured the portrait. Mr Gladstone had said that it was the last time he would sit; but when he found that Lord Rosebery and not Christ Church had become the owner and that Sir John Millais proposed to send a replica to Oxford, he said he would sit once more for Christ Church." [2]

Other portraits of Gladstone by Heinrich Muller 1839 (NPG), William Bradley 1841 (Eton), John Lucas (RA 1844), Philip Westcott 1855 (National Liberal Club), G F Watts 1858 (NPG), Lowes Dickinson (Liverpool College), Millais 1879 (National Gallery), Sir William Richmond 1882, Frank Hill 1887/8 (Eton and replica at Hawarden), Orchardson (Scottish NPG), J M Hamilton (Hawarden and Philadelphia Museum), Percy Bigland 1891/2 (Birmingham Liberal Club), Prince Pierre Troubetskoy 1893 (NPG).

Presented by Lord Armistead.

[1] John Morley, Life of Gladstone (3 vols) 1903; Philip Magnus, Gladstone, 1954, where some remarkable photographs are used as illustrations.

[2] Mrs R L Poole, Catalogue of Oxford Portraits, III, 288.

365. Thomas Reginald Cleaver.[1]

Pencil drawing on paper, 33.0 x 22.8 (13 x 9).
A sheet of paper containing ten sketches of Mr Gladstone in various stages of parliamentary oratory.[2]

A similar sheet of drawing by Alfred Bryant, lithographed by Tom Merry, published in 'Moonshine', 1888.

Bought in 1952.

[1] Reginald Cleaver, a contributor from 1890 to Punch, The Graphic, and The Daily Graphic.

[2] For an analysis of Gladstone's oratorical methods see Mr Gladstone, a Monograph by Sir Edward Hamilton, 1898, Chapter I, and Walter Bagehot's Biographical Studies, 2nd edition, p. 91.

366. W Walker after W Bradley.

Mezzotint, 40.7 x 31.8 (16 x 12½), BM 3.
Three-quarter length, standing between table and columns.
Published 1845. Original at Hawarden Castle; version at Eton College.

Presented by Sir Edward Sassoon, Bart. MP.

367. After J C Forbes.

Photogravure of a painting, 69.3 x 43.2 (27¼ x 17).
In the National Liberal Club, 1892.

Acquisition uncertain.

368. T O Barlow after Millais (1879).

Mezzotint, proof before letters, 48.3 x 35.6 (19 x 14), BM 6.
Three-quarter length standing to right, hands clasped.
Published 1881. Original in NPG (3637).

Presented by the Right Hon John Ellis, MP.

GLADSTONE, William Ewart, PC (continued)

368a. Another copy, open letter proof.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE Nos 39 and 40.

GLANVILLE, Sir John

1586-1661. MP. Speaker, 1640.[1]

369. Early 19th century copy.

Canvas 123.3 x 100.4 (48½ x 39½).
Three-quarter length seated to the right, in the scarlet robes of Sergeant-at-Law; round black cap with white lining, flat white collar, a scroll of paper in his right hand, the Mace by his left elbow;[2] his own brown hair, grey bushy moustache and beard; coat of arms (Glanville impaling Bourchier) on a panelled wall top left corner and **'AD 1640'**. Lit from the left.

Watercolour copy in Speakers' Portraits. Scharf TSB, XXI, 79. Portraits similar in type but with variations in the folds of his robe and in the background are in the National Portrait Gallery (reproduced by Dasent, p. 182) and at Lincoln's Inn. A portrait then in the possession of William Fletcher of Oxford and similar to that at Lincoln's Inn was engraved by Clamp and Gardner, c 1820. Lincoln's Inn portrait dated 1643 aet 55.

Presented in 1803 by his descendant Francis Glanville.

[1] W U S Glanville-Richards, Records of the Anglo-Norman House of Glanville, 1882, pp. 100-25.

[2] The fate of this Mace is not known. It was probably melted down with much of the other royal plate at the beginning of the Civil Wars. See Archaeologia CII (1969) Plate XLIIIa and p. 213.

GLANVILLE, Sir John (continued)

370. R Clamp.

Stipple, 17.8 x 15.2 (7 x 6), BM 1.
Head and shoulders to right, in black cap, large white collar, 1640.
Plate to Harding's Biographical Mirrour, 1792.
Made up from the oil painting in Lincoln's Inn, variants in NPG and above.

Presented by Sir William Fraser, Bart. MP.

GLENBERVIE, Sylvester DOUGLAS, 1st Baron

1743-1823. MP. Lord of the Treasury.

371. E Harding after T Lawrence.

Stipple, 26.7 x 21.5 (10½ x 8½), BM 3.
Three-quarter length seated, as Right Hon Sylvester Douglas.
Published 1794. Original RA 1792, in the collection of Sir Sacheverell Sitwell, exhibited Lawrence Exhibition, RA 1961.

Presented by Sir H Raphael, Bart. MP.

GLENELG, Charles GRANT, 1st Baron, PC

1778-1866. MP. Secretary of State.

372. C Turner after T C Thompson.

Mezzotint, open letter proof, 41.9 x 32.4 (16½ x 12¾), BM 2.
Three-quarter length standing, hand on Ireland vol 5, as Right Hon Charles Grant.
Published 1820.

Presented by Sir H Raphael, Bart. MP.

372a. Another copy, proof before letters.

Presented by G W Agnew, MP.

GODERICH, Viscount, see RIPON, Earl of

GODOLPHIN, Sidney, 1st Earl of, KG

1645-1712. MP. Lord High Treasurer.

373. J Smith after Kneller.

Mezzotint, 29.9 x 25.4 ($11\frac{3}{4}$ x 10), BM 1.
Half-length to left, in robes of KG with wand.
Original probably at Blenheim, Port Eliot or in Duke of Leeds collection (see D Piper, Seventeenth Century Portraits, NPG 1963, p.142).

Presented by Sir H Raphael, Bart. MP.

GOODRICH, Thomas

d 1554. Bishop of Ely. Lord Chancellor.

374. Anon.

Stipple and line, 10.2 x 8.2 (4 x $3\frac{1}{4}$), BM 2.
Half length, holding Purse, with facsimile of autograph.
Plate to Thane's Autography, 1793.

Presented by the Marquess of Lincolnshire.

GORDON, George, 5th Duke of and Marquess of Huntly

1770-1836. MP. General. Raised the Gordon Highlanders Regiment.

375. H Meyer after J Jackson.

Mezzotint, 31.8 x 24.8 ($12\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Whole-length in uniform, as Lieutenant-General the Marquess of Huntly.
Published in 1812.

Presented by Sir H Raphael, Bart. MP.

GORDON, Strathearn

b 1902. Librarian of the House of Commons 1950-67.

376. Photograph.

GORDON-LENNOX, Charles, see RICHMOND

GOSCHEN, George Joachim, 1st Viscount, PC

1831-1907. MP. Chancellor of the Exchequer.

377. After H de T Glazebrook.

Photogravure, 49.6 x 39.9 ($19\frac{1}{2}$ x $14\frac{1}{2}$).
Proof, signed by artist and subject.
Three-quarter length seated to left, in fur-trimmed coat, hands together.
Published 1903. Original RA 1902.

Presented by Sir H Raphael, Bart. MP.

GOULBURN, Henry

1784-1856. MP. Chancellor of the Exchequer.

378. R A Artlett after G Richmond.

Stipple, proof before inscription, 40.7 x 30.5 (16 x 12).
Half-length seated, arms folded, facsimile of autograph.
Published 1851. Original a watercolour exhibited NPE 1868.

Presented by Sir H Raphael, Bart. MP.

GRAFTON, Charles FITZROY, 2nd Duke of, KG

1683-1757. Lord Lieutenant of Ireland.

379. J Faber after J B Van Loo.

Mezzotint, 46.4 x 34.9 ($18\frac{1}{4}$ x $13\frac{3}{4}$), BM 6.
Whole-length, in robes of KG, key at waist, 1740.
Original 1739 at Euston Hall.

Presented by Sir H Raphael, Bart. MP.

GRAFTON, Augustus Henry FITZROY, 3rd Duke of, KG

1735-1811. Prime Minister 1766-70.

380. C Turner after J Hoppner.

Mezzotint, 29.9 x 25.4 ($11\frac{3}{4}$ x 10), BM 3.
Head and shoulders, in fur-trimmed coat and Star of KG.
Published 1805. Original ? RA 1805 at Euston Hall.

Presented by Sir H Raphael, Bart. MP.

GRANT, Charles, see GLENELG

GRANT, Sir John Peter

1807-1893. Governor of Jamaica.

381. G F Watts.

Canvas, 66.1 x 54.6 (26 x $21\frac{1}{2}$).
Head and shoulders to right.
NPG 1127.

LENT by the National Portrait Gallery, 1975.

GRANT, Sir William

1752-1832. MP. Master of the Rolls.

382. R Golding after T Lawrence.

Line, open letter proof, 56.5 x 35.6 ($22\frac{1}{4}$ x 14), BM 6.
Whole-length seated in robes.

Presented by Sir H Raphael, Bart. MP.

GRANT-FERRIS, Sir Robert, see HARVINGTON

GRANTHAM, Thomas ROBINSON, 2nd Baron, PC

1738-1786. MP. Foreign Secretary.

383. W Dickinson after G Romney.

Mezzotint, 45.1 x 35.6 ($17\frac{3}{4}$ x 14), BM 1.
Three-quarter length seated, view of Escurial through window.
Published 1783. Original 1781 at Newby Hall.

Presented by Sir H Raphael, Bart. MP.

GRANTLEY, Fletcher NORTON, 1st Baron, PC

1716-1789. MP. Attorney General. Speaker 1770-80.
He was attacked by Junius in Letter 39 where Ben Johnson's description is quoted of the lawyer who 'gives forked counsel' and in contemporary political and personal satires he was nicknamed Sir Bullface Doublefees.[1]

384. Sir William Beechey, RA.[2]

Canvas 142.3 x 111.8 (56 x 44).
Three-quarter length, seated to the left, head in profile, his arms on the arms of his chair.[3] Speaker's gold-braided black gown, long grey wig, lace bands; pale crimson chair; inkstand,

GRANTLEY, Fletcher NORTON, 1st Baron, PC (continued)

papers and books on a table to the left; heavy maroon curtains to the right. Lit from the left. No inscription.

Reproduced by Dasent, p. 280, with a caricature by Ingleby. Speakers' Portraits contains a watercolour drawing of Speaker Norton in a long wig, black robe and white bands, the whereabouts of the original is not stated.

Purchased in 1914 by the Office of Works.[4]

[1] Town and Country Magazine, ii. p. 233.

[2] Beechey's youngest daughter, Charlotte Earle, married in 1825 Speaker Norton's grandson, the 3rd Lord Grantley.

[3] Speaker Norton's Chair may be seen in the Museum of London.

[4] Sold by Lord Grantley at Christie's, 20 February 1914, lot 120.

385. Ingleby.

Etching, 16.5 x 11.4 ($6\frac{1}{2}$ x $4\frac{1}{2}$).
Caricature, whole-length standing to left, in frock coat, wig and sword.
Published by Bretherton 1782.

Presented by Sir William Fraser, Bart. MP.

GRATTAN, Henry

1746-1820. MP. Irish Leader.

386. E Scriven after A Pope.

Stipple, open letter proof, 38.1 x 26.7 (15 x $10\frac{1}{2}$), BM 4.
Whole-length, standing at a table, with books, papers and Irish statutes.
Published 1814. Original drawing in British Museum.

Presented by G A Agnew, MP.

GRATTAN, Henry (continued)

387. C Turner after J Ramsay.

Mezzotint, open letter proof, 45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$), BM 6.
Three-quarter length seated, hand on table.
Published 1806. Original in Irish National Gallery, Dublin.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 44.

GREGORY, John

1745-1813. MP. Treasurer of the Whig Club.

388. By and after J R Smith.

Mezzotint, open letter proof, 62.9 x 44.5 ($24\frac{3}{4}$ x $17\frac{1}{2}$), BM 1.
Whole-length, seated in an armchair by a table.

Presented by Sir H Raphael, Bart. MP.

GREGORY, Sir William

1624-1696. MP. Speaker 1679, after the King had three times refused to confirm the election of Sir Edward Seymour.[1]

389. 19th century copy.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the left, in judge's robes, dark wig and bands; painted spandrils; lit from the right.

Probably a copy of the portrait (attributed to John Riley) at Acton Scott, let into the Jacobean panelling of the dining room.[2] Another portrait is in Speaker's Portraits, copied from a painting in 'Mr Gregory's collection' c 1830, three-quarter length seated in a black gown. Scharf TSB, XXI, 40. Reproduced in Dasent p. 228.

Presented in 1850 by E W W Pendarves, MP.

[1] This was the last occasion on which the Sovereign attempted to impose his own choice upon the House.

GREGORY, Sir William (continued)

[2] There are a great many Gregory relics at Acton Scott including Sir William's patent of office, signed by Charles II. The Gregory and Acton families became connected by marriage in 1750; the Pendarves-Acton connection in 1773. (Information kindly supplied by Mr R C Acton of Wood Acton, 1958.)

GRENVILLE, George

1712-1770. MP. Prime Minister 1763-65.

390. R Houston after W Hoare.

Mezzotint, 34.3 x 27.4 ($13\frac{1}{2}$ x $10\frac{3}{4}$).
Three-quarter length, as Treasurer of HM Navy, holding an **'Act for the encouragement of Seamen employed in the RN.'**
Original 1764 at Christ Church, Oxford.

Presented by the Right Hon John Ellis, MP.

391. J Watson after W Hoare.

Mezzotint, 31.8 x 25.4 ($12\frac{1}{2}$ x 10), BM 1.
Same picture as No 390 above.

Presented by Sir H Raphael, Bart. MP.

GRENVILLE, Thomas

1755-1846. MP.

392. W Say after J Hoppner (1807).

Mezzotint, 30.5 x 24.8 (12 x $9\frac{3}{4}$), BM 3.
Half-length looking right.
Published 1808.

Presented by Sir H Raphael, Bart. MP.

392a. Another copy presented by G A Agnew, MP.

GRENVILLE, William WYNDHAM, 1st Baron, PC

1759-1834. MP. Speaker 1789. Foreign Secretary. Prime Minister.

393. John Hoppner RA.

Canvas, 76.3 x 63.5 (30 x 25).
Head and shoulders, slightly to the left, in Peer's robes; short grey hair; plain brown background, lit from the right.

Watercolour copy in Speakers' Portraits. Scharf TSB, XXI, 49. The head is very like the head in an engraving by Scriven but in the engraved portrait he is not wearing robes. Hoppner exhibited a portrait of Grenville at the Royal Academy in 1800 and is known to have painted several replicas.[1] The Hoppner portrait of Grenville in the National Portrait Gallery is of a different type to the engraving.

Other portraits are by Romney (Eton College), W Owen 1812 (Christ Church College, Oxford and Oriel College, Oxford), Thomas Phillips 1810 (Royal College of Surgeons). A marble bust by Nollekens 1810 is in Brasenose College Library, Oxford.

Presented in 1804 by himself.

[1] See McKay and Roberts, John Hoppner RA, 1909, pp. 106-7.

394. S W Reynolds after J Hoppner.

Mezzotint, 41.9 x 33.0 ($16\frac{1}{2}$ x 13), BM 1.
Three-quarter length, seated, holding a book.
Published 1800.

Presented by Sir H Raphael, Bart. MP.

395. J Fittler after T Phillips.

Line, proof before inscription, with arms,
50.2 x 33.7 ($19\frac{3}{4}$ x $13\frac{1}{4}$), BM 8.
Three-quarter length, in robes as Chancellor of Oxford University.
Published 1812. Original 1810 at the Royal College of Surgeons.

Presented by Sir William Fraser, Bart. MP.

GRENVILLE, **William WYNDHAM, 1st Baron, PC** (continued)

395a. Another copy, proof before inscription.

Presented by the Right Hon John Ellis, MP.

GREY, Charles, 2nd Earl, KG, PC

1764-1845. MP. Foreign Secretary. Prime Minister.

396. W Dickinson after T Lawrence.

Mezzotint, 45.1 x 35.6 ($17\frac{3}{4}$ x 14), BM 4.
Three-quarter length, hand on table, as '**Charles Grey Esq.**'
Published 1794. Original RA 1793, at Howick.

Presented by Sir H Raphael, Bart. MP.

397. S Cousins after T Lawrence.

Mezzotint, 33.0 x 23.5 (13 x 9), BM 8.
Three-quarter length standing, left arm on stone pillar.
Published 1830. Original RA 1828, at Howick.

Presented in 1932 by Lord Ponsonby of Shulbrede.

398. C Turner after T Phillips.

Mezzotint, proof before letters (1811),
30.5 x 25.4 (12 x 10) mc, BM 11.
Half-length to right, head facing.
Original in Lord Ilchester's collection, Melbury.

Presented by Sir H Raphael, Bart. MP.

399. W Say after F R Say.

Mezzotint, 66.7 x 42.6 ($26\frac{1}{4}$ x $16\frac{3}{4}$), BM 14.
Whole-length, standing by a table, leaning on a book.
Published 1833. Original in Lord Lambton's collection.

Presented by Sir Robert Gower, MP.

GREY, Charles, 2nd Earl, KG, PC (continued)

Portraits by Romney 1784 (Eton), Lawrence 1793 (Howick), Lawrence 1805 (untraced), Phillips 1811 (Althorp), Jackson 1821 (V&A), Lawrence 1828 (Howick), Haydon c 1834 (Laing Gallery, Newcastle). For the iconography of Lord Grey see Richard Ormond, Early Victorian Portraits (1973) pp. 201-3.

SEE ALSO Part IV SCULPTURE No 45.

GREY, Sir George, Bart. PC

1799-1882. MP. Secretary of State.

400. S W Reynolds after F Grant.

Mezzotint, open letter proof, 68.7 x 43.2 (27 x 17).
Whole-length standing, in House of Commons.
Published 1850. Original recorded in Grant's Diary, 1848.

Purchased from the Speaker's Fund.

401. W Holl after G Richmond.

Stipple, BM 1.
Vignette, with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

GREY OF FALLODON, Edward, 1st Viscount, KG, PC

1862-1933. MP. Foreign Secretary.

402. Photograph of a painting by Harold Speed in the NPG, (on loan to the Foreign Secretary's residence, 1 Carlton Gardens).

Presented in 1975 by Lord Amulree.

GREY-EGERTON, Sir Philip de Malpas, 10th Baronet

1806-1881. MP. Palaeontologist.

403. J Jackson after G Richmond.

Mezzotint, proof before inscription, 35.6 x 28.0 (14 x 11), BM 2.
Three-quarter length seated to right, with stick and gloves.

Presented by Sir H Raphael, Bart. MP.

GRIFFIN, Thomas

1693-1771. MP. Admiral.

404. R Houston after T Hudson.

Mezzotint, 34.3 x 28.0 (13½ x 11), BM 1.
Three-quarter length, in uniform, standing, arm on bank.

Presented by Sir H Raphael, Bart. MP.

GRIMSTON, Sir Harbottle, 2nd Baronet

1603-1685. MP. Speaker, 1660.[1]

405. Perhaps by John Riley

Canvas 151.2 x 108.0 (59½ x 42½).
Whole-length seated to the left, his right hand on a paper on a table, a rolled up paper in his left hand, his left arm on the arm of a chair; black coif, long brown curly hair, broad lace-edged bands, gold-braided black gown; table to the left behind which is a yellowish tapestry with a pattern in red similar to the table cloth; plain grey-brown background; lit from the right. Inscribed crudely in the bottom left corner: **'Sir Harbottle Grimston Baro^t / Master of the Rolls 1660, &c.'**

Watercolour copies in Speakers' Portraits and Sutherland Collection. Scharf TSB, XXI, 76. Similar to and probably a lengthened copy of the three-quarter length presented to the National Portrait Gallery in 1873 by the Earl of Verulam (reproduced by Dasent, p. 214). Another slightly different version is still at Gorhambury[2] and another, in a black gown

GRIMSTON, Sir Harbottle, 2nd Baronet (continued)

and pointing to a landscape, is in the Harvard Law Library (? formerly Walsingham Abbey) all, without much justification, attributed to John Riley.

Presented in 1803 by Viscount Grimston.

[1] The existing Mace in the House of Commons dates from Grimston's Speakership, the Commonwealth Mace having disappeared (Commons Journals, 21 May 1660).

[2] Vertue, II, pp. 15 and 42 (as by Lely 'very genteel').

406. R Clamp after P Lely.

Stipple, 13.3 x 12.0 (5¼ x 4¾), BM 1.
Half-length to left, in black cap and robes.
Plate to Harding's Biographical Mirrour, 1796.
Original at Gorhambury.

Presented by Sir William Fraser, Bart. MP.

GUEST, Sir Josiah John, Bart.

1785-1852. MP. Iron Founder.

407. W Walker after R Buckner.

Mezzotint, proof before letters (1852),
41.9 x 31.8 (16½ x 12½), BM 1.
Three-quarter length seated to left, at writing table.

Presented by Sir H Raphael, Bart. MP.

GUILFORD, Francis NORTH, 1st Baron

1637-1685. MP. Lord Chancellor 1682. Lord Keeper.

408. Attributed to John Riley.

Canvas, 127.0 x 101.6 (50 x 40).
Three-quarter length seated to right, in Lord Keeper's robes, with Purse and Mace.
NPG 4708.

LENT by the National Portrait Gallery, 1972.

409. J S Agar after J Riley (see above).

Stipple, 18.4 x 12.7 ($7\frac{1}{4}$ x 5), BM 4.
Plate to Lodge's Portraits 1818.

Presented by the Marquess of Lincolnshire.

GUILFORD, Frederick NORTH, 2nd Earl of, KG

1732-1792. MP. Prime Minister 1770-82.

410. T Burke after N Dance.

Mezzotint, 47.0 x 40.7 ($18\frac{1}{2}$ x 16), BM 1.
Three-quarter length, seated in robes of Chancellor of Exchequer.
Published 1775. Original in Lord Guilford's collection, Waldershare; version in NPG (3627).

Presented by the Right Hon John Ellis, MP.

410a. Another copy presented by Sir H Raphael, Bart. MP.

411. Photograph of the painting in Lord Guilford's collection, Waldershare (formerly Lord North's).

Presented by Colonel Vaughan Morgan, MP.

GUILFORD, Frederick NORTH, 2nd Earl of, KG (continued)

412. T Burke after N Dance.

Mezzotint, 45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$), BM 3.
Head and shoulders to left, in sculptured oval.
Published 1775. Original in NPG (276).

Presented by Sir H Raphael, Bart. MP.

GULLY, Edward

Speaker's Secretary, 1895-1911.

413. Photograph, signed.

GULLY, William Court, see SELBY

HAILSHAM, Douglas McGarel HOGG, 1st Viscount, PC

1872-1950. MP. Lord Chancellor, 1928-9 and 1935-8.

414. Photograph.

HALDANE, Richard Burdon, 1st Viscount, KT, PC

1856-1928. MP. Lord Chancellor 1912-15 and 1924.

415. Photograph of a painting by G Fiddes Watt in the Scottish National Portrait Gallery; version in Lincoln's Inn.

Acquisition uncertain.

415a. Another copy, signed.

From the Schuster collection, 1968.

HALDANE, Richard Burdon, 1st Viscount, KT, PC (continued)

416. Autotype reproduction of a drawing by Miss C Horner, 1905, BM 1.
Vignette, with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

HALE, Sir Matthew

1609-1676. Lord Chief Justice.

417. R White after J M Wright.

Line, 33.7 x 24.1 ($13\frac{1}{4}$ x $9\frac{1}{2}$), BM 1.
Three-quarter length, in legal robes, 1676.
Original among the Fire Judges, Guildhall, London.

Presented by Sir H Raphael, Bart. MP.

HALIFAX, Charles MONTAGU, 1st Earl of, KG, PC

1661-1715. MP. Chancellor of the Exchequer and First Lord of the Treasury.

418. J Smith after G Kneller.

Line, 31.2 x 24.1 ($12\frac{1}{4}$ x $9\frac{1}{2}$), BM 1.
Three-quarter length, standing to right, in a wood.
Reproduced in Macaulay, History, V, p. 2141.
Original in NPG (800).

Presented by Sir H Raphael, Bart. MP.

419. G Vertue (1716) after Kneller.

Line, 38.1 x 28.0 (15 x 11), BM 7.
Head and shoulders facing, in Garter robes; oval frame on pedestal.
Original, a whole length, c 1715, see D Piper, Seventeenth Century Portraits, NPG 1963, pp. 151-2, n. 1.

Presented by Sir H Raphael, Bart. MP.

HALIFAX, Charles WOOD, 1st Viscount, PC

1800-1885. MP. Secretary of State.

420. W Walker.

Mezzotint, open letter proof, 26.7 x 21.5 ($10\frac{1}{2}$ x $8\frac{1}{2}$), BM 2.
Half-length, seated, as Charles Wood; with facsimile of autograph.
Published 1856.

Presented by Sir H Raphael, Bart. MP.

421. J D Miller after G Richmond.

Mezzotint, proof before letters, artists' names only, 36.9 x 28.0 ($14\frac{1}{2}$ x 11).
Three-quarter length, seated, hand on book; with facsimile of autograph.
Published 1884. Original at Oriel College, Oxford.

Presented in 1934 by Viscount Halifax.

HALL, Benjamin[1]

1778-1817. MP.

422. W Say after H Edridge.

Mezzotint, proof before letters, 31.8 x 22.8 ($12\frac{1}{2}$ x 9).
Whole-length, seated to left, Westminster Abbey in background.

Presented by Sir H Raphael, Bart. MP.

[1] Father of Benjamin Hall, 1st Baron Llanover.
Miss Maxwell Fraser Times 3 March 1971.

HALSBURY, Hardinge Stanley GIFFARD (Kt), 1st Earl of, PC

1823-1921. MP. Lord Chancellor 1885-92, 1895-1905.

423. Photogravure, 40.7 x 28.0 (16 x 11).
From a painting by Sir George Reid in the family collection, Knodishall.
Published 1909.

Presented by the Marquess of Lincolnshire.

423a. Another copy, (photograph).

From the Schuster collection, 1968.

424. Colour print by Byam Shaw.
'bearing the Great Seal at the Coronation of Edward VII, 9 August 1902.' Plate to H F Burke, Historical Record of the Coronation (1904).

HAMILTON, Charles, see BINNING

HAMILTON, Louisa, see BUCCLEUCH

HAMILTON-GORDON, George, see ABERDEEN

HAMILTON-TEMPLE-BLACKWOOD, Frederick, see DUFFERIN AND AVA

HAMPDEN, Henry Bouverie William BRAND, 1st Viscount, PC

1814-1892. MP. Speaker 1872-1884.

425. Frank Holl, RA.

Canvas 244.0 x 127.7 (96 x 50¼).
Whole-length, standing to the left, in a black gown, grey wig, clean-shaven face, wing collar with a narrow white neck-band, white shirt; his hands downwards with fingers interlocked. Some papers lie on the right arm of the Speaker's chair [1] which is upholstered in black leather; background, the interior of the House of Commons; lit from the left.
Signed and dated: '**Frank Holl, 1886.**'

The original portrait, of which this is a replica by Holl, was presented to Lady Hampden. It was exhibited at the Royal Academy in 1885 and engraved in mezzotint by James Scott (see below).

Presented by Members of the House on his retirement in 1884.

[1] Speaker Brand's Chair was designed by Pugin and had been in use since 1852. It was destroyed when the House of Commons was bombed in 1941. A fragment of it has been made into the snuff-box now at the door of the Chamber.

426. J S Scott after F Holl (see above).

Mezzotint, 61.0 x 35.6 (24 x 14) mc.
Whole-length standing, in black gown.
Published 1897.
Original 1885, presented to Lady Hampden.

Presented by Henry, 2nd Viscount Hampden.

427. F Sargent, 1863.

Etching, artist's proof, 36.9 x 26.0 (14½ x 10¼), BM 1.
Three-quarter length, standing by the Speaker's chair, holding glasses, aged 69; with facsimile of autograph.

Presented by W H Erskine in 1940.

HAMPDEN, Henry Bouverie William BRAND, 1st Viscount, PC (continued)

428. Anon.

Lithograph, 38.1 x 29.2 (15 x 11½).
Vignette to right; with facsimile of autograph.

Acquisition uncertain.

HAMPDEN, John

1594-1643. MP. Fervent Parliamentarian. One of the Five Members whom Charles I came to the House of Commons to arrest.[1]

429. After Robert Walker.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the right, in armour with a narrow white collar; long brown curly hair, small light brown moustache and lip tuft. Inscribed on the back: **'Copied by Edmund Dyer/25 from the original in the National Portrait Gallery.'**

Copy by Dyer after Walker's picture in the National Portrait Gallery (No 1600) of which the identity is doubtful. No other portrait exists which can be definitely proved to represent Hampden though the best-known portraits identified with him belong to the Earl of St Germans (Port Eliot) and the Bishop of Hereford. A very rare gold memorial plate, stamped probably in the early 18th century, contains a bust portrait of Hampden in a plain falling collar and armour, with the legend: **'Inimica Tyrannis'** and an axe on the reverse.[2]

Presented in 1925 by Sir Thomas Inskip, KC, later 1st Viscount Caldecote.

[1] See the paintings on this subject by C W Cope and Seymour Lucas in Part V ARTISTS Nos 21 and 48.

[2] Medallic Illustrations, XXVI, 14.

HAMPDEN, John (continued)

430. J Houbraken, 1740.

Line, 35.6 x 22.2 (14 x 8¾), BM 1.
Head and shoulders in decorated cartouche with Magna Carta and motto 'vindex libertatis.'
Plate to Birch's Heads, 1740.

Presented by G A Agnew, MP.

430a. Another copy.

Presented by the Right Hon J H Whitley, MP.

431. Photograph of a painting, identity doubtful, in the NPG (1600).

Presented by Lord Mildmay of Flete.

SEE ALSO Part IV SCULPTURE No 46.

HAMSON, Vincent Everard

b 1888. Editor of Official Report of Debates, 1951-54.

432. Photograph.

HANMER, Sir Thomas, 4th Baronet

1677-1746. MP. Speaker 1714-1715.

433. Studio of Sir Godfrey Kneller.

Canvas 76.3 x 63.5 (30 x 25). (originally framed as an oval).
Head and shoulders, slightly to the left, head turned to the right. Long grey wig, white cravat with lace ends, buff coat, gold-braided black gown. Lit from the right.

Watercolour copy in Speakers' Portraits. The original, a whole length by Kneller, c 1714, with the Mace and documents, is in the collection of Sir Edward Hanmer, Bart., at Bettisfield Park (engraved in 1798 by Bond as a plate to

Yorke's Royal Tribes of Wales - see below); another at Euston Hall. A three-quarter length by Michael Dahl is at Bettisfield Park. Another portrait was destroyed by fire at Naunton Hall, Rendlesham in 1914 (National Portraits Exhibition 1867, 174).

Presented in 1805 by Sir Thomas Charles Bunbury, Bart.[1]

[1] Sir Charles Bunbury's father, the fifth baronet, was the nephew and heir of Speaker Hanmer and succeeded to his properties in 1746.

434. W Bond after Kneller.

Stipple, 15.2 x 12.7 (6 x 5), BM 3.
Head and shoulders to right, in long wig and robes, oval. Plate to P Yorke, Royal Tribes of Wales, 1798, and reproduced in Dasent, Speakers, p. 250.
Published 1798. Original a whole-length, c 1714, at Bettisfield Park (see above).

Presented by Sir William Fraser, Bart. MP.

HANSARD, Luke

1752-1828. Printer of the House of Commons Journals.[1]

435. Samuel Lane.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length, standing to the left, in a black coat, writing with a quill pen on a paper headed: **'J. H. Ley. Cl. Dom. Com.'** [2] Another paper near the seal bears the signature **'C. Manners-Sutton.'** [3] Below these are a printed copy of the Journal of the House of Commons and a Parliamentary Paper **'to be printed February 1828'**. Crimson curtain background right, inkpot and books left, Hatsell's Precedents and a bound volume of Reports of Committees, Printing and Stationery.[4] Lit from top right.

A variant of Lane's half-length portrait, exhibited RA 1828 (621), NPE 1867 (698), and Guelph Exhibition 1891 (188) which shows Hansard to the waist only, a paper in his left hand.[5] This in 1867 belonged to Mr T C Hansard, Luke's grandson, and now hangs on the main staircase of the Stationers' Hall. No 435 seems to have been continuously in the Hansard family possession until 1942 when it was presented to the House of Commons.[6] It was stored for safe keeping at Mentmore, 1942-6.

Another version in the Stationers' Hall (store), and smaller versions (No 436 below) and the Hansard Society.[7] A small seated half-length with a landscape over a yellow table was in the Caxton Exhibition, August 1877.[8]

Exhibited Norwich Castle Museum, 'The Norwich Achievement', June-September 1955.

Presented in 1942 by Mrs H L Hansard, whose husband was a great-grandson of Luke Hansard.

436. After Samuel Lane.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders. Another version, without the Journal, books, etc. of No 435. Slashed by a vandal in 1951 and repaired by patch lining.

Presented before 1911 by the Right Hon J W Lowther, MP.

[1] John Rickman's obituary of Hansard, Gentleman's Magazine, December 1828, pp. 559-66; Trewin and King, Printer to the House, 1952.

[2] J H Ley, Clerk of the House, 1820-50, see entry under LEY.

[3] Charles Manners-Sutton, Viscount Canterbury, Speaker 1817-34, see entry under CANTERBURY.

[4] Probably the Report printed 30 July 1822.

HANSARD, Luke (continued)

[5] Engraved by F C Lewis for Rickman's A Biographical Memoir of Luke Hansard, 1829 (unpublished), and used as frontispiece to Trewin and King, op. cit.

[6] Curator's papers.

[7] I acknowledge help from P and G Ford, Southampton University, in disentangling the Hansard iconography; see their Diary of Luke Graves Hansard, 1962. See also the entry under RICKMAN in this catalogue.

[8] '... very poor.' TSB XXIII, 42, NPG library.

437. F C Lewis

Stipple engraving to imitate a pencil drawing.
Signed: '**Your affectionate & loving Father Luke Hansard**' and dated '**ob Oct 29 1828 AE 77.**'

HANSARD, Thomas Curson

1776-1833. Eldest son of Luke Hansard. Printer of Parliamentary Debates.

438. J Lee.

Line engraving.
Head and shoulders to right, in a fur-lined cloak.
Inscribed in cursive script: '**Thomas Curzon Hansard AE XLVIII - 1824.**'

HARCOURT, Simon, 1st Viscount, PC

1661-1727. MP. Lord Chancellor 1713-14.

439. J Simon after Kneller.

Line, 38.1 x 29.2 (15 x 11½) mc, BM 1.
Head and shoulders to right, in wig and Lord Chancellor's robes; laurel oval over Mace, Purse and arms.
Reproduced in Macaulay, History, VI p. 2667.
Original c 1714 at Pembroke College, Oxford.

Presented by the Marquess of Lincolnshire.

HARCOURT, William, 3rd Earl

1743-1830. MP. Field Marshal.

440. S W Reynolds after H Edridge.

Mezzotint, 28.0 x 22.8 (11 x 9).
Three-quarter length seated to left, in uniform and Peer's robes.
Published 1822.

Presented by Sir H Raphael, Bart. MP.

HARCOURT, Sir William George Granville Venables Vernon

1827-1904. MP. Chancellor of the Exchequer. Leader of the Liberal Party.

441. After a painting by A S Cope.

Autotype reproduction, 49.6 x 38.8 (19½ x 15¼).
Three-quarter length, seated to right in armchair, Chancellor of the Exchequer's robes, cravat and cuffs.
Original RA 1905.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 47.

HARDIE, James Keir

1856-1915. MP. Founder of the Independent Labour Party.

442. Henry John Dobson, 1892.

Canvas 59.7 x 45.8 ($23\frac{1}{2}$ x 18).
Half-length facing, shoulders slightly to the left, in a dark blue suit, black cloth cap, brown tie, brown bushy beard and hair, brown eyes, arms folded, plain background, lit from the left; signed and dated: **'H.J.D. 92.'** in red.

Another portrait by Dobson, **1893**, in the Scottish National Portrait Gallery. William Stewart, James Keir Hardie: a Biography, 1921, has a number of portrait photographs.

Presented c 1945 by his son-in-law, Emrys Hughes, MP.

SEE ALSO Part IV SCULPTURE No 48.

HARDINGE, Nicholas

1699-1758. Clerk to the House of Commons.

443. H Meyer after A Ramsay.

Stipple, 13.3 x 11.4 ($5\frac{1}{4}$ x $4\frac{1}{2}$), BM 1.
Half-length seated, writing.
Plate to J Nichols, Literary Illustrations, III, 1817.

Presented by the Right Hon Louis Harcourt, MP.

HARDWICKE, Philip YORKE, 1st Earl of

1690-1764. Lord Chancellor 1737-57.

444. B Baron after A Ramsay.

Line, 47.0 x 31.8 ($18\frac{1}{2}$ x $12\frac{1}{2}$).
Whole-length standing, holding Purse on a table.
Original 1749 at Wrest Park.

Presented by the Marquess of Lincolnshire.

HARDWICKE, Philip YORKE, 1st Earl of (continued)

444a. Another copy.

Presented by Sir H Raphael, Bart. MP.

445. J McArdell after J Wills.

Mezzotint, 31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 6.
Three-quarter length standing, in wig and Lord Chancellor's robes, holding paper.
Original 1744 in Middle Temple.

Presented by the Marquess of Lincolnshire.

HARDY, Sir Charles (the younger)

1716-1780. Admiral.

446. P Dawe after T Hudson.

Mezzotint, 31.8 x 25.4 ($12\frac{1}{2}$ x 10) mc, BM 1.
Three-quarter length standing to right, pointing to ships.
Published 1779.

Presented by Sir H Raphael, Bart. MP.

HAREWOOD, Edward LASCELLES, 1st Earl of

1740-1820. MP.

447. W Ward after J Jackson.

Mezzotint, 58.4 x 40.7 (23 x 16), BM 1.
Whole-length, seated to left, in armchair, holding paper.
Published 1820. Original at Harewood House.

Presented by Sir H Raphael, Bart. MP.

HAREWOOD, Henry LASCELLES, 2nd Earl of, and Viscount

1767-1841. MP. Lord Lieutenant of the West Riding of Yorkshire.

448. T Lupton after T Lawrence.

Mezzotint, 57.8 x 38.1 (22¾ x 15), BM 1.
Whole-length, standing in landscape, as Viscount Lascelles.
Published 1828. Original RA 1823, at Harewood House.

Presented by Sir H Raphael, Bart. MP.

HARLEY, Robert, see OXFORD and MORTIMER

HARRIS, see MALMESBURY, Earls of

HARRISON, Sir George

d 1841. Secretary to the Treasury.

449. C Turner after T Barber.

Mezzotint, etched letter proof, 44.5 x 35.6 (17½ x 14), BM 1.
Three-quarter length, seated at a table, with dispatch box, Finance Reports and Hume's History.

Presented by Sir H Raphael, Bart. MP.

HARTLEY, David the younger

1732-1813. MP. Opponent of the American War and of the slave trade.

450. J Walker after G Romney.

Mezzotint, 45.8 x 35.6 (18 x 14), BM 1.
Three-quarter length, seated in armchair, wearing glasses,

HARTLEY, David the younger (continued)

holding definitive treaty with USA, 3 September 1783.
Original sold Parke-Bernet Galleries, New York, 29 February 1956.

Presented by Sir H Raphael, Bart. MP.

HARVINGTON, Robert GRANT-FERRIS (Kt), Life Baron, PC

b 1907. MP. Chairman of Ways and Means and Deputy Speaker.

451. Photograph.

Presented in 1971 by Sir Robert Grant-Ferris.

HASTINGS, Warren

1732-1818. Governor-General of India.

452. W Nutter after R Fulton.

Stipple, 28.0 x 20.9 (11 x 8¼), BM 4.
Head and shoulders, in wig.
Published 1801.

Presented by Sir H Raphael, Bart. MP.

453. T Watson after J Reynolds.

Mezzotint, 40.7 x 33.0 (16 x 13), BM 9.
Three-quarter length seated, legs crossed, flowered waistcoat.
Published 1777. Original 1766-8 formerly at Northwick Park. (Waterhouse, Pl 121).

Presented by Sir H Raphael, Bart. MP.

HATHERLEY, William Page WOOD, Baron, PC

1801-1881. MP. Lord Chancellor 1868-72.

454. J R Jackson after G Richmond.

Mezzotint, proof before letters, 62.3 x 37.5 ($24\frac{1}{2}$ x $14\frac{3}{4}$), BM 1.
Whole-length, standing to right, in robes, hand on Purse.
Original in NPG (646).

Presented by the Marquess of Lincolnshire.

HATSELL, John

11/09/2019 Source: ODNB. 1733
1743-1820. Clerk to the House of Commons 1768-97.

455. C Pickart after J Northcote.

Stipple, etched letter proof, 1806, 59.1 x 38.1 ($23\frac{1}{4}$ x 15), BM 1.
Whole-length, seated to left, arm on open book.

Presented by Sir H Raphael, Bart. MP.

455a. Another copy, acquisition uncertain.

455b. Another copy, acquisition uncertain.

HATTON, Sir Christopher, KG, PC

1540-1591. Lord Chancellor 1587-91.

456. W Mote after Ketel.

Line and stipple, proof, 12.7 x 10.2 (5 x 4), BM 2.
Three-quarter length, in ruff and cloak holding hat.
Plate to Lodge's Portraits, 8th edition.
Published 1831. Original, then at Ditchley, now in Lord Winchilsea's collection.

Presented by the Marquess of Lincolnshire.

HAWKE, Edward, 1st Baron

1705-1781. MP. Admiral.

457. J McArdell after G Knapton.

Mezzotint, 26.7 x 22.8 ($10\frac{1}{2}$ x 9), BM 7.
Head and shoulders to right, with ribbon and Star of KB, as Sir Edward Hawke.

Presented by Sir H Raphael, Bart. MP.

HAWKESBURY, Lord, see LIVERPOOL

HAZLERIGG, see HESILRIGE

HEATHCOTE-DRUMMOND-WILLOUGHBY, Gilbert, see ANCASTER

HEATHFIELD, George Augustus Eliott, 1st Baron

1717-1790. General.

458. W Bond after Sir Joshua Reynolds.

Lithograph, plate mark, 38.1 x 29.2 (15 x $11\frac{1}{2}$).
Published 4 February 1813 by Cadell & Davies, Contemporary Portraits.
Original in the Council Chamber of the City of London.

Presented in April 1972 by the Viscount Hood.

HELY-HUTCHINSON, John

1724-1794. MP. Secretary of State for Ireland.

459. J Watson after J Reynolds.

Mezzotint, 40.7 x 33.0 (16 x 13), BM 1.
Three-quarter length seated, in robes, at a table.
Published 1778. Original in a private collection.
Reproduced in Waterhouse Reynolds, Pl 204.

Presented by Sir H Raphael, Bart. MP.

HELY-HUTCHINSON, John (1757-1832), see DONOUGHMORE

HEMINGFORD, Dennis Henry HERBERT (Kt), 1st Baron

1869-1947. MP. Chairman of Ways and Means and Deputy Speaker.

460. Photograph.

Presented in 1971 by Sir Robert Grant-Ferris.

HENLEY, Anthony

d 1711. MP.

461. J Smith after Kneller.

Mezzotint, 32.4 x 25.4 ($12\frac{3}{4}$ x 10), BM 1.
Three-quarter length standing, left arm on a bank.

Presented by Sir H Raphael, Bart. MP.

HENLEY, Robert, see NORTHINGTON

HENNIKER, John HENNIKER-MAJOR, 2nd Baron

1752-1821. MP.

462. H Hudson after G Romney.

Mezzotint, proof before letters, 29.2 x 25.4 ($11\frac{1}{2}$ x 10), BM 1.
Head and shoulders to right.
Original at Thornham Hall, Suffolk.

Presented by Sir H Raphael, Bart. MP.

HERBERT, Henry, see CARNARVON

HERBERT, Philip, see PEMBROKE

HERRIES, John Charles

1778-1855. MP. Chancellor of the Exchequer.

463. W Walker after W Boxall.

Mezzotint, proof before letters, 31.8 x 25.4 ($12\frac{1}{2}$ x 10), BM 1.
Half-length facing, hands crossed on book.
Original exhibited NPE 1868.

Presented by Sir H Raphael, Bart. MP.

HERSCHELL, Farrer, 1st Baron, PC

1837-1899. MP. Lord Chancellor 1886 and 1892-95.

464. Wallace Chester after Herkomer.

Photogravure, 45.1 x 35.6 ($17\frac{3}{4}$ x 14).
Three-quarter length standing facing, in wig and robes.
Published 1900. Original exhibited RA 1888.

Presented by the Marquess of Lincolnshire.

HESILRIGE[1], **Sir Arthur, 2nd Baronet**

d 1661. MP. Parliamentarian. One of the Five Members impeached by Charles I.[2] Refused seat in Cromwell's 'Other House', preferring to remain in the Commons.[3] Imprisoned in the Tower after the Restoration, where he died.

465. After Robert Walker.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length, standing to the right in armour, his right hand holding a baton, his left on his helmet; high white collar and black bow tie; cloudy background, lit from the left. Inscribed by his right hand: **'Sir ARTHUR HESILRIGE Bart. / SON OF SIR THOS. / 1640'**; and in the bottom right corner: **'Copied by Edmund Dyer / 25.'**

Copied in 1925 by E Dyer from the portrait, attributed to Robert Walker, in the collection of Sir Arthur Hazlerigg at Nosely Hall (engraved R Grave, exhibited Leicester 1937) and a blatant derivation from Van Dyck's portrait of Sir Edmund Verney at Claydon.[4] Nichols notes in the drawing room at Noseley 'Sir Arthur Hesilrige, son of Sir Thomas, 1640, a capital portrait'.[5] Vertue notes a portrait of "Sr. Arthur Haselrig" at Warwick Castle in 1737.[6]

Presented in 1925 by his descendant Sir Arthur Hazlerigg, Bart.

[1] Spelling altered by licence to Hazlerigg, 8 July 1818 (Foster Baronetage. 1883).

[2] See the paintings on this subject by C W Cope and Seymour Lucas in Part V MURALS Nos. 21 and 48.

[3] 'The Protectorate House of Lords', Appendix G. to The Complete Peerage, vol. IV.

[4] David Piper in The Walpole Society, XXXIV, 1958, p. 29.

[5] John Nichols, History and Antiquities of the County of Leicester, vol. II, part II, 1798, p. 750.

[6] Vertue Notebooks, IV, p. 137.

HICKS-BEACH, Sir Michael, see ST ALDWYN

HOBART, John, see BUCKINGHAMSHIRE

HOBHOUSE, Sir Benjamin, Bart. FRS

1757-1831. Secretary to the Board of Control, India.

466. P Audinet after T Phillips

Line, open letter proof, 26.7 x 20.3 ($10\frac{1}{2}$ x 8), BM 2.
Three-quarter length in armchair, hands clasped.
Published 1825. Original RA 1822.

Presented by Sir H Raphael, Bart. MP.

HOBHOUSE, Sir John Cam, see BROUGHTON

HOBY, Sir Philip

1505-1558. Black Rod.

467. Coloured reproduction of a drawing by Holbein at Windsor Castle (K T Parker 50).

HODGES, Thomas Law

1776-1857. MP.

468. J Scott after G Hayter.

Mezzotint, open letter proof, 43.2 x 34.3 (17 x $13\frac{1}{2}$), BM 1.
Three-quarter length standing, holding gloves, stick and top-hat.

Presented by Sir Robert Gower, MP.

HODGES, Sir William, Bart

1645-1714. London Merchant. Involved in financial deals with the Government.

469. J Smith after Kneller (1713).

Mezzotint, 28.0 x 25.4 (11 x 10), BM 1.
Head and shoulders to left, in long wig; oval with arms, 1715.

Presented by Sir H Raphael, Bart. MP.

HOGG, Douglas, see HAILSHAM

HOGHTON, Sir Henry Philip, Bart.

1768-1835. MP.

470. W Skelton after J Allen.

Line, open letter proof, 43.2 x 34.3 (17 x $13\frac{1}{2}$), BM 1.
Three-quarter length, seated to right.

Presented by Sir H Raphael, Bart. MP.

HOLLAND, David Cuthbert Lyall

b 1915. Librarian of the House of Commons, 1967-76.

471. Photograph by Roger Morgan, librarian, House of Lords.

HOLLAND, Henry Richard Vassal FOX, 3rd Baron

1773-1840. Lord Privy Seal. Writer.

472. S W Reynolds after J R Smith.

Mezzotint, open letter proof, 61.6 x 45.8 ($24\frac{1}{4}$ x 18), BM 3.
Whole-length seated, with dog and bust of C J Fox.
Published 1806. Original in Lord Ilchester's collection, Melbury.

Presented by Sir H Raphael, Bart. MP.

472a. Another copy, etched letter proof, reduced plate.

Presented by Sir H Raphael, Bart. MP.

HOLLES, Denzell, 1st Baron

1599-1680. MP. Leading Parliamentarian. One of the Five Members whom Charles I came to the House of Commons to arrest.[1]

473. After Jacob Huysmans

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the left, in a black doublet with gold buttons; long brown wig, white bands with broad lace edge, brown background; his coat of arms in the top right corner.

Copy by Arthur Spooner, RBA (?1924) from the original portrait by Huysmans at Welbeck Abbey, (engraved by R White as the frontispiece to The Memoirs of Holles, 1699 edition). Two other portraits of Holles are at Welbeck.[2]

Presented in 1924 by the Duke of Portland, KG.

[1] See the large paintings on this subject by C W Cope and Seymour Lucas in Part V ARTISTS Nos 21 and 48.

[2] See Goulding and Adams Catalogue of the Pictures at Welbeck, 1936, p. 352-3.

HOLLES, **Denzell, 1st Baron** (continued)

474. Photograph of a painting in the Collection of the Duke of Portland, Welbeck Abbey.

Presented by Lord Mildmay of Flete.

HONYWOOD, **Filmer**

c 1745-1809. MP. Knight of the shire for the County of Kent.

475. Attributed to Beechey.

Canvas 48.3 x 39.4. (19 x 15½).
Nearly whole-length seated to the left in a red armchair, in a dark blue coat, grey breeches, white stockings, holding a paper inscribed: '**Kent Petition 1780.**' [1] Paper, inkstand, quills, on a table with a green cloth right; plain background, right, with an opening, left, containing a view of a Kentish landscape with trees and a flock of sheep. Lit from the right.

Painted perhaps in 1780, the year of the Kent Petition, though the costume seems to indicate a later date, nearer 1800-5. The portrait was bought at Christie's where it was catalogued as 'W H Ley Esq., Clerk of the Journals', and attributed to Beechey,[2] but from a comparison with Sharp's line engraving of 1804 (see below) there can be no doubt that it really represents Filmer Honywood.

The Kent Petition was presented to the House on 6 April 1780, together with Petitions from a number of other counties, demanding stringent economic measures in public affairs in view of the 'expensive war in which this country is engaged with the combined powers of France and Spain, the rapid decline of the British Empire, the Annihilation of a large Portion of the National Commerce, the alarming Magnitude of the Public Debt, the present extension and undue influence of the Crown, the enormous Load of burthensome Taxes yearly increasing, the diminished Resources of the Nation and the depressed State of the Landed Property of this Kingdom.' The Petitions led to a debate of the whole House in Committee on Mr Dunning's celebrated motion 'that ... the influence of the Crown has increased, is increasing and ought to be

HONYWOOD, Filmer (continued)

diminished.' The motion was carried by a majority of eighteen, Filmer Honywood being one of Dunning's supporters.[3]

Engraved by William Sharp, 1804.

Presented in 1911 by the Earl Beauchamp.[4]

[1] Edward Hasted, History of Kent, 1790, II, p. 402.

[2] Christie's, Mr A Smith sale, 13 March 1911 (45).

[3] Parl. Debates, 6 April 1780, pp. 340 ff.

[4] PRO Works 11/120.

476. W Sharp after ? W Beechey.

Line, 33.7 x 28.0 (13¼ x 11), BM 1.
Three-quarter length seated to left, holding Kent Petition 1780 (see above).
Published 1804 by William Sharp.

Presented by Sir H Raphael, Bart. MP.

HOOD, **Samuel, 1st Viscount**

1724-1816. Admiral of the Fleet.

477. Valentine Green after L F Abbott.

Mezzotint.
Whole length standing to left, leaning against a rock, '**The Right Honble Lord Hood, Admiral of the Blue.**'

LENT by the National Maritime Museum, 1972.

HOPE, Sir Alexander

1769-1837. General.

478. W Walker after T Lawrence.

Stipple, 20.9 x 17.8 ($8\frac{1}{4}$ x 7), BM 1.
Half-length to right, in uniform.
Published 1825. Original 1810, in the Linlithgow collection, Hopetoun.

Presented by Sir H Raphael, Bart. MP.

HOPETOUN, John HOPE, 4th Earl

1765-1823. General.

479. J Vendramini after W M Craig.

Stipple, plate mark, 38.1 x 28.0 (15 x 11).
Vignette from an original drawing, published 11 February 1811 by Cadell & Davies in Contemporary Portraits.

Presented in April 1972 by the Viscount Hood.

HORNE, Robert

1519-1580. Bishop of Winchester.

480. P Simms after 'Holbein'.

Line, 23.5 x 14.6 ($9\frac{1}{4}$ x $5\frac{3}{4}$), BM 3.
Head and shoulders in profile to left, holding Purse with incorrect title 'Stephen Gardiner'.
Plate to Burnet's History of the Reformation, 1731.
Copied from R White's engraving after the painting at Trinity Hall, Cambridge.

Presented by the Marquess of Lincolnshire.

HORNER, Francis

1778-1817. MP.

481. S W Reynolds after H Raeburn.

Mezzotint, 36.2 x 28.6 ($14\frac{1}{4}$ x $11\frac{1}{4}$), BM 1.
Three-quarter length seated, hand on book.
Published 1818. Original formerly in the family's possession, now in Lord Lansdowne's collection, Meikleour.

Presented by Sir H Raphael, Bart. MP.

HORNE-TOOKE, John

1736-1812. MP. Political Writer.

482. W Ward after J R Smith.

Mezzotint, proof, second fifty, 62.9 x 45.8 ($24\frac{3}{4}$ x 18), BM 5.
Whole-length, reclining on a day-bed under a canopy.
Published 1811. Original a pastel drawing, ex Bromley-Davenport collection, Christie's 24 July 1952.

Presented by Sir H Raphael, Bart. MP.

HORROCKS, Lieutenant-General Sir Brian

b 1895. Black Rod 1949-63.

483. Photograph.

HOUBLON, Sir John

d 1712. Lord Mayor of London. First Governor of the Bank of England.

484. R Williams after J Closterman.

Mezzotint, 31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 1.
Three-quarter length seated to left, as Lord Mayor, aged 68.
Reproduced in Macaulay, History, VI, p. 2633.

Presented by Sir H Raphael, Bart. MP.

HOWARD, George

Assistant Librarian, House of Commons, 1857-67, Librarian, 1867-87.

485. DOE photograph from an illustration in Lords and Commons, 4 March 1899, p. 103.

Presented in 1975 by the Department of the Environment.

HOWARD, Thomas, see ARUNDEL AND SURREY

HOWARD, see NORFOLK, Dukes of

HOWARD DE WALDEN, John Griffin WHITWELL-GRIFFIN, 4th Baron and 1st Baron Braybrooke

1719-1797. Field Marshal.

486. E Bell after B Rebecca.

Mezzotint, proof before letters (1796), 47.7 x 32.4 ($18\frac{3}{4}$ x $12\frac{3}{4}$), BM 1.
Whole-length, in robes of KB.
Original c 1774 at Audley End.

Presented by Sir H Raphael, Bart. MP.

HOWE, Richard, Earl, KG - see page 380.
486A.

HUME, Joseph

1777-1855. MP. Reformer.

487. T Hodgetts after J Graham.

Mezzotint, etched letter proof, 44.5 x 34.9 ($17\frac{1}{2}$ x $13\frac{3}{4}$), BM 1.
Three-quarter length standing, hand on papers.
Published 1823. Original exhibited RA 1822.
Presented by Sir H Raphael, Bart. MP.

HUME, Joseph (continued)

Portraits by Newton (RA 1820), Bonomi 1822 (New York Historical Society), Patten (RA 1824), Healy (RA 1838), Behnes (RA 1846), Healy 1849 (NPE 1868), Leighton c 1850 (NPG), Walton 1854 (NPG), Lucas 1856 (London University), Gilbert (Scottish NPG), Cochran (Reform Club).

SEE ALSO Part IV SCULPTURE No 52.

HUNTLEY, Marquess of, see GORDON, Duke of

HUSKISSON, William

1770-1830. MP.

488. T Hodgetts after R Rothwell.

Mezzotint, etched letter proof, 29.2 x 22.8 ($11\frac{1}{2}$ x 9), BM 4.
Three-quarter length, seated to the left.
Published 1832. Original then in the possession of Mrs Huskisson, now NPG (21).

Presented by Sir H Raphael, Bart. MP.

HUTCHINSON, John, see HELY-HUTCHINSON

HYDE, Edward, see CLARENDON

HYLTON, George, 3rd Baron

1862-1945. MP. Government Chief Whip in the House of Lords.

489. Photograph c 1920.

HYLTON-FOSTER, Sir Harry Braustyn

1905-1965. MP. Speaker 1959-65.

490. Edward Halliday RA.

Canvas, 250.4 x 159.5 ($98\frac{1}{2}$ x $62\frac{3}{4}$).
Whole-length, standing on the Terrace in Speaker's robes.
Signed: **'Edward J Halliday 1968'.**
Painted posthumously from photographs; exhibited Royal Society of British Artists 1968.

Presented in 1968 by Members of Parliament.

IDDESLEIGH, Stafford Henry NORTHCOTE, 1st Earl of, PC

1818-1887. MP. Chancellor of the Exchequer.
Foreign Secretary.

491. T L Atkinson after E Long.

Mezzotint, artist's proof, 43.2 x 29.2 (17 x $11\frac{1}{2}$).
Three-quarter length standing, arms folded, holding eyeglass.
Published 1883. Original 1882 in NPG (2944).

Presented by Sir H Raphael, Bart. MP.

Portraits by Richmond 1836 (family possession), Carpenter c 1838 (Eton College), Phillips (Victorian Exhibition 1892), Clark (RA 1852), Knight (RA 1854), Moore (RA 1856), Long 1882 (NPG).

SEE ALSO Part IV SCULPTURE No 53.

ILBERT, Sir Courtenay

1841-1924. Clerk of the House.

492. Photograph by Russell.

INSKIP, Thomas, see CALDECOTE

IRETON, Henry

1611-1651. General in the Parliamentarian Army.

493. J Houbraken after R Walker.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 2.
Plate to Birch's Heads 1742, attributed to S Cooper.
Original, then in the collection of David Polhill, now in NPG (3301), attributed to Walker after Cooper and Van Dyck (see Piper, The Seventeenth Century Portraits, NPG 1963, p.175.)

Presented by the Right Hon J H Whitley, MP.

IRVING, Sydney

b 1918. MP. Chairman of Ways and Means 1968-70.

494. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

ISAACS, Rufus Daniel, see READING

JEFFREY, Francis, 1st Baron

1773-1850. Lord Advocate.

495. S Cousins after C Smith.

Mezzotint, 30.5 x 25.4 (12 x 10), BM 6.
Half-length standing, arms folded.
Published 1830. Original in Scottish National Portrait Gallery.

Presented by Sir H Raphael, Bart. MP.

495a. Another copy, also presented by Sir H Raphael.

JEFFREYS, Edward Winnington

MP 1711-1725.

496. J Sympson after M Dahl.

Mezzotint, 29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$).
Head and shoulders to right, in wig; framed oval.

Presented by Sir H Raphael, Bart. MP.

JEFFREYS, George, 1st Baron, PC (identity doubtful)

1648-1689. Lord Chief Justice. Lord Chancellor.
Imprisoned, 1688, and died in the Tower of London.

497. After John Riley.

Canvas (backed on hardboard) 127.0 x 101.6 (50 x 40).
Three-quarter length, seated to the right in Judge's robes, black cap and Collar of SS; long fair wig; his right hand on arm of chair, left holding an inscribed plea roll of the Common Pleas;[1] gold-tasselled curtain in right background; lit from the left. No inscription.

Painted in 1680-90. The identification with Jeffreys is probably of 19th century origin. It bears very little resemblance either to the authentic portraits of Judge Jeffreys which are listed below and possess firm pedigrees or to the contemporary line engravings by R White. Moreover the age of the sitter, even making allowances for illness, would appear to be at least forty whereas Jeffreys as Lord Chief Justice (1682-5) would have been thirty-four to thirty-seven and in the later Kneller portraits as Lord Chancellor appears younger.

A possible candidate for the sitter is Sir Edward Herbert who was Chief Justice of the Common Pleas in 1687-8 and of whom no certain portrait exists. Portraits of all other LCJs of the date can be accounted for.

Early history of the portrait unknown. Later at Eden Hall, Cumberland (Musgrave collection), sold Christie's in about 1926,[2] bought by Lord Darling for the Inner Temple but sold to the Marquess of Lincolnshire who presented it to the House of Lords as Judge Jeffreys.[3]

JEFFREYS, George, 1st Baron, PC (identity doubtful) (continued)

Other versions of this portrait in the collections of
(1) Mrs Vinson, Bramling, Canterbury, and previously at Romeden Place; 19th century identification with Jeffreys.
(2) the Rev W S Llewellyn, Tetbury, Glos, unidentified.

Known portraits of Jeffreys, as Recorder of London by an unknown artist (NPG),[4] as LCJ by Kneller (location unknown, engraved R White - see below) and by Riley or Closterman (Easton Neston); as Lord Chancellor by Kneller (Erddig, Chillingham Castle and formerly Bramshill).[5] Doubtful portrait in Taunton Museum.[6]

Presented 1926-30 by the Marquess of Lincolnshire.

[1] Can be read in the Vinson version of this portrait as P Roll H.

[2] Not in Eden Hall Sale, Christie's, 4 December 1925.

[3] Letter in the Times Literary Supplement, 17 July 1930, from Lord Darling.

[4] D T Piper, Catalogue of the Seventeenth Century Portraits, NPG 1960.

[5] Originally in Ireland in the collection of the Earl of Dartrey; Brocket sale Sotheby's 16 July 1952 (56).

[6] H W Woolrych, Memoirs, 1827, pp. 402-5; H Balfour, Times Lit. Sup. 10 July 1930; H Montgomery Hyde, Judge Jeffreys, 1940, pp. 279 and 307, G W Keeton Lord Chancellor Jeffreys and the Stuart Cause, 1965, Appendix IV pp. 512-6, reproduced p. 81.

498. Anon after G Kneller.

Line, 12.7 x 9.6 (5 x $3\frac{3}{4}$), BM 2.
After R White's engraving 1684, as Lord Chief Justice.
Published 1794. Original, location unknown.

Presented by the Marquess of Lincolnshire.

JEKYLL, Sir Joseph

1663-1738. Master of the Rolls.

499. G Vertue after M Dahl.

Line, proof before letters, 1731, 31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 1.
Three-quarter length seated to left, in robes as Master of the Rolls.
Original c 1717-25 in the Jekyll Collection, Munstead House.

Presented by Sir H Raphael, Bart. MP.

JEKYLL, Joseph

1754-1837. MP. Master in Chancery.

500. W Say after T Lawrence.

Mezzotint, proof before any letters (1819),
31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 1.
Half-length to left, high collar; curtain and pillar.
Original RA 1817 in Lady Freyberg's collection, London.

Presented by Sir H Raphael, Bart. MP.

JENKINSON, see LIVERPOOL, Earls of

JERVIS, John, see ST VINCENT

JODRELL, Richard Paul, FRS

1745-1831. MP.

501. C Heath after M Brown.

Stipple, 10.8 x 8.9 ($4\frac{1}{4}$ x $3\frac{1}{2}$).
Published 1820 for private circulation.

Presented by Neville Paul Jodrell, MP.

JOWITT, William Allen, 1st Earl, PC

1885-1957. MP. Lord Chancellor 1945-51.

502. Photograph from a Swedish newspaper.

Presented by Lady Jowitt in 1965.

KEBLE, Richard

fl 1650. Junior Commissioner of the Great Seal.

503. Robert Walker.

Canvas 133.5 x 101.6 ($52\frac{1}{2}$ x 40).
Three-quarter length, seated to the right, in a black gown, black coif and white bands; grey hair, moustache and chin tuft; crimson curtain to the left, crimson and gold tasselled chair; lit from the left; the Purse, on a crimson table-cloth to the right, has on it a representation of the second Seal of the Commonwealth, round which is inscribed: '**IN . THE . THIRD . YEARE . OF . FREEDOME . . . . ING. RESTORED. 1650.**'
He holds in his left hand a paper with an indecipherable inscription and dated London, April the 1st (or third), 1652.
Inscribed (probably 18th century) in the lower left hand corner: '**Ld. Cr. Keble by Walker.**'

This is apparently the only portrait of Sergeant Keble in existence. It is probably the portrait seen by Vertue at the Speaker's House in 1731 and belonging to Speaker Onslow.[1] It was noted by Horace Walpole[2] 'Mr Onslow has a fine whole-length, sitting in a chair, of Keble, keeper of the great seal in 1650 by this painter.' Scharf TSB, XIX, 57 and XIX, 50, 51, 53, gives two detailed drawings of the Seal. The second 'Great Seale of England', 1651, on the counterseal, contains the House of Commons in session with the Speaker in the Chair, a member (Cromwell's brother-in-law, Thomas Harrison) addressing the House, two clerks at the table upon which the Mace is laid. The legend reads: '**IN. THE . THIRD . YEARE . OF . FREEDOME. BY . GOD'S BLESSING. RESTORED. 1651.**'[3] Compare also the Naval Reward (1650) and the Dunbar Medal (1650), both containing views of the House in session.[4]

Exhibited British Institution, 1846, lent by the Speaker.

KEBLE, Richard (continued)

Acquisition uncertain but before 1846. Possibly presented to the Speaker's House by Speaker Onslow.

[1]Vertue IV, p. 22.

[2]Horace Walpole, Anecdotes of Painting (1765 edition) II. p. 181.

[3]British Museum, Catalogue of Seals, 1887, I, p. 64 and Wyon's Great Seals of England, 1887, pp. 90-94. Pl. XXXI.

[4]Medallic Illustrations, XXXV, 3, 4 and 5.

KEENE, Whitshed

c 1732-1822. MP. Father of the House of Commons.

504. C Picart after J Northcote.

Line, open letter proof, 31.8 x 22.8 ($12\frac{1}{2}$ x 9).
Head and shoulders to right.
Published 1816.

Presented by H H W Pollard in 1956.

KEITH, George Keith ELPHINSTONE, Viscount

1746-1823. Admiral.

505. Stipple vignette from Contemporary Portraits, 1812, BM 5.

'From an original Picture by G SAUNDERS, in the Possession of his Lordship. Drawn by J Jackson, Engraved by H Meyer. Published Feb 1 1812 by T Cadell & W Davies ....'

Presented in January 1975 by Viscount Hood.

KELLY, Sir Fitzroy, PC

1796-1880. MP. Attorney General. Chief Baron of the Exchequer.

506. W Walker after B Hudson.

Mezzotint, open letter proof, 40.0 x 29.9 ($15\frac{3}{4}$ x $11\frac{3}{4}$), BM 1.
Three-quarter length, in robes, holding paper.
Published 1854. Original RA 1852, now in Lincoln's Inn.

Presented by Sir H Raphael, Bart. MP.

KENSINGTON, William EDWARDES, 4th Baron, PC

1835-1896. MP. Government Chief Whip in the House of Lords. Lord Lieutenant of Pembrokeshire.

507. Photograph in uniform.

Presented in 1975.

KENYON-SLANEY, Colonel W S

1847-1908. MP.

508. After Mark Milbanke.

Photogravure, 44.5 x 32.4 ($17\frac{1}{2}$ x $12\frac{3}{4}$).
Three-quarter length standing, in uniform and greatcoat.
From a painting at Hatton Grange, Shifnal (Maj R O R Kenyon-Slaney).

Presented by Sir Beville Stanier, Bart.

KEPPEL, Augustus, 1st Viscount

1725-1786. Admiral.

509. E Fisher after J Reynolds.

Mezzotint, 34.3 x 28.0 (13½ x 11) mc, BM 15.
Three-quarter length standing, holding cane.
Original 1760 at Woburn Abbey.

Presented by Sir H Raphael, Bart. MP.

510. Stipple vignette from Contemporary Portraits, 1814, BM 22.

'Admiral LORD VISCOUNT KEPPEL
From an original Picture by SIR JOSHUA REYNOLDS,
in the Collection of HIS ROYAL HIGHNESS THE PRINCE
REGENT. Drawn by J Jackson, Engraved by E Scriven.
Published March 12 1814 by T Cadell & W Davies ....'

Presented in January 1975 by Viscount Hood.

KEPPEL, Admiral Sir Colin

1862-1947. Serjeant-at-Arms 1915-35.

511. Photograph by Lafayette, signed.

KILMANY, William ANSTRUTHER-GRAY (Bart), Life Baron, PC

b 1905. MP. Chairman of Ways and Means and
Deputy Speaker 1962-64.

512. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

KING, Peter, 1st Baron, PC

1669-1734. MP. Lord Chancellor 1725-33.

513. J Simon after M Dahl.

Mezzotint, 31.2 x 24.8 (12¼ x 9¾) mc, BM 1.
Three-quarter length to right, as Lord Chief Justice, 1718.

Presented by Sir H Raphael, Bart. MP.

514. J Faber jun.

Mezzotint, 32.4 x 25.4 (12¾ x 10), BM 3.
Head and shoulders, in Lord Chancellor's robes;
decorated foliage frame surmounting Mace, Purse and
coat of arms.

Presented by the Marquess of Lincolnshire.

KINTORE, Algernon Hawkins Thomond KEITH-FALCONER,
9th Earl of, KT, PC

1852-1930. Government Chief Whip in the House of Lords.
Governor of S Australia.

515. Photograph as Captain of the Yeomen of the Guard.

Presented in 1975.

KITTO, John Vivian

1875-1953. Librarian of the House of Commons.

516. Photograph, signed.

KNIGHT, John

MP 1710-1733.

517. J Faber after Venderbank (1736).

Mezzotint, 40.7 x 38.1 (16 x 15) mc, BM 5, p.47.
Family group, with his wife Anne and his stepson James Newsam, 1733.

Presented by Sir H Raphael, Bart. MP.

KNOLLYS, General Sir William Thomas

1797-1883. Black Rod 1877-83.

518. Photograph by Downey.

LAMBERT, John

1619-1684. Parliamentary General.

519. J Houbraken after R Walker.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 6.
Plate to Birch's Heads, 1739.
Original then in the Earl of Bradford's collection; version now in NPG (252).

Presented by the Right Hon J H Whitley, MP.

LAMBTON, John, see DURHAM

LANSDOWNE, William PETTY, 1st Marquess of and 2nd Earl of Shelburne, KG, PC

1737-1805. MP. Prime Minister 1782-83.

520. Bartolozzi after Gainsborough.

Stipple, proof before letters, 20.3 x 17.1 (8 x $6\frac{3}{4}$), BM 1.
Half-length, wearing Garter; in oval.
Published 1787.

Presented by the Right Hon John Ellis, MP.

LANSDOWNE, Henry PETTY-FITZMAURICE, 3rd Marquess of, KG, PC

1780-1863. MP. Secretary of State, Chancellor of the Exchequer.

521. J R Jackson after F Grant.

Mezzotint, proof before inscription, 30.5 x 33.5 (12 x $9\frac{1}{2}$), BM 1.
Half-length seated to left, eyeglass on black ribbon.
Published 1857. Original RA 1857, in Lansdowne collection, Bowood.

Presented by Sir H Raphael, Bart. MP.

521a. Another copy, with facsimile of autograph.

Presented by Sir Edward Sassoon, Bart.

LASCELLES, see HAREWOOD, Earls of

LAURIE, Sir Robert, Bart.

d 1804. MP. Lieutenant-General.

522. J Ward after W Owen.

Mezzotint, 34.9 x 28.0 ($13\frac{3}{4}$ x 11), BM 1.
Three-quarter length, in uniform, gloved hands on sword.
Original in the family collection at Maxwelton.

Presented by Sir H Raphael, Bart. MP.

LAW, Andrew Bonar

1858-1923. MP. Prime Minister 1922-23.

523. Photograph, playing chess with Sir Watson Rutherford, MP.

Presented by Major Sir Richard Barnett, MP.

LAW, Edward, see ELLENBOROUGH

LAWES, Sir John Bennet, Bart. FRS

1814-1900. Agriculturalist. Organised the work of the Rothamsted Experimental Agricultural Station.

524. After a painting by Herkomer.

Photogravure, BM 1.
Head and shoulders, full face.
Original presented to the Rothamsted Jubilee Fund 1893.

Presented in 1924 by the Right Hon Noel E Buxton.

LAWSON, Sir John Grant, Bart.

1856-1919. MP. Chairman of Ways and Means 1905-6.

525. Photograph.

Presented in 1971 by Sir Robert Grant-Ferris.

LAYARD, Sir Austin Henry

1817-1894. MP. Diplomat. Archaeologist.

526. S W Reynolds jun after H W Phillips.

Stipple, open letter proof, 40.7 x 32.4 (16 x $12\frac{3}{4}$), BM 1.
Three-quarter length, in Albanian costume, holding bead necklace. Published 1850. Original RA 1848.

Presented by Sir H Raphael, Bart. MP.

LECKY, W E H

1838-1903. Constitutional historian.

527. G J Stodart after H T Wells.

Stipple. Vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

LEE, Sir William

1688-1754. Lord Chief Justice.

528. J Faber jun after Vanderbank (1738).

Mezzotint, 47.0 x 34.9 ($18\frac{1}{2}$ x $13\frac{3}{4}$), BM 2.
Three-quarter length, in Lord Chief Justice's robes, 1751.
Original Sotheby's 26 April 1938; copy 1845, NPG (471), on loan to Royal Courts of Justice.

Presented by Sir H Raphael, Bart. MP.

LEEDS, Thomas OSBORNE, 1st Duke of, KG, PC

1631-1712. MP. Lord High Treasurer. Accused by the House of Commons of High Treason, 1679, and imprisoned in the Tower of London till 1684; among the seven signatories to invite William of Orange to England.

529. Kersseboom and Vandervaart.

Canvas 237.6 x 147.4 ($93\frac{1}{2}$ x 58).
Whole-length standing facing, head slightly to the right, in Garter robes, white wand of the Lord High Steward in his right hand, left hand pointing to the right, plumed Garter hat on a stone pedestal to left, right foot forward, splendid architectural background; lit from the left.

Probably a studio copy of a portrait signed and dated: **'J. Kersseboom & J. Vander Vaart Fecit 1704'**, belonging to the Duke of Leeds, formerly at Hornby Castle and at present hanging in Lancaster House. The copy was offered to the NPG

LEEDS, Thomas OSBORNE, 1st Duke of, KG, PC (continued)

in 1858[1] and bought by the Ministry of Works from Major O R H Chichester in 1959.

[1] Scharf TSB, I, 18, 10 May 1858.

530. R White (ad vivum).

Line, 34.9 x 26.7 (13¾ x 10½), BM 3.
Head and shoulders to right, in robes of KG; laurel wreath oval.
Reproduced in Macaulay's History, V, p. 2495.
Original a drawing in the British Museum, 1694-9, see Croft-Murray and Hulton, Catalogue of British Drawings, BM 1960, p. 540.

Presented by Sir H Raphael, Bart. MP.

LEEDS, Francis Godolphin OSBORNE, 5th Duke of, KG

1751-1799. Foreign Secretary.

531. R M Meadows after T Lawrence.

Stipple, 61.0 x 39.4 (24 x 15½), BM 1.
Whole-length standing, in robes of KG.
Original 1792, presented to the Duchess of Leeds, now in Lady Diana Pelham's collection, Brocklesbury Park.

Presented by Sir H Raphael, Bart. MP.

LEFEVRE, Charles Shaw, see EVERSLEY

LEGGE, George, (1648-1691), see DARTMOUTH, Baron

LEGGE, George, (1755-1810), see DARTMOUTH, 3rd Earl of

LEGGE, Henry Bilson

1708-1764. MP. Chancellor of the Exchequer.

532. R Houston after W Hoare.

Mezzotint, 34.9 x 28.0 (13¾ x 11), BM 1.
Three-quarter length seated, as Chancellor of the Exchequer.
Original in Treasury Board Room.

Presented by Sir H Raphael, Bart. MP.

532a. Another copy, BM 2.

Presented in 1929 by Sir Leicester Harmsworth, Bart.

LEGGE, William Heneage, see DARTMOUTH, 6th Earl of

LEICESTER, Robert DUDLEY, Earl of, KG

1532-1588. Favourite of Queen Elizabeth I.

533. J Houbraken.

Line, 35.6 x 21.5 (14 x 8½), BM 6.
Plate to Birch's Heads, 1738.
Original then in the collection of Sir Robert Worsley, Bart.

Presented by the Right Hon J H Whitley, Bart.

LEICESTER, Thomas William COKE, 1st Earl of

1754-1842. MP. Agricultural Reformer.

534. C Turner after T Barber.

Mezzotint, 40.7 x 34.3 (16 x 13½), BM 2.
Head and shoulders to right, as 'Mr Coke'.
Published 1816. Original in the Leicester collection, Holkham.

Presented by Sir H Raphael, Bart. MP.

LEICESTER, Thomas William COKE, 1st Earl of (continued)

535. C Turner after T Lawrence.

Mezzotint, open letter proof, 1814, 61.0 x 38.1 (24x15), BM 4.
Whole-length standing to left, hand on Bill.
Original 1807 in the Shire Hall, Norwich;
version in the Walker Art Gallery, Liverpool.

Presented by S R Wells, MP.

LEIGH, Sir Edward Chandos

1832-1915. Counsel to the Speaker 1883-1907.

536. Photograph of a painting, artist unknown.
Three-quarter length seated to left, in library, hands clasped.

LEINSTER, William Robert FITZGERALD, 2nd Duke of

1749-1804. Master of the Rolls in Ireland.

537. C Turner after M A Shee.

Mezzotint, open letter proof, 1804, 66.1 x 45.8 (26 x 18), BM 4.
Whole-length standing by a table, star and ribbon of St Patrick.
Original RA 1802, in the Irish National Portrait Gallery, Dublin.

Presented by Sir H Raphael, Bart. MP.

LENTHALL, William

1591-1662. MP. Speaker, 1640-1659/60. During the Long Parliament his Chair was borrowed by Charles I when he came in person to arrest the Five Members.[1] Summoned to Cromwell's 'Other House', he took his seat as 'William Lord Lenthall Master of the Rolles'.[2]

538. Perhaps by Henry Paert.[3]

LENTHALL, William (continued)

Canvas 122.0 x 94.0 (48 x 37).
Three-quarter length standing to the left, facing; in the Speaker's gold-braided black gown, skull cap, dark hair, square lace-edged collar, white lace turned-back cuffs; his right hand stretched out to a table on the left, left hand to his breast; green table-cloth on which are the Mace and two papers; dark brown background with maroon curtains to left; lit from the right. Inscribed bottom left corner: **'Wm LENTHAL'**.

Drawings in Speakers' Portraits and Sutherland Collection and engraved in reverse, head and shoulders only, by Paul, 1701. Scharf TSB, XXIV, 17. Other portraits are a seated three-quarter length, without the Mace, in robes of Master of the Rolls, perhaps by Edward Bower, and a miniature by Samuel Cooper, 1652 (see No 540 below) both in the National Portrait Gallery. A large family group, c 1640, attributed to Dobson but perhaps also by Bower, and a head and shoulders, c 1620, by Cornelius Johnson, are still in the family possession at Besselsleigh Manor. A medal struck in 1653, is inscribed: **'Sp. Lenthall'** but is probably only slightly altered from the Bulstrode Whitelock medal.[4]

Reproduced in Archaeologia CII (1969) plate XLIIIb.

Presented in 1803 by his descendant John Lenthall.

[1] See the paintings of this subject by C W Cope, RA, and Seymour Lucas, RA, in Part V ARTISTS Nos 21 and 48. The canopy of the Chair survives in Radley Church, Berkshire.

[2] R G FitzGerald-Kniacke in 'The Protectorate House of Lords', Appendix G. to The Complete Peerage, vol. IV.

[3] Henry Paert (Peart) d 1697. Pupil of Francis Barlow and Henry Stone and a copyist especially after Van Dyck.

[4] Medallic Illustrations, XXXVII, 5 (note).

539. Cornelius Johnson.

Canvas 76.3 x 62.3 (30 x 24½).
Head and shoulders to the right, in a painted oval; armour, broad linen bands, fair hair, slight moustache and beard,

LENTHALL, **William** (continued)

blue eyes, long slightly aquiline nose, faintly smiling lips; plain background, lit from the left; no inscription.

Identity doubtful; the portraits of Lenthall in the Speaker's House and in the NPG are of a man with a more swarthy aspect. Another Cornelius Johnson portrait of this man, identity unknown, in a painted oval and wearing a much grander lace collar, is at Cowdray Park, signed and dated 1636.[1]

Formerly in the collection of Arthur Kay, FSA, Glasgow; Christie's 11 May 1911 (77).

Presented by Lord Devonport, 1911.[2]

[1] A J Finberg, Walpole Society's Journal X, p. 27 and Plate LII.

[2] PRO Works/11/123.

540. J Brown after S Cooper.

Stipple, 10.8 x 8.9 ($4\frac{1}{4}$ x $3\frac{1}{2}$), BM 1.
Head and shoulders, in engraved oval frame.
Plate to Harding's Biographical Mirrour.
Original a miniature, 1652, then in Sir Robert Holford's collection; now in NPG (2766).

Presented by Sir William Fraser, Bart. MP.

L'ESTRANGE, Sir Roger

1616-1704. MP.

541. R White after Kneller.

Line, 34.9 x 26.7 ($13\frac{3}{4}$ x $10\frac{1}{2}$).
Head and shoulders, in long wig, aged 69 in 1685; foliage oval.
Reproduced in Macaulay's History, I, p. 383.

Presented by Sir H Raphael, Bart. MP.

LEVESON-GOWER, George, see SUTHERLAND

LEY, John Henry

1777-1850. Second Clerk Assistant rising to Clerk of the House of Commons 1801-1850.[1]

542. Sir George Hayter RA.

Millboard, 34.3 x 28.0 ($13\frac{1}{2}$ x 11), oval mount.
Head and shoulders to left, in wig and white choker; rosy face.
Inscribed on the back:

> **'John Henry Ley Esq. Clerk of the House of Commons. Study for my Great Picture of the House of Commons, 1833. George Hayter 1835.'**

One of a large number of oil sketches on millboard, several of them in the NPG, painted by Hayter for his enormous oil painting 'The House of Commons 1833. Moving the Address to the Crown,' in the NPG. See the sketch by Hayter in the House of Commons (Part II GROUPS No 140).
No other portrait of J H Ley is recorded.

Acquisition uncertain.

[1] Orlo C Williams, The Clerical Organisation of the House of Commons, 1661-1850, 1954, p. 93.

LEY, William

Second Clerk Assistant, 1860.

543. Photograph by W & D Downey.

LIDDELL, Sir Frederick Francis

1865-1950. Counsel to the Speaker 1928-43.

544. Photograph.

LIMERICK, William Hale John PERY, 3rd Earl of, PC

1840-1896. Government Chief Whip in the House of Lords.

545. Photograph.

LINCOLNSHIRE, Charles Robert WYNN-CARRINGTON, 1st Marquess of, PC

1843-1928. MP. Lord Great Chamberlain 1902-28.

546. Colour print by Byam Shaw from a water colour drawing by Lady Alexandra Palmer.
'At the Coronation of Edward VII, 9 August 1902, with his page, Viscount Wendover.'
Plate to H F Burke, Historical Record of the Coronation (1904).

547. Photogravure, signed and dated May 1921, after a painting by A S Cope, 1911, in the National Liberal Club, London.

Presented in 1921 by the Marquess of Lincolnshire.

LITTLETON, Edward, 1st Baron

1589-1645. Lord Keeper 1641-45. Lord Chief Justice.

548. Anon after Van Dyck.

Stipple and line, 15.2 x 8.9 (6 x $3\frac{1}{2}$), BM 6.
Head and shoulders, in black cap, ruff and SS collar, as Lord Chief Justice.
Plate to Universal Magazine.
Original c 1640; copy in NPG on loan to Royal Courts of Justice, 1958.

Presented by the Marquess of Lincolnshire.

LITTLETON, Sir Thomas, Bart.

1647-1710. MP. Speaker 1698-1700.

549. J Simon after F Forster, 1700.

Photograph of a mezzotint, 28.6 x 24.8 ($11\frac{1}{4}$ x $9\frac{3}{4}$), BM 1.
Head and shoulders to left, in wig and robes.
Reproduced in Macaulay's History, VI, p. 2861 and in Dasent Speakers, p. 236.

Presented in 1902 by Viscount Cobham.

LIVERPOOL, Charles JENKINSON, 1st Earl of and 1st Baron Hawkesbury, PC

1729-1808. Secretary of State.

550. J Murphy after G Romney.

Mezzotint, 45.8 x 35.6 (18 x 14), BM 3.
Three-quarter length, seated in armchair, as Lord Hawkesbury.
Published 1788. Original at University College, Oxford.

Presented by Sir H Raphael, Bart. MP.

550a. Another copy, inscribed:

'The Right Honourable CHARLES LORD HAWKESBURY Chancellor of Duchy and County Palatine of Lancaster. One of His Majesty's most Honourable Privy Council. President of the Committee of Council for Trade & Plantations and Clerk of the Pells in Ireland. LLD &c &c &c London. Published March 1788 by J Murphy, No 4 Air Street, Piccadilly.'

Transferred in 1975 from the DOE collection (8375).

LIVERPOOL, Robert Banks JENKINSON, 2nd Earl of and Baron Hawkesbury, KG

1770-1828. Prime Minister.

551. J Young after T Lawrence.

Mezzotint, open letter proof, 45.8 x 35.6 (18 x 14), BM 5.
Three-quarter length standing, as **'Lord Hawkesbury'**.
Published 1801.

Presented by Sir H Raphael, Bart. MP.

552. C Turner after T Lawrence.

Mezzotint, proof before inscription, 44.5 x 34.9 ($17\frac{1}{2}$ x $13\frac{3}{4}$), BM 7.
Three-quarter length standing by a table, as **'Lord Hawkesbury'**.
Published 1827. Original in the Royal Collection.

Presented by Sir H Raphael, Bart. MP.

552a. Another copy, proof before any letters.

Presented by Sir H Raphael, Bart. MP.

LLOYD, see SELWYN-LLOYD

LLOYD GEORGE, David, 1st Earl, OM

1863-1945. MP. Prime Minister.

553. POY (Percy Hutton Fearon).

Pen and ink drawing, 25.4 x 24.8 (10 x $9\frac{3}{4}$).
Lloyd George in cloak and glasses chalks up 44 years of parliamentary service; John Citizen raises his bowler hat; underneath the caption:

CONGRATULATIONS
John Citizen: "Forming Fours? That reminds me, Sir, of War Time - and all we owe you".
(Today marks Mr Lloyd George's 44th Parliamentary birthday).

April 10th, 1934.

Published in The Evening News, 10 April 1934.

Presented by Henry Fearon in 1955.

554. Philip de Laszlo.

Canvas 101.6 x 76.3 (40 x 30).
Head and shoulders top left, the head only completed; black coat, wing collar, blue tie; lit from the left.
Signed and dated **'de Laszlo 1931'**.

Label on back: "Property of the Rt Hon David Lloyd George collected from Thames House Millbank." One of two portraits of Lloyd George painted by de Laszlo in 1931. The other, a finished half-length, belongs to Lord Devonport and is on loan to the Treasury. Lord Dawson of Penn is said to have remarked that de Laszlo's portrait "was a perfect study of a man with the complaint from which Lloyd George was suffering at the time and that only a great artist could have discovered what was invisible to others." [1]
The sketch was bought at Sotheby's, 22 July 1964 (140). [2]

Portraits of Lloyd George by Luke Fildes, (RA 1909), Christopher Williams 1912 (National Museum of Wales and National Liberal Club), Augustus John 1916 (Aberdeen), Orpen 1917-9, Guthrie c 1920 (Scot. NPG), Orpen 1927 (NPG), De Laszlo 1931 (Treasury), Lavery 1934 (National Museum of Wales).

Bought in 1964 by the Ministry of Public Building and Works for the Palace of Westminster.

SEE ALSO Part IV SCULPTURE No 57.

[1] Owen Rutter, Portrait of a Painter, 1939, p. 373.

[2] DOE file AE 2067/29A.

LOCKE, Joseph

1805-1860. MP. Civil Engineer.

555. H Cousins after F Grant.

Mezzotint, proof before inscription, artists' names only, 67.4 x 42.6 ($26\frac{1}{2}$ x $16\frac{3}{4}$), BM 1.
Whole-length standing in a landscape, holding riding crop, top-hat to right.
Published 1849. Original in Institute of Civil Engineers.

Presented by Sir H Raphael, Bart. MP.

LOCKTON, Charles L

Collector of Fees 1898-1921.

556. Photograph.

LONDONDERRY, Robert STEWART, 2nd Marquess of and Viscount Castlereagh, KG

1769-1822. Foreign Secretary.

557. C Turner after T Lawrence.

Mezzotint, open letter proof, 1823, 64.2 x 43.2 ($25\frac{1}{4}$ x 17), BM 7.
Whole-length, in robes of KG.
Original 1821 in the Londonderry collection, Wynyard Park.

Presented by Sir H Raphael, Bart. MP.

557a. Another copy, proof before letters, artists' name only, BM 9.

Presented by Sir H Raphael, Bart. MP.

558. Photograph of the painting by Sir Thomas Lawrence (RA 1810), in NPG (891).

Purchased from the Speaker's Fund.

LONSDALE, William LOWTHER, 1st Earl of, KG

1757-1844.

559. S W Reynolds after J Opie.

Mezzotint, 29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$), BM 3.
Head and shoulders to right, in Peer's robes.

Presented by Sir H Raphael, Bart. MP.

LONSDALE, William LOWTHER, 2nd Earl of, PC

1787-1872. Lord President of the Council.

560. W Ward after J Ward.

Mezzotint, proof before letters, 38.1 x 30.5 (15 x 12), BM 5 (as 1st Earl).
Three-quarter length standing, head to right, hand on table.

Presented by Sir H Raphael, Bart. MP.

LOREBURN, Robert Threshie REID, 1st Earl, PC

1846-1923. MP. Lord Chancellor 1905-12.

561. L Gretze after Fiddes Watt.

Mezzotint, signed artist's proof, 38.1 x 29.2 (15 x $11\frac{1}{2}$).
Three-quarter length seated to left, in Lord Chancellor's robes, bareheaded; signed in ink.
Original 1912 at Balliol College, Oxford.

Presented by the Marquess of Lincolnshire.

561a. Another copy.

From the Schuster collection, 1968.

LOUGHBOROUGH, see ROSSLYN

LOWE, Robert, see SHERBROOKE

LOWTHER, James William, see ULLSWATER

LOWTHER, William, see LONSDALE

LUBBOCK, Sir John, see AVEBURY

LUCAN, George Charles BINGHAM, 5th Earl of, PC

1860-1949. MP. Government Chief Whip in the House of Lords.

562. Photograph, in uniform.

Presented in 1975.

LUXFORD, John

Accountant 1921-43.

563. Photograph.

LYGON, William, see BEAUCHAMP

LYNDHURST, John Singleton COPLEY, (Bart), 1st Baron, PC

1772-1863. MP. Attorney General. Lord Chancellor.

564. James Sant.

Canvas (unlined) 77.6 x 63.5 (30½ x 25).
Head and shoulders to the right in a black suit, bottle green bow tie; thick sandy hair; red upholstered chairback, plain background, lit from the left. Inscribed on the back: **'Lord Lyndhurst / Jas. Sant'**.[1]

Painted in about 1855, judging from his age and comparison with other portraits. Formerly in the collection of the Earl Waldegrave, sold Christie's, among a number of other Sant portraits, 10 February 1900 (65).

Other portraits of Lord Lyndhurst are by Pickersgill (RA 1831 and 1839), Lincoln's Inn (see below); Phillips 1836 (NPG on loan to the Law Courts); Watts 1862 (Compton); drawings by Wivell c 1820 (Lord Crawford and Balcarres), Maclise (V&A), John Doyle (several in the BM). Busts by Beynes at Trinity College, Cambridge and Lincoln's Inn.

Purchased 1900 by the Ministry of Works for the House of Lords.[2]

[1] Sant exhibited at the RA from 1840 to 1904 but there is no mention of a portrait of Lyndhurst among the RA catalogues.

[2] MOW Catalogue 316, bt 120 gns Christie's, 10 February 1900 (65).

565. G T Payne after W Pickersgill.

Mezzotint, open letter proof, 38.8 x 30.5 (15¼ x 12), BM 5.
Three-quarter length seated, holding Purse.
Published 1840. Original RA 1839, at Lincoln's Inn.

Presented by the Marquess of Lincolnshire.

565a. Another copy, signed by the sitter.

LYTTELTON, George, 1st Baron, PC

1709-1773. MP. Chancellor of the Exchequer.
Writer and literary patron.

566. R Dunkarton after B West.

Mezzotint, proof before letters, 33.0 x 28.0 (13 x 11), BM 2.
Head and shoulders to right; oval in rectangle.
Published 1774. Original at Hagley Hall.

Presented by Sir H Raphael, Bart. MP.

LYTTELTON, George William, 4th Baron FRS, PC

1817-1876. Chairman of the Canterbury Association that established Canterbury, New Zealand.

567. F C Lewis after G Richmond.

Stipple. Vignette with facsimile of autograph, BM 1.
One of Grillion's Club series.
Original at Hagley Hall.

Presented by the Right Hon J H Whitley, MP.

LYTTON, Edward BULWER-LYTTON, 1st Baron, PC

1803-1873. MP. Secretary of State. Novelist.

568. H Pickersgill.
Canvas, c 1831, 91.5 x 71.2 (36 x 28).
Three-quarter length seated.
See Richard Ormond, Early Victorian Portraits. NPG (1277).

LENT by the National Portrait Gallery, 1972.

MACANDREW, Charles Glen, 1st Baron, PC

b 1888. MP. Chairman of Ways and Means 1951-59.

569. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

MACAULAY, Thomas Babington, 1st Baron

1800-1859. MP. Secretary of State. Historian.

570. J Faed after J W Gordon.

Mezzotint, open letter proof, 43.2 x 34.9 (17 x 13¾), BM 2.
Three-quarter length seated, with open book.
Published 1851. Original in Glasgow University.

Presented by G W Agnew, MP.

MACCLESFIELD, Thomas PARKER, 1st Earl of

1666?-1732. MP. Lord Chancellor 1718-25.

571. G Vertue (1722) after Kneller.

Line, 31.8 x 26.0 (12½ x 10¼), BM 1.
Three-quarter length seated, as **'Sir Thomas Parker, Lord Chief Justice'**.
Original 1712, in Lord Macclesfield's collection, Shirburn Castle; copy in NPG (799).

Presented by the Marquess of Lincolnshire.

MACDONALD, James Ramsay

1866-1937. MP. Prime Minister.

572. Sir William Hutchison, PRSA.

Canvas 63.5 x 45.8 (25 x 18).
Head and shoulders to the left in a plain grey suit, wing collar, black tie, thick grey hair, brownish moustache,

plain background, lit from the left. Signed and dated: **'W. O. Hutchison 1930'**.

Painted in 1930 at No 10 Downing Street[1] for the artist's cousin Lord Hutchison of Montrose. Exhibited at the Royal Society of Portrait Painters, 1931 (125). A later and larger version was destroyed by the artist as being unsatisfactory.[2]

Other portraits of Ramsay Macdonald by Solomon 1921 (NPG) Epstein 1926 (family possession), McEvoy 1926 (Scottish NPG), Rothenstein 1928 (Manchester), Walters 1929 (Cardiff), Lavery 1931 and 1937 (NPG), Epstein 1934 (Scottish NPG), Brock, RA 1935, Augustus John 1938 (family possession).

Presented in 1957 by Mrs Alma Laurie.[3]

[1]At the end of the first sitting the Prime Minister said, 'You have made me look very fierce; you ought to put a claymore under it'. His son Malcolm coming in then said he knew how fierce his father could be. (Information from the artist who also possessed a drawing.)

[2]Reproduced in The Graphic.

[3]Formerly Lady Hutchison.

573. Photograph by E Bieber, Berlin.
Head and shoulders facing, in wing-collar, spotted tie, holding gloves.
Signed and dated: **'J Ramsay Macdonald 29 July 1931'**.

Presented by Ramsay Macdonald to Sir Neville Butler and presented to the House of Commons by Lady Butler in 1976.

MACLISE, Daniel, RA

1806-1870. Artist. Fresco painter for the House of Lords.

574. C W Cope, RA.

Pencil drawing, 10.5 x 14.6 ($4\frac{1}{4}$ x $5\frac{3}{4}$).
Maclise, seated, in hat and cloak, painting a fresco in

one of the arched compartments in the House of Lords, 1846-9. A page from Cope's sketchbook inscribed: **'Maclise fresco painting under difficulty in the House of Lords'**.

MPBW purchase from Sabin Galleries (Sotheby's 29 March 1969, lot 8).

MACNAGHTEN, Edward, 1st Baron, PC

1830-1913. MP. Judge.

575. P H Martindale after H Glazebrook.

Mezzotint, signed artist's proof, 38.1 x 33.0 (15 x 13).
Half-length seated, in court dress and order.
Published 1908. Original 1912, in Lincoln's Inn.

Presented in 1954 by Viscount Mersey.

MAINWARING, William

1737-1812. MP.

576. J Jones after G Dupont.

Mezzotint, proof before letters, 1794, 58.4 x 38.1 (23 x 15), BM 1.
Whole-length, leaning against a column.
Original RA 1793, in the Justices' Luncheon Room, Middlesex Guildhall.

Presented by Sir H Raphael, Bart. MP.

MALMESBURY, James HARRIS, 1st Earl of, PC

1746-1820. Diplomat.

577. W Ward after T Lawrence.

Mezzotint, 44.5 x 34.9 ($17\frac{1}{2}$ x $13\frac{3}{4}$), BM 3.
Three-quarter length seated, in robes and chain of KB.
Published 1807. Original RA 1806; exhibited Hampshire Houses 1955.

Presented by Sir H Raphael, Bart. MP.

MALMESBURY, James Howard HARRIS, 3rd Earl of, PC

1807-1889. MP. Foreign Secretary and Lord Privy Seal.

578. G Zobel after J G Middleton.

Mezzotint, open letter proof, 38.1 x 29.9 (15 x $11\frac{3}{4}$).
Three-quarter length standing to right.
Published 1852. Original in Foreign Office (DOE 4942).

Presented by Sir H Raphael, Bart. MP.

MANCHESTER, Edward MONTAGU, 2nd Earl of

1602-1671. General in the Parliamentary Army.

579. Studio of Sir Peter Lely.

Canvas 221.1 x 127.0 (87 x 50).
Whole-length, in Garter robes.
See David Piper, Catalogue of the Seventeenth-Century Portraits in the National Portrait Gallery (1838).

LENT by the National Portrait Gallery, 1972.

MANNERS-SUTTON, Charles, see CANTERBURY

MANSFIELD, Sir James

1733-1821. Lord Chief Justice.

580. C Turner after H Edridge.

Line, open letter proof, 28.0 x 22.2 (11 x $8\frac{3}{4}$).
Three-quarter length to right, seated, with hat, stick and dog.
Published 1820.

Presented by Sir H Raphael, Bart. MP.

MANSFIELD, William MURRAY, 1st Earl of

1705-1793. MP. Lord Chief Justice. Chancellor of the Exchequer.

581. Bartolozzi after Reynolds.

Stipple, open letter proof, artists' names only, 42.6 x 33.7 ($16\frac{3}{4}$ x $13\frac{1}{4}$), BM 4.
Three-quarter length seated to right, as Lord Chief Justice.
Published 1786. Original 1776, in the Mansfield collection, Scone.

Presented by Sir H Raphael, Bart. MP.

582. By and after D Martin.

Line, 62.3 x 43.2 ($24\frac{1}{2}$ x 17), mc, BM 3.
Whole-length seated, in Peer's robes, with a bust of Homer to left.
Published 1775. Original 1770, at Christ Church, Oxford.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 59.

MARLBOROUGH, John CHURCHILL, 1st Duke of, KG

1650-1722. Distinguished General.

583. By an unknown artist, c 1800.

Canvas about 3.05 x 4.56m (10' x 15').
Whole-length, on horseback, holding a missive to an envoy, battle scene in background.
Formerly in the collection of Lord Iveagh, on loan to a Salisbury Club and then in Lord Iveagh's house, 12 St James's Square, London.
DOE file AE 2067/48.

Purchased in 1968 from the Iveagh Trustees Limited.

584. After Sir Godfrey Kneller.

Canvas 127.0 x 104.2 (50 x 41).
Three-quarter length with Ribbon and Star of the Garter.
See David Piper, Catalogue of the Seventeenth-Century Portraits in the National Portrait Gallery (553).

LENT by the National Portrait Gallery, 1972.

MARTIN, James

1738-1810. MP. Banker.

585. C Turner after J R Smith.

Mezzotint, 24.8 x 20.9 ($9\frac{3}{4}$ x $8\frac{1}{4}$), BM 1.
Head and shoulders, seated facing, with order.
Published 1814.

Acquisition uncertain.

MARTIN, John

1774-1832. MP.

586. C Turner after A W Devis.

Mezzotint, 28.6 x 21.5 ($10\frac{1}{4}$ x $8\frac{1}{2}$), BM 1.
Half-length to right, in landscape.
Published 1833. Original in the Town Hall, Tewkesbury.

Acquistion uncertain.

MARTYN, Sir Joseph

d 1718. MP.

587. J Smith after M Dahl.

Mezzotint, 29.2 x 24.8 ($11\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Three-quarter length, as 'Mr Joseph Martyn, merchant of London' - oval.
Original 1705.

Presented by Sir H Raphael, Bart. MP.

MARVELL, Andrew

1621-1678. MP. Poet and Satirist.

588. Photograph of a painting in the NPG (554) by an unknown artist.
Head and shoulders with long hair and black skull cap.

Presented by Lord Mildmay of Flete.

MARY OF TECK

1867-1953. Queen of George V.

589. After Sir William Llewellyn, PRA.

Canvas 279.6 x 183.0 (110 x 72).
Whole-length standing facing, wearing a coronet, various orders, a white dress embroidered with a gold floral design, and an ermine robe; Crown on a table left. Inscribed bottom left: '**By H. Macbeth Raeburn 1918 after Wm. Llewellyn**'.

A copy by Macbeth-Raeburn (signed and dated 1918) of Llewellyn's Coronation portrait at Windsor Castle dated 1911.[1] A version without the Crown belongs to the Corporation of Liverpool and was exhibited there in the 'Kings and Queens of England' exhibition, 1953 (53). Another version, 1913, is in the United Services Club.
Llewellyn also painted a whole-length in Garter robes, 1914 (Royal Collection) and a smaller version for Queen's College, Oxford.

Other portraits by Lavery 1913 (NPG), Jagger 1930 (Holyrood Amenity Trust), Birley 1934 (Royal Collection), Elwes (RA 1938). The ceremony of her marriage to the Duke of York in 1893 was painted by Laurits Tuxen (Royal Collection).[2]

Presented in 1918 by Queen Mary.

[1] Collins Baker, Catalogue of Pictures at Windsor Castle, 1937, p. 229.

[2] A number of photographs from Queen Mary's albums are used as very effective illustrations to James Pope-Hennessy's Queen Mary, 1959.

590. Anon after W Llewellyn.

Mezzotint, open letter proof, 73.1 x 47.7 ($28\frac{3}{4}$ x $18\frac{3}{4}$).
Whole-length standing, in Coronation robes, signed: '**Mary R 1920**'.
Published by Agnew 1913. Original State portrait, 1911, at Windsor Castle.

Transferred in 1958 from the Royal Yacht 'Victoria and Albert'.

MASTERMAN, John

d 1862. MP.

591. C E Wagstaff.

Mezzotint, open letter proof, 60.3 x 36.9 ($23\frac{3}{4}$ x $14\frac{1}{2}$).
Whole-length, standing by a table, holding papers.
Published 1845.

Purchased from the Speaker's Fund.

MAUGHAM, Frederick Herbert, 1st Viscount

1866-1958. Lord Chancellor 1938-39.

592. Photograph.

Presented in 1941 by Lord Maugham.

MAULE, William, see PANMURE

MAWBEY, Sir Joseph, Bart.

1730-1798. MP.

593. J Dixon after R E Pine.

Mezzotint, etched letter proof, 34.9 x 28.0 ($13\frac{3}{4}$ x 11) mc.
Three-quarter length, holding a large book on Government.

Presented by Sir H Raphael, Bart. MP.

MAY, Thomas Erskine, see FARNBOROUGH

MAYBRAY-KING, Horace, Life Baron, PC

b 1901. MP. Speaker 1965-70.

594. Norman Hepple RA.

Canvas 244.0 x 155.0 (96 x 61).
Whole-length standing, in wig and Speaker's gown, in front of the Speaker's Chair, a paper in his right hand.
Signed and dated: **'Norman Hepple 1970'** in the lower right corner under edge of frame.
Exhibited RA 1970 (481).

Presented by a group of Members of Parliament in 1970.

595. Photograph as Chairman of Ways and Means.

Presented by Sir Robert Grant-Ferris.

MAYNE, William Otway

Accountant 1871-1898.

596. Photograph.

MELBOURNE, William LAMB, 2nd Viscount

1779-1848. MP. Prime Minister.

597. Sir George Hayter RA.

Black chalk drawing heightened with white,
41.9 x 28.0 ($16\frac{1}{2}$ x 11).
Inscribed:

'The Right Honble Lord Viscount Melbourne Premier, sketch for my great picture of the Coronation of Queen Victoria 1838. G H 1839'.

A study for part of Hayter's painting of Queen Victoria's Coronation in Westminster Abbey, exhibited RA 1838 (61) and now in the Royal Collection.
Given by the artist to Lady Palmerston, then Viscountess

MELBOURNE, William LAMB, 2nd Viscount (continued)

Hambledon; sold Christie's bought Agnews; L G Duke collection; sold Sotheby's 5 March 1970 (92), bought Maas Gallery for the House of Lords.

House of Lords' purchase, 1970.

598. C Turner after G Hayter.

Mezzotint, 40.7 x 31.8 ($16 \times 12\frac{1}{2}$), BM 1.
Three-quarter length standing, hand on papers.
Published 1839. Original 1838, in Lord Brocket's collection, Brocket Hall.

Presented by the Right Hon John Ellis, MP.

SEE ALSO Part IV SCULPTURE No 60.

MELVILLE, Henry DUNDAS, 1st Viscount, PC

1742-1811. MP. Secretary of State.

599. C Turner after T Lawrence.

Mezzotint, open letter proof, 43.2 x 34.9 ($17 \times 13\frac{3}{4}$), BM 5.
Three-quarter length standing, as the Right Hon Henry Dundas.
Published 1810. Original RA 1810, in Lord Rosebery's collection, Dalmeny.

Presented by Sir H Raphael, Bart. MP.

599a. Another copy, proof before letters.

Presented by Sir H Raphael, Bart. MP.

599b. Another copy, open letter proof.

Presented by Sir H Raphael, Bart. MP.

599c. Another copy, open letter proof.

Presented by Sir H Raphael, Bart. MP.

MELVILLE, Henry DUNDAS, 1st Viscount, PC (continued)

600. Photograph of the painting by Lawrence in the NPG (746).

Presented by the Right Hon William Watson, MP.

601. J R Smith after J Reynolds.

Mezzotint, etched letter proof, 33.0 x 29.9 (13 x 11¾), BM 12.
Head and shoulders, as 'Right Hon Henry Dundas'; in oval frame.

Presented by Sir H Raphael, Bart. MP.

602. J Young after Turnerelli.

Mezzotint, etched letter proof, 45.8 x 35.6 (18 x 14), BM 16.
Published 1807.
From a marble bust, exhibited RA 1807, in the Northumberland collection, Albury.

Purchased from the Speaker's Fund.

MELVILLE, Robert Saunders DUNDAS, 2nd Viscount, KT

1771-1851. MP. Secretary of State.

603. C Turner after T Lawrence.

Mezzotint, etched letter proof (1827), 30.5 x 23.5 (12 x 9¼), BM 1.
Half-length seated, in fur-trimmed coat and star of KG.
Original RA 1826, W L Whitaker collection, Pilewell Park.

Presented by Sir H Raphael, Bart. MP.

MERIVALE, Charles

1808-1893. Chaplain to the Speaker, 1863-9.

604. Photograph.

METCALFE, Sir Frederick William

b 1886. Clerk of the House of Commons 1948-54.

605. Photograph by Elliott & Fry.

MILL, John Stuart

1806-1873. MP. Political economist, philosopher and social reformer.

606. P Rajon after G F Watts.

Etching, artists' names etched, 26.0 x 20.3 (10¼ x 8), BM 3.
Head and shoulders, with facsimile of autograph.
Original painted for Sir Charles Dilke; copy in Watts Gallery, Compton.

Presented in 1928 by S R Wells, MP.

MILNER, James, 1st Baron, PC

1889-1967. Chairman of Ways and Means and Deputy Speaker 1943-45 and 1945-52.

607. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

MILTON, John

1608-1674. Poet. Supporter of the Commonwealth.
Latin Secretary to the Council of State.
Pamphleteer.

608. J Houbraken.

Line, 35.6 x 22.8 (14 x 9), BM 50.
From a miniature.
Plate to Birch's Heads, 1741.
Original, then in Arthur Onslow's Collection, now NPG (4222).
See D Piper, Seventeenth Century Portraits, NPG, 1963, p. 397, note 6.

Presented by the Right Hon J H Whitley, MP.

MITCHELL, Air Chief Marshal Sir William

1888-1944. Black Rod.

609. Photograph.

MITFORD, John Freeman, see REDESDALE

MONCK, George, see ALBEMARLE

MONMOUTH AND BUCCLEUCH, James SCOTT, Duke of, KG

1649-1685. Claimant to the throne after Charles II. Defeated at Sedgemoor and beheaded on Tower Hill.

610. Cornelius Johnson II.

Canvas 236.3 x 144.9 (93 x 57).
Whole-length standing in armour, his legs crossed, a baton in his right hand, his left on hip. His companion to the right, in a red and gold suit and white cravat, points on a terrestial globe to the North Sea between Holland and East Anglia. Monmouth's helmet and silk cloak to the left, a column behind him and behind his companion a stormy sky and a ship. Inscribed lower left, **'DUKE OF MONMOUTH'**.

Painted probably in 1685 in Holland on the eve of Monmouth's ill-fated landing in England. A repetition is at Hatfield with the 4th Earl of Salisbury over-painted.[1] The figure beside him pointing to the globe, sometimes known as the 'Astrologer' for no apparent reason beyond Monmouth's interest in astrology based on some notes in his pocketbook, and sometimes as Robert Ferguson, 'The Plotter', is conceivably his confederate in rebellion, the 9th Earl of Argyll, though the grounds for stating this are slender.[2] The Ferguson theory seems to have been started by 'an eminent historian' mentioned anonymously by Lady Theresa Lewis[3] but a contemporary police description of Ferguson as 'a tall lean man, dark brown hair, a great Roman nose, thin jawed, heat in his face .... about 45 or 46 years old'[4] does not tally with the portrait here. Nor is he likely, as a fanatic religious preacher clad in old fustian, to have worn a brilliant crimson and gold suit. Argyll on the

other hand, was of small stature - the Duke of York wrote 'that little lord will be once again at his Majesty's mercy'[5] and Argyll punningly described himself 'the colonel you may be sure, is the least of the regiment'[6] and is the most likely of Monmouth's contemporaries to appear with him in an important double portrait of this time. Authentic portraits of Argyll, an oil painting by Mary Beale at Bowhill, an ad vivum engraving by David Loggan and the earlier double portrait with his wife (NPG), could possibly though not convincingly be identified with Monmouth's companion. Argyll on the other hand is said to have worn a beard since his escape from Edinburgh in 1681;[7] he also appears bearded in Dutch prints at the time of his capture and execution in 1685.

The attribution to Cornelius Johnson (junior), a son of the more famous Cornelius Johnson, tempo Charles I, is due to Vertue: 'Cornelius Johnson had a son Cornelius, a painter who livd and dyd in Holland (after his father) who livd to paint the picture of the Duke of Monmouth when he came to invade England. Temp. James 2d.'[8] This may well be the same picture though the pose, except for the improbably crossed legs, is a typical Lely one and much used by Wissing (Charles II, James II, Duke of Ormond, Earl of Rochester, etc.). Another very similar type of Monmouth portrait is NPG, number 151, in armour, cravat and Garter inscribed: **'Brave, Beautiful Unfortunate / Aim'd at a Crown but met his Fate'**, described in the NPG catalogue as a copy after William Wissing (?) (c 1683).[9] Other similar types are a three-quarter length in armour (Euston Hall), a bust formerly at Cassiobury (NPE 1866, 136), and a miniature by Lawrence Cross 1683 (Welbeck).

Engraved, head and shoulders of Monmouth only, Vandervaart-Cooper.

Drawing by Silvestre Harding in the Sutherland collection.

Exhibited Manchester 1857 (Scharf SSB. 48, p. 12 and 49, p. 25).

Portraits of Monmouth are by Samuel Cooper c 1660 (Royal Collection, RA 1956/7), Lely c 1663 (Ingatestone), Huysmans, as St John the Baptist (Drumlanrig), Wissing (?) 1665-70 (Boughton), Lely c 1670 (drawing at Windsor) hand on globe (NPG), in Garter robes (Madresfield, Dalkeith, Bowhill, Scottish NPG), J M Wright c 1670 (Scottish NPG), Kneller 1678

in armour (Bowhill), 1679 in Garter robes (Boughton) and 1680 in Garter robes (Goodwood).

LENT by the Earl of Clarendon in 1955.[10]

[1] Hatfield Catalogue, 1891 (108).

[2] Elizabeth D'Oyley, James Duke of Monmouth, 1938, pp. 332-3. The picture is reproduced in Alan Fea's King Monmouth, 1902, p. 329.

[3] Lady Theresa Lewis, Lives of the Friends and Contemporaries of Lord Clarendon ..., 1852, III, pp. 374-6.

[4] Proclamation issued 2 August 1683 in the London Gazette for his arrest in connection with the Rye House Plot. See also bibliography in DNB.

[5] 13 December 1682; Burnett, History II, p. 311.

[6] Letter to Lauderdale, May 1670, Lamont's Diary.

[7] Fountainhall, Historical Observes, (1840), p. 181.

[8] Vertue Notebooks, I, p. 79 (August 1721); Horace Walpole, Anecdotes of Painting, 1765, II, p. 7.

[9] David Piper, Catalogue of the Seventeenth Century Portraits, (NPG) 1960, where a discussion of the Monmouth iconography can be found.

[10] The inclusion of this picture in the Clarendon Collection is probably due to the marriage of Monmouth's son, James, Earl of Dalkeith, to Henrietta Hyde, a daughter of Lawrence, Earl of Rochester, Clarendon's second son. For an account of the Clarendon Collection, see under Clarendon, No 176. See also Robin Gibson Catalogue of Portraits in the Collection of the Earl of Clarendon, 1977.

611. P Vanderbank after G Kneller.

Line, BM 3.
Head and shoulders, in armour and lace cravat; in an oval laurel frame with coats of arms in the corners.
Inscribed: 'James Duke of Monmouth, G. Kneller Pinxit P. Vandrebanc Sculpsit'.
From a portrait by Kneller in the Buccleuch collection.

Transferred from the DOE collection in 1975.

MONTAGU, Sir Charles, see HALIFAX

MONTAGU, Edward, see MANCHESTER

MONTAGU, Sir James

1666-1723. MP. Baron of the Exchequer. Judge.

612. Anon after Kneller.

Mezzotint, 29.9 x 24.8 ($11\frac{3}{4}$ x $9\frac{3}{4}$), mc.
Three-quarter length to right, in long wig and Peer's robes, left hand on a book.
Published by Thomas Bowles.

Acquisition uncertain.

613. G Vertue after Kneller.

Line, 33.0 x 28.0 (13 x 11), BM 1.
Head and shoulders, in legal robes; sculptured oval.

Presented by Sir H Raphael, Bart. MP.

MONTEAGLE, Thomas SPRING-RICE, 1st Baron

1790-1866. MP. Chancellor of the Exchequer.

614. By and after J Linnell.

Mezzotint, 37.5 x 29.9 ($14\frac{3}{4}$ x $11\frac{3}{4}$), BM 1.
Three-quarter length seated to right, holding a book, elbow on papers, as **'Mr Spring-Rice'**.
Original RA 1835, in Lord Monteagle's Collection, Egham.

Presented by Sir H Raphael, Bart. MP.

MOON, Sir Ernest Robert

1854-1930. Counsel to the Speaker, 1908-28.

615. Mario Grixoni.

Charcoal drawing, 54.6 x 36.9 ($21\frac{1}{2}$ x $14\frac{1}{2}$).
Head and shoulders to left.
Signed and dated: **'Mario Grixoni, London, 1925'**.

Acquisition uncertain - after 1933.

MOORE, Sir John

1761-1809. General, fell at Corunna.

616. C Turner after T Lawrence.

Mezzotint, proof without aquatint border, 31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 6.
Half-length facing, in uniform with star of KB.
Published 1809. Original in NPG (1128).

Presented by Sir H Raphael, Bart. MP.

MORE, Sir Thomas

1478-1535. MP. Speaker, April to August, 1523, during which time he refused to grant Wolsey a subsidy for Henry VIII without debate in the House.[1] Lord Chancellor, 1529-1532. Writer and philosopher. Accused of High Treason and beheaded on Tower Hill. Canonised in 1935.

617. After Holbein.

Oak panel, 59.1 x 49.0 ($23\frac{1}{4}$ x $19\frac{1}{4}$).
The panel has been enlarged at a later date by about three inches at the top and sides and one and a half inches at the bottom. Head and shoulders, three-quarters to the right; black hat, black fur-edged gown, collar of SS, brown background.

Reproduced in Dasent, p. 122. Watercolour copy in Speakers' Portraits. The original portrait, of which this is one of a large number of copies, is now in the Frick Collection, New York, and is dated M. DXXVII. A drawing dated 1527 is in Windsor Castle Library and is probably the origin of all other portraits.

Presented in 1803 by the Right Hon Charles Abbot, MP. (afterwards Lord Colchester).

[1] See the mural painting of this subject by Vivian Forbes in Part V ARTISTS No 33.

618. J Houbraken (1740) after Holbein.

Line, 36.9 x 22.8 ($14\frac{1}{2}$ x 9), BM 1.
Plate to Birch's Heads, 1741.
Original in Frick Collection, New York.

Presented by Sir William Fraser, Bart. MP.

618a. Another copy.

Presented by the Right Hon J H Whitley, MP.

618b. Another copy.

Presented by the Marquess of Lincolnshire.

MORE, Sir Thomas (continued)

619. P van Gunst after Vanderwerff.

Line, 29.2 x 17.8 (11½ x 7) mc, BM 31.
Head and shoulders to left; in foliage oval.
Published as plate to Larrey, Histoire d'Angleterre, 1697.

Purchased from the Speaker's Fund.

MORGAN, Sir Charles, Bart.

1760-1864. MP.

620. W Ward after W Owen.

Mezzotint, proof before letters, 38.1 x 30.5 (15 x 12), BM 1.
Three-quarter length seated, holding top-hat.
Published 1829. Original RA 1818, now Equitable Life Assurance Society.

Presented by Sir H Raphael, Bart. MP.

Presented by Sir H Raphael, Bart. MP.

MORRISON, W S, see DUNROSSIL

MOYES, Andrew J

Accountant 1943-62.

621. Photograph.

MUIR-MACKENZIE, Kenneth Augustus, Baron, PC

1845-1930. Government Chief Whip in the House of Lords.

622. Photograph, playing golf.

Presented in 1975.

MULGRAVE, Henry PHIPPS, 1st Earl of

1755-1831. MP. Secretary of State. Art Patron.

623. C Turner after T Lawrence.

Mezzotint, open letter proof, 29.9 x 25.4 (11¾ x 10), BM 4.
Head and shoulders to right.
Published August 1808. Original 1804, in Sir Edmund Bacon's collection, Raveningham Hall.

Presented by Sir H Raphael, Bart. MP.

MURRAY, Andrew, see DUNEDIN

MURRAY, William, see MANSFIELD

NAOROJI, Dr Dadabhai

1825-1917. First Indian Member of Parliament.

624. V R Rao.

Canvas 53.3 x 40.7 (21 x 16).
Head and shoulders facing, thick white beard and hair, steel-rimmed glasses, grey suit, red tie, plain background, lit from the left. Signed lower left in red: **'V. R. Rao'**. [1]

Exhibited Royal Indian Society, Aldwych, 1947.

Presented in 1939 by the Dadabhai Naoroji Memorial Fund.

[1] Probably a copy in oils from a photograph c 1906 in R P Masani Dadabhai Naoroji, 1939, p. 496.

NELSON, Horatio, 1st Viscount

1758-1805. Admiral.

625. P Roberts after L Abbott.

Stipple and line, BM 17.
Portrait, with the English and French fleets.
Published 1799 to commemorate the Battle of Aboukir Bay, 1-3 August 1798.

Acquisition uncertain.

See also WELLINGTON.

NEWCASTLE, William CAVENDISH, Duke of, KG

1592-1676. MP. Royalist. Writer. In his Treatise on Government, dedicated to Charles II, discussing the advantage of a land registry, he points out that the many lawyers in the House of Commons would never pass legislation to hinder 'the multiplisetye of sutes, which is their Gayne'.

626. After Sir Anthony Van Dyck.

Canvas 213.5 x 127.0 (84 x 50).
Whole-length, standing slightly to the right in a black suit with wide falling collar, his right hand by his side holding broad-brimmed hat, his left gloved on hip, ribbon of the Garter; thick curly auburn hair, moustache and narrow beard; background gold curtain left, base of column and stormy sky right; lit from the left.

A late 17th century variant of the Van Dyck portrait at Welbeck (94) in which the Duke was originally painted wearing the red ribbon of the Bath. The colour was altered presumably after his installation as KG in April 1661. The Clarendon portrait shows no visible signs of alteration so probably was painted shortly after the installation. Several other versions exist, probably the best being at Althorp.

NEWCASTLE, William CAVENDISH, Duke of, KG (continued)

Exhibited at the British Institution, 1846 (88) and 1861 (14). Literature, Waagen, ii, p. 457; Lady Theresa Lewis, 1852, p. 324; Goulding and Adams, Welbeck Catalogue.

LENT by the Earl of Clarendon, 1955.[2]

[1] Margaret Duchess of Newcastle, The Life of William Cavendish, Duke of Newcastle, ed. C H Firth, 1906.

[2] For an account of the Clarendon Collection, see under Clarendon, No 176. See also Robin Gibson Catalogue of Portraits in the Collection of the Earl of Clarendon 1977.

NEWCASTLE, Thomas PELHAM-HOLLES, 1st Duke of, KG, PC

1693-1768. Secretary of State. Prime Minister.

627. William Hoare, RA.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length seated to the right in Garter robes, his right hand extended forward, left holding glove on thigh; Garter hat in right background.

Formerly at Clumber House, Worksop.[1] A whole-length version, formerly at Ashburnham, was sold at Sotheby's 15 July 1953 (143). Another whole-length version is at Letton Hall, Norfolk. A chalk drawing on canvas is in the National Portrait Gallery.

Engraved in mezzotint James McArdell (CS 136). c 1760 (see below); line engraving by Holl, 1831.

Portraits of Newcastle by Kneller (with the Earl of Lincoln), Kit-Cat Club portrait in NPG, by Shackleton (Honingham Hall, Norfolk), unknown (Buckingham Palace). Another whole-length by Hoare, standing in Garter Robes (NPG on loan to MOW, Foreign Office) and another at Grundisburgh, Suffolk (Lord Cranworth).

LENT by the 7th Duke of Newcastle, 1958.

[1] Catalogue of the Pictures at Clumber, 1923, No 63.

NEWCASTLE, Thomas PELHAM-HOLLES, 1st Duke of, KG, PC (cont'd)

628. J McArdell after W Hoare.

Mezzotint, c 1760, 34.3 x 27.4 ($13\frac{1}{2}$ x $10\frac{3}{4}$), mc (CS 136).
Three-quarter length to right, in robes of KG.
Original formerly at Ashburnham, Sotheby's 15 July 1953 (143).

Presented by the Right Hon John Ellis, MP.

NEWDEGATE, Charles Newdigate

1816-1887. MP.

629. T O Barlow after F R Say.

Mezzotint, open letter proof, private plate,
55.9 x 34.9 (22 x $13\frac{3}{4}$).
Whole-length standing, with top-hat and umbrella.
Original presented to his mother by the tenants of
the Arbury Estate.

Presented by F A Newdegate, MP.

NICHOLAS, Sir Edward

1593-1669. MP. Secretary of State.

630. G Vertue after Lely.

Line, proof before letters, 1743, 30.5 x 23.5 (12 x $9\frac{1}{4}$), BM 4.
Three-quarter length seated, in skull cap, holding letter.
Original 1662, in NPG (1519).

Presented by Sir H Raphael, Bart. MP.

NOEL, Sir Gerard (Edwardes), Bart.

1759-1838. MP.

631. C Turner after W Beechey.

Mezzotint, open letter proof, 27.4 x 24.8 ($10\frac{3}{4}$ x 9).
Head and shoulders to left, head facing.
Published 1821. Original then in the collection of
William Leeke, MP.

Presented by Sir H Raphael, Bart. MP.

NORFOLK, Thomas HOWARD, 4th Duke of, KG

1536-1572. Executed for high treason for supporting Mary,
Queen of Scots.

632. J Houbraken, 1735.

Line, 35.6 x 22.8 (14 x 9), BM 1.
Plate to Birch's Heads.
Original then in the collection of Jonathan Richardson.

Presented by the Right Hon J H Whitley, MP.

NORFOLK, Henry HOWARD, 15th Duke of, KG, PC

1847-1917.

633. Colour print by Byam Shaw.
As Earl Marshal at the Coronation of Edward VII,
9 August 1902.
Plate to H G Burke, Historical Record of the Coronation (1904).

NORTH, Frederick, Lord North, see GUILFORD

NORTHCOTE, Stafford, see IDDESLEIGH

NORTHINGTON, Robert HENLEY, 1st Earl of

1708-1772. Lord Chancellor 1761-66.

634. J McArdell after T Hudson.

Mezzotint, 35.6 x 28.0 (14 x 11), BM 1.
Whole-length, in Lord Chancellor's robes, as '**Lord Henley**'.
Studio version of the original in NPG (2166), now on loan to the Royal Courts of Justice.

Presented by Sir H Raphael, Bart. MP.

634a. Another copy, presented by Sir H Raphael, Bart. MP.

634b. Another copy, presented by the Marquess of Lincolnshire.

NORTHUMBERLAND, Algernon PERCY, 10th Earl of, KG, PC

1602-1668. MP. Lord High Admiral. Chief Commissioner from Parliament to treat with Charles I, 1642-3. Opposed the King's execution and supported the Restoration.

635. After Sir Anthony Van Dyck

Canvas 216.0 x 129.6 (85 x 51).
Whole-length standing to the right, leaning on an anchor, left hand on sword-hilt, right holding a baton; a cuirass over an embroidered doublet, crimson breeches and magnificent leather boots; badge of the Garter; a naval battle in the background.

Van Dyck's splendid original of this portrait of the Earl of Northumberland is at Alnwick Castle and was probably painted to commemorate his appointment as Lord High Admiral in 1638 or as General in the following year. Versions and variants are at Syon House (attributed to Lely, 1647), Audley End, Penshurst and the Admiralty, Lely having worked in Northumberland House in 1646/7 when the three youngest of the royal children were in the Earl's care. Other variations are at Warwick Castle, Alnwick and Longleat, and family groups at Hatfield, Petworth and Gorhambury.[1] Among contemporary professional copyists specialising in Van Dyck portraits, Simon Stone was associated with the Northumberland collection, both before and after the Restoration, and may well

have been the author of this picture.[2] It is mentioned in Evelyn's letter to Pepys, 12 August 1689, and was seen by Vertue when he visited Cornbury in 1722 and 1729,[3] and by Dr Waagen at The Grove in 1850.[4]

Engraved by Houbraken, half-length only, as a plate to Birch's Heads, 1738 (see below) and by E Scriven (Cassiobury version) as No XIV of a set of plates engraved for the Earl of Essex.

LENT by the Earl of Clarendon in 1955.[5]

[1] Other copyists were Knapton (Woburn) and Phillips (Cassiobury) see Lady M Theresa Lewis, Lives, 1852.

[2] Flemish Exhibition Catalogue, RA 1953/4 (436); Whinney and Millar, Oxford History of English Art, 74 (note 2).

[3] Vertue, Notebooks, II, p. 65.

[4] Waagen, II, 456.

[5] For an account of the Clarendon Collection, see under Clarendon, No 176. See also Robin Gibson Catalogue of Portraits in the Collection of the Earl of Clarendon 1977.

636. Houbraken after Van Dyck.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$).
From the portrait then in the collection of 'the Right Hon the Earl of Essex', and now at Alnwick Castle.
Plate to Birch's Heads, 1738.

Presented in 1972 by the Viscount Hood.

NORTHUMBERLAND, Hugh PERCY, 2nd Duke of and Baron Warkworth, KG

1742-1817. MP.

637. J Finlayson after Pompeio Batoni.

Mezzotint, 33.0 x 27.0 (13 x 11), inscribed:

'The Right Honorable HUGH LORD WARKWORTH, Aid de Camp to His Majesty, Member of Parliament for the City & Liberty of Westminster, published .... Nov 2nd 1765 ...'

Original at Alnwick Castle.

House of Lords' purchase, January 1970 (H J Ryan).

NORTON, Sir Fletcher, see GRANTLEY

NOTTINGHAM, Heneage FINCH, 1st Earl of

1621-1682. MP. Lord Chancellor 1675-82.

638. Anon after J M Wright.

Line, 22.8 x 16.5 (9 x $6\frac{1}{2}$), BM 5.
Whole-length to left, holding Purse, Mace on table on right.
Plate to Guillim's Heraldry, 1679.
Original hung in Guildhall, London, 1674, damaged by fire 1940; version at Longleat.

Presented by the Marquess of Lincolnshire.

NOTTINGHAM, 2nd Earl, see WINCHILSEA

NUGENT, George Nugent Grenville, Baron

1788-1850. MP. A Lord of the Treasury.

639. W Ward after T Lawrence.

Mezzotint, open letter proof (1822), 64.2 x 40.0 ($25\frac{1}{4}$ x $15\frac{3}{4}$), BM 2.
Whole-length, standing on seashore.
Original on loan to MPBW (now DOE) from Major E H T Boileau.

Presented by Sir H Raphael, Bart. MP.

NUGENT-TEMPLE-GRENVILLE, George, see BUCKINGHAM, Marquess of

O'CONNELL, Daniel

1775-1847. MP. Champion of Irish Independence.

640. J Ward after J P Haverty.

Mezzotint, proof before letters, 64.8 x 39.4 ($25\frac{1}{2}$ x $15\frac{1}{2}$).
Whole-length, standing with hound.
Original Reform Club, London, and Town Hall, Limerick.

Presented by G W Agnew, MP.

641. J H Robinson after J Stewart.

Stipple, 23.5 x 19.0 ($9\frac{1}{4}$ x $7\frac{1}{2}$), BM 16.
Half-length seated to right, holding papers; octagonal.

Purchased from the Speaker's Fund.

O'CONNOR, Arthur

1764-1852. Irish MP and rebel.

642. W Ward after J Dowling.

Mezzotint, 33.0 x 28.0 (13 x 11), mc, BM 1.
Half-length to right; in engraved rectangle.

Presented by Sir H Raphael, Bart. MP.

O'DONOGHUE, Thomas Henry

1886-1957. Editor of Official Report of Debates, 1947-51.

643. Photograph.

OLIVER, Richard

1734-1784. MP.

644. W Dickinson after R E Pine.

Mezzotint, 33.0 x 28.0 (13 x 11) mc, BM 1.
Half-length, standing in front of the Tower of London, pointing to an Act.
Original painted in the Tower 1771, sold Sotheby's 4 December 1957 (149).

Presented by Sir H Raphael, Bart. MP.

ONSLOW, Arthur, PC

1691-1768. MP. Speaker, 1727-1761. On retiring from Parliamentary life he received the unanimous thanks of the House of Commons 'for his constant and unwearied attendance in the Chair during the

ONSLOW, Arthur, PC (continued)

course of above thirty-three years in five successive Parliaments'.[1]

645. Hans Hysing.

Canvas 231.3 x 144.9 (91 x 57).
Whole-length standing, facing, head slightly to the right, a paper in his right hand, his left on hip; long grey wig, white lace cravat, gold-braided black gown over a brown suit. The Mace is on a blue covered table to the left; a column to the left, a red curtain to the right; lit from the left. Inscribed: **'The Rt. Honourable/Arthur Onslow, Esq., Speaker of Ye House of Commons, & / one of his Majesty's most honble Privy Council / Anno Dni. 1728 Aetat. suae 36.'**

Painted by Hans Hysing in 1728. Another version at Clandon Park, aged 37, and another (traditionally attributed to Jonathan Richardson) in Guildford Town Hall. Half-length versions in the Middle Temple, and, slightly different, at Wadham College (two), (see also No 646 below). A group with Onslow in the Chair and Walpole about to address the House, by Thornhill and Hogarth, is at Clandon Park. Dasent reproduces the Speaker's whole-length which is engraved in mezzotint by Faber, and in line by Muller and by Ravenet (plate to Smollett's History of England, 1757).

Presented to the British Museum by his nephew, Vice Admiral Sir Richard Onslow, Bart. (1741-1817) and transferred to the National Portrait Gallery in 1879. Lent to the Speaker by the National Portrait Gallery in 1922 in exchange for a smaller portrait of Onslow. Ownership permanently transferred to DOE in December 1972.[2]

[1] Commons Journals, 18 March 1761.

[2] DOE AE 2068/17-3. J Kerslake Early Georgian Portraits (NPG 1977 p 196).

646. Studio of Hans Hysing.

Canvas 127.0 x 101.6 (50 x 40).
A half-length version of the whole-length by Hysing. Inscribed on the left, see No 645 above.

below the Mace: **'Several times knight of the shire for Surry and Burgess for Guildford'**, in addition to the inscription as in No 645.

Watercolour copy in Speakers' Portraits. Detailed drawings in Scharf TSB. XXI, 38, 47, 79.

Presented in 1803 by the Rev Sir Richard Cope, Bart. [1]

[1] See note to No 650, Richard Onslow.

647. Joseph Highmore.

Canvas 127.0 x 101.6 (50 x 40).
Half-length standing to the right in Speaker's robes and full-bottomed wig, lace cravat and ruffles, a scroll of paper in his left hand, right hand pointing downwards, the Mace to the right; plain brown background, lit from the left. Inscribed by his right elbow: **'The Right Honourable / Arthur Onslow Esq. / Speaker of the House of Commons, &c. &c.'** and below this signed and dated: **'J. Highmore / pinx. 1735'**.

Painted in 1735, seven years after the Hans Hysing portraits. Formerly in the collection of Mr Godfrey Williams, sold Christie's 4 October 1946 (103). Purchased from Mr Arnold Wiggins, 1958.

648. J Faber jun after H Hysing.

Mezzotint, 31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 1.
Three-quarter length standing, in Speaker's robes, with Mace.
Original 1728, see No 645 above.

Presented by Sir William Fraser, MP.

649. A Walker, 1760.

Line, 19.0 x 17.1 ($7\frac{1}{2}$ x $6\frac{3}{4}$).
In his seat in St Margaret's Church, Westminster, the parochial church of the Commons of Great Britain, 1760.

Presented by Sir William Fraser, Bart. MP.

1528-1571. MP. Solicitor General. Speaker, 1566-1577. Chosen Speaker, much against his wish, in 1566, the first of three in his family.

650. Probably an early 19th century copy.

Canvas 124.5 x 99.1 (49 x 39).
Three-quarter length standing to the left, brown hair, moustache and beard, no cap, small ruff, gold-braided black gown; holding a roll of papers in his right hand, his left thumb tucked in belt; the Mace on a table left. Inscribed bottom left corner: **'Richard Onslow Esq. / Recorder of London / Her Majesty's Solicitor Gen. & Speaker of ye House of Commons / Anno Dni 1566. Aetat suae 38'** (in the same hand as that of the inscription on the portrait of Arthur Onslow, No 646).

Reproduced in Dasent, p. 140 and a watercolour copy in Speakers' Portraits. Scharf TSB. XIX, 56-57 and XXIV, 13. The original, of which this is a copy made in about 1803, is in the Speakers' Parlour at Clandon, (a whole-length, probably 18th century, with identical inscription).

Presented in 1803 by the Rev Sir Richard Cope, Bart.[1]

[1] Sir Richard Cope, Prebendary of Westminster (1754-1806), was the son of the Rev Galen Cope and Anne, daughter of Richard Onslow of Drungwick, Sussex.

ONSLOW, Richard, 1st Baron, PC

1654-1717. MP. Speaker 1708-1710. Chancellor of the Exchequer. In 1715 he was granted the place of Teller of the Exchequer for life as a reward for services to the Crown, '... the great hand he had in all the Succession Acts, particularly in that of the 4th of Queen Anne which he conducted through the House of Commons ...'[1]

651. Artist unknown, c 1710.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the left; long grey wig, cravat with long lace ends, gold-braided black gown, dark brown background; lit from the right.

ONSLOW, Richard, 1st Baron, PC (continued)

Reproduced by Dasent, p. 242. Watercolour copies in Speakers' Portraits and Sutherland Collection. Scharf TSB. XXI, 44-45. Two other portraits of Onslow are at Clandon Park, one a head and shoulders, the other a whole-length in Speaker's robes with the Mace, both attributed to Kneller. Another was recorded in 1798 at Wimpole.

Presented in 1803 by the Rev Sir Richard Cope, Bart.[2]

[1] Journal of the House of Commons, 10 December - 25 January, 1705.

[2] See note to No 650, Richard Onslow, Speaker 1566.

ORFORD, Edward RUSSELL, Earl of

1653-1727. Admiral.

652. Houbraken (1742) after G Kneller.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$).
'in the collection of Thomas Walker Esq.'
Published by Knapton 1742 as a plate to Birch's Heads.

Presented in April 1972 by the Viscount Hood.

ORFORD, Robert WALPOLE, 1st Earl of, KG, PC

1676-1745. MP. Chancellor of the Exchequer. Prime Minister.

653. Stephen Slaughter.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length seated to the left in robes of Chancellor of the Exchequer; star and badge of the Garter, left hand gesturing, right holding papers; plain background, lit from the left. Inscribed: **'Sir Robert Walpole, aetat. 66. Stepn. Slaughter pinxt. 1742.'**

ORFORD, Robert WALPOLE (Kt), 1st Earl of, KG, PC (continued)

Painted in 1742. Formerly at Wentworth Woodhouse. It probably derives from the double portrait by Slaughter of Walpole and his secretary Henry Legge, now in the Treasury Board Room.[1] An earlier version, dated 1740, was presented by Walpole to the Right Hon William Conolly, Castletown.[2]

Portraits of Walpole are by Charles Jervas as Secretary of War, 1708-10 (Houghton), the Kit-Cat Club portrait by Kneller 1710-15 (NPG), by Richardson and Wooton, c 1716, as Ranger of Windsor Forest (Houghton), Vanderbank 1723 (Sir Robert Peel's collection at Drayton Manor, Christie's 9 April 1934, 71), Jervas 1725 (Houghton), Wootton, the Hunting Piece 1727 (Petworth), Hysing 1730 (King's College, Cambridge), Eckardt and Wootton, c 1730 (formerly Lansdowne collection), Hogarth and Thornhill 1730 (Clandon Park), Van Loo, c 1735 (Leningrad and Downing Street - see below), Zincke as Chancellor of the Exchequer (Royal Collection), Pond engraved Houbraken 1746.

Purchased from Mr Robert Innes-Smith, 1960.

[1] Letter from George Montagu to Horace Walpole, 19 September 1762: 'There is a terrible picture of Sir Robert and Harry Legge at your brother's, whose house (Frogmore) we went to see'. Horace Walpole's Correspondence (ed W S Lewis 1941), vol 10, p. 42.

[2] W G Strickland, Dictionary of Irish Artists, (1913) II, p. 361.

654. G Bockman after T Gibson.

Mezzotint, 33.0 x 26.0 (13 x $10\frac{1}{4}$), BM 1.
Three-quarter length standing, wearing ribbon of KG, as **'Sir Robert Walpole'**.
Original in Crowhurst sale, 1942.

Presented by Sir H Raphael, Bart. MP.

655. J Watson after J B Vanloo.

Mezzotint, 47.7 x 35.6 ($18\frac{3}{4}$ x 14), BM 16.
Whole-length standing, in Chancellor's robes, ribbon of KG,

ORFORD, Robert WALPOLE (Kt), 1st Earl of, KG, PC (continued)

holding Purse and papers, in the Blue Damask Bed Chamber at Houghton.
Original c 1740 at Houghton; versions at Lambeth Palace, 10 Downing Street, London, etc.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 64.

ORFORD, Horace WALPOLE, 4th Earl of

1717-1797. MP. Writer.

656. J McArdell (1757) after Reynolds.

Mezzotint, 31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 7.
Three-quarter length, leaning on a table, as **'Horace Walpole'**.
Original 1756, in the Marchioness of Lansdowne's collection.

Presented by Sir H Raphael, Bart. MP.

ORMONDE, James BUTLER, 1st Duke of, KG

1610-1688. Lord Lieutenant of Ireland.

657. D Loggan.

Line, 36.9 x 26.0 ($14\frac{1}{2}$ x $10\frac{1}{4}$), BM 8.
Head and shoulders to right, in lace bands and robes of KG; oval frame with oak leaves on pedestal.

Presented by Sir H Raphael, Bart. MP.

ORMONDE, James BUTLER, 2nd Duke of, KG

1665-1745. Commander-in-Chief of the Land Forces. Deputy Governor of Ireland.

658. S Gribelin after M Dahl.

Line, 36.9 x 24.1 ($14\frac{1}{2}$ x $9\frac{1}{2}$), BM 1.
Three-quarter length, in armour with baton; oval surrounded by martial trophies and supported by angels.
Original of a version dated 1714, NPG (78), see D Piper, The Seventeenth Century Portraits, 1963, p. 259.

Presented by Sir H Raphael, Bart. MP.

OSBORNE, Thomas, see LEEDS

OSSINGTON, John Evelyn DENISON, 1st Viscount

1800-1873. MP. Speaker, 1857-1872.[1]

659. Sir Francis Grant, PRA.

Canvas 247.8 x 156.3 ($97\frac{1}{2}$ x $61\frac{1}{2}$).
Whole-length standing to the left, in a voluminous black gown over a black suit; grey wig, clean-shaven face, white neck-cloth and shirt; holding the Speaker's three-cornered hat by his side in his right hand, papers to his waist in his left.
Background, a corridor in the House of Commons; lit from the right. (No inscription).

Commissioned by Speaker Denison, painted in 1862, in Sir Francis Grant's portrait list: 'Rt Hon E Denison, Speaker of the House of Commons, Full length £420'.[2] Scharf TSB, XXIV, 25. Dasent reproduces a small head and shoulders from a drawing by Joseph Slater (see below). See also the large engraving by Barlow from 'The House of Commons in 1860', painted by John Phillip, RA, 1863, for the Speaker. A fine Vanity Fair cartoon, 12 March 1870, shows him in the Speaker's Chair, 'The first of the Commoners of England'.

In the family possession at Ossington Hall till its offer on loan by his great-nephew, Colonel W M E Denison, in a letter to the Speaker 4 November 1959. Removed to the House of Commons in 1960.[3]

Exhibited RA 1863, Victorian Exhibition 1891-2.

LENT by Colonel W M E Denison, 1960.

[1] J E Denison, Notes from my Journal when Speaker of the House of Commons (1900)

[2] A copy, made by his daughter, of a list of Grant's portraits kept by his wife (National Portrait Gallery Library).

[3] Advisory Committee on Works of Art in the House of Commons, Minutes of 17th Meeting, 16 March 1960.

660. After Sir Francis Grant, PRA.

Canvas 244.0 x 144.9 (96 x 57).
Whole-length, standing to the left (see No 659 above).
Copy of the original (above) by Jane Hawkins. Inscribed on the back of the canvas: **'The Viscount Ossington by Jane Hawkins after Sir Francis Grant, PRA, Jan 1874'.**

Presented in 1874 by the Viscountess Ossington.

661. F C Lewis after Slater.

Stipple, 26.7 x 21.5 ($10\frac{1}{2}$ x $8\frac{1}{2}$).
Vignette with facsimile of autograph; one of Grillion's Club series, 1882. Reproduced in Dasent, Speakers, p. 326.

Presented by Sir H Raphael, Bart. MP.

OSSORY, Thomas BUTLER, Earl of, KG

1634-1680. MP. Deputy Governor of Ireland. Rear-Admiral.

662. P Vanderbank after P Lely.

Line, 43.8 x 33.0 ($17\frac{1}{4}$ x 13), BM 1.
Head and shoulders, in wig, armour and collar of KG; laurel oval.
Original c 1678, NPG (371).

Presented by Sir H Raphael, Bart. MP.

OXFORD AND ASQUITH, Herbert Henry ASQUITH, 1st Earl of, KG

1852-1928. MP. Prime Minister.

663. Sir James Guthrie (c 1920).

Canvas 48.3 x 35.6 (19 x 14).
Sketch, head to left.

Other portraits by Orpen 1909 (Lincoln's Inn), Solomon 1909 (National Liberal Club), Fiddes Watt 1912 (Balliol College, Oxford), Max Beerbohm 1913 (National Liberal Club), Lavery (RA 1918), Cluysenaar 1919 (NPG), Dugdale 1925 (Christie's 22 X 43, lot 78).

LENT by the National Portrait Gallery, 1973 (3544).

SEE ALSO Part IV SCULPTURE No 66.

OXFORD AND MORTIMER, Robert HARLEY, 1st Earl of, KG, PC

1661-1724. MP. Speaker, 1701-1705.[1] Lord Treasurer.

664. Copy after Richardson.

Canvas 251.6 x 162.7 (99 x 64).
Whole-length standing slightly to the right, the Lord High Treasurer's staff of office in his right hand, his left resting on the corner of a table. Dark grey wig, Peer's robes, brown coat sleeves, lace ruffles, collar of the Garter. His Earl's coronet on a red cushion on stone pedestal to the left, papers on

a table covered with a green cloth to the right, green curtain background; the Tower of London is seen through an opening above the table; lit from the left.

Watercolour copy in Speakers' Portraits. Scharf TSB, XXIV, 23, where it is described as 'a good rich Kneller, crowded with ornaments and insignia'; but the paintwork appears to be early 19th century. The original, of which this is probably a free copy, circa 1804, was painted posthumously in 1738 by Jonathan Richardson and is at Welbeck.[2] Other portraits are by Kneller, c 1701 in Speaker's robes at Welbeck; 1714 in Garter robes, formerly in Lord Foley's collection (versions in British Museum, NPG, etc); by Richardson at Welbeck, Christ Church, Oxford, and at Longleat; and by Riley at Welbeck.

Presented in 1804 by his descendant, the 3rd Duke of Portland, KG.

[1] As Speaker he was an original Trustee of the Cottonian Library at Westminster. The Harleian Library, now in the British Museum, was formed by Robert Harley and his son.

[2] See Goulding and Adams Catalogue of the Pictures at Welbeck, 1936, p. 371.

665. J Simon after Kneller.

Mezzotint, 30.5 x 25.4 (12 x 10) mc, BM 2.
Head and shoulders to left, in robes of KG, with staff.
Original a whole-length 1714, in NPG (4011), see D Piper, The Seventeenth Century Portraits, NPG 1963, plate 16a.

Purchased from the Speaker's Fund.

666. J Smith after Kneller.

Mezzotint, 29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$), BM 1.
From same picture as No 665 above.
Published 1714.

Presented by Sir William Fraser, Bart. MP.

666a. Another copy, presented by Sir H Raphael, Bart. MP.

PALGRAVE, Sir Reginald Francis Douce

1829-1904. Clerk of the House of Commons, 1886-1900.

667. W E Lockhart.

Canvas 35.6 x 25.4 (14 x 10).
Head and shoulders to left, in wig and butterfly collar.

Painted in 1887 as one of a number of portrait sketches for his painting at Windsor Castle, The Jubilee Celebration in Westminster Abbey, 1887.
Sold Christie's 7 April 1900 (143).

Acquisition uncertain, after 1933.

PALLMER, Charles Nicholas

d 1830. MP.

668. S W Reynolds after S W Reynolds jun.

Mezzotint, open letter proof, 62.9 x 42.6 ($24\frac{3}{4}$ x $16\frac{3}{4}$), BM 1.
Whole-length, standing between armchair and table.
Published 1827. Original RA 1827, subscribed for as a present to Mrs Pallmer by the Freeholders of the County of Surrey.

Presented by Sir H Raphael, Bart. MP.

668a. Another copy, open letter proof.

Purchased from the Speaker's Fund.

PALMER, Sir Roundell, see SELBORNE

PALMERSTON, Henry John TEMPLE, 3rd Viscount, KG, PC

1784-1865. MP. Prime Minister.

669. John Partridge.

Canvas 238.9 x 147.4 (94 x 58).
Whole-length standing facing in a black frock coat, left hand on table holding papers, right to his breast; ribbon of the Bath, Star of the Garter; box and papers under the table, books on floor to the left; chair and bust of Canning to the left; panelled wall in background, lit from the left. Signed and dated on the red despatch box: **'John Partridge pinxit 1850'**.

Painted in 1850 but an earlier head, also by Partridge, was inserted after Palmerston's death at his widow's request.[1] Exhibited at NPE 1868 (456). Engraved in mezzotint by S Cousins, 1852 (see below). Formerly at Broadlands.

Portraits of Palmerston by Heaphy 1802 (NPG), Lawrence c 1820 (Broadlands), Partridge 1846 (NPG), Grant 1862 (Harrow School), Morris 1863 (Dover Town Hall), Lucas 1866 (Trinity House).

LENT by the Countess Mountbatten of Burma, 1957.

[1] Information kindly provided by Mrs Blois, librarian at Broadlands.

670. S Cousins after J Partridge.

Mezzotint, proof before letters, artists' names only (1852), 68.0 x 41.9 ($26\frac{3}{4}$ x $16\frac{1}{2}$), BM 6.
Whole-length standing in a library, with a bust of Canning. Original 1850 with an earlier head inserted.

Presented by the Right Hon John Ellis, MP.

671. Holl and Zobel after F Grant.

Stipple, open letter proof, 28.6 x 23.5 ($11\frac{1}{4}$ x $9\frac{1}{4}$), BM 3.
Half-length to left.
Published 1865. From the original painted for the library at Harrow School, 1863.

Presented by Sir Edward Sassoon, Bart. MP.

SEE ALSO Part IV SCULPTURE Nos 67 and 68.

PANMURE, William Ramsay MAULE, 1st Baron

1771-1852. MP.

672. H Cousins after T M Joy.

Mezzotint, private plate, 43.2 x 34.3 (17 x $13\frac{1}{2}$), BM 1.
Three-quarter length seated, with a bust of C J Fox; aged 67.

Presented in 1928 by Mrs Arthur Macdonald.

PARKER, Thomas, see MACCLESFIELD

PARR, T H

Editor of Official Report of Debates 1927-39.

673. Photograph.

PAULET, William, see WINCHESTER

PEEL, Arthur Wellesley, 1st Viscount

1829-1912. MP. Speaker 1884-1895.[1]

674. Sir William Quiller Orchardson, RA.

Canvas 244.0 x 152.5 (96 x 60).[2]
Whole-length seated in the Speaker's Chair in a black gown over a black suit; his head nearly in profile to the left; powdered wig, slight moustache and beard, white collar and shirt, narrow white bow tie; his arms rest on the arms of the chair, upholstered in green, a book in his right hand; background as behind the Speaker's Chair in the House of Commons; lit from the left. Signed and dated: **'W. Q. Orchardson, 1898'**.

Exhibited Royal Academy, 1898 (330); reproduced in colour in the Hon John Collier's The Art of Portrait Painting, 1905.

PEEL, Arthur Wellesley, 1st Viscount (continued)

Other portraits by Orchardson at Sandy (replica) and National Gallery of Scotland (drawing in charcoal), by S Hall (drawing in NPG), Marchioness of Granby (drawing RA 1892 (1534) as Speaker), H von Herkomer (Balliol College), W E Lockhart (RA 1892), Lane Calkin (NPG). He also appears as a private member in The Speaker's Procession 1884 (see Part II, GROUPS No 191).

Presented by Members of Parliament on his retirement in 1895.

[1] 'Theoretically Peel was the servant of the House. There were occasions when a stranger might almost have regarded him as its master'. (The Times obituary notice, 25 October 1912).

[2] The Canvas was originally too large for the wall; see H W Lucy, Later Peeps at Parliament, 1905, pp. 201-02.

675. Vincent Brooks, Day & Son.

Lithograph, 28.6 x 18.4 ($11\frac{1}{4}$ x $7\frac{1}{2}$), BM 2.
Vignette in profile, to right.

Presented in 1940 by W Erskine, CBE.

676. Photograph, signed, of the painting by Orchardson (see above).

Presented by himself.

677. Photograph by the London Stereoscopic Company.
Reproduced in Dasent, Speakers, p. 336.

PEEL, Jonathan

1799-1879. MP. Secretary of State.

678. T L Atkinson after F Grant.

Mezzotint, open letter proof, 56.5 x 36.9 ($22\frac{1}{4}$ x $14\frac{1}{2}$).
Whole-length seated to right in library, as Lieut-General.
Published 1866. Original 1861, in Town Hall, Huntingdon.

Purchased from the Speaker's Fund.

PEEL, Sir Robert, 1st Bart.

1750-1830. MP. Father of the Prime Minister.

679. W Dickinson after J Northcote.

Mezzotint, 43.8 x 34.9 ($17\frac{1}{4}$ x $13\frac{3}{4}$), BM 2.
Three-quarter length, seated at a table.
Published 1818.

Presented by Sir H Raphael, Bart. MP.

PEEL, Sir Robert, 2nd Bart.

1788-1850. MP. Prime Minister.

680. C Turner after T Lawrence.

Mezzotint, open letter proof, 41.3 x 31.8 ($16\frac{1}{4}$ x $12\frac{1}{2}$), BM 10.
Three-quarter length standing, hand on hip; with facsimile of autograph.
Published 1841. Original RA 1826, in Earl Peel's collection, reproduced in Garlick, Lawrence, 1954, Pl 115.

Presented by Sir Edward Sassoon, Bart. MP.

681. S Cousins after T Lawrence.

Mezzotint, proof before letters, 45.8 x 34.9 (18 x $13\frac{3}{4}$), BM 11.
From same picture as above.
Published 1850.

Presented by the Right Hon John Ellis, MP.

682. F C Lewis after T Lawrence.

Line, life size, BM 16.
Head and shoulders to right, to imitate a crayon drawing.
Published 1841.

Presented by Robert Pierpoint, Esq.

683. By and after John Linnell.

Mezzotint, open letter proof, 43.2 x 33.7 (17 x $13\frac{1}{4}$), BM 17.
Three-quarter length to right, holding paper.
Published 1838. Original 1838 in NPG (772); reproduced in NPG Catalogue, Pl 26.

Purchased from the Speaker's Fund.

PEEL, Sir Robert, 2nd Bart. (continued)

684. G R Ward after Pickersgill.

Mezzotint, open letter proof, 68.0 x 41.3 ($26\frac{3}{4}$ x $16\frac{1}{4}$), BM 21.
Whole-length, standing at desk, with waste paper basket.
Published 1851. Original in the Home Office.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 69.

PEEL AND WELLINGTON

685. J Faed after Winterhalter.

Mezzotint, 70.0 x 45.1 ($27\frac{1}{2}$ x $17\frac{3}{4}$).
Whole-length, standing together by a column.
Published 1851. Original 1844.

Presented by Sir Robert Gower, Bart. MP.

685a. Another copy, proof before letters.

Purchased from the Speaker's Fund.

PELHAM, Henry

born c 1595. MP. Speaker July to August 1647, during the period of Lenthall's six days' retreat from the Chair.

686. Copy by W A Menzies.

Canvas 75.0 x 59.7 ($29\frac{1}{2}$ x $23\frac{1}{2}$).
Half-length to the right, holding a paper in his hand; dark hair going bald, dark moustache and chin tuft; black coat, broad lawn bands and lawn cuffs; brown background.
Inscribed: **'Henry Pelham, Esq. / 1647'**. The copyist's name is on the back.

The original portrait from which this was copied is at Brocklesby Park and is reproduced in Dasent p. 208. There is another at Clandon Park; both by unknown artists.

Presented in 1922 by Charles Alfred Worsley Pelham, 4th Earl of Yarborough.

PELHAM, Henry

1695(?)-1754. MP. Chancellor of the Exchequer. Prime Minister.

687. William Hoare, RA.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length seated to the right in robes of Chancellor of the Exchequer and a brown velvet suit, his left hand on his knee holding a rolled paper, his right on the arm of chair. Curtain and column in background, lit from the left.

Probably the original, painted in 1752, of a number of versions either by William Hoare or from his studio (NPG, Treasury Board Room, Rockingham Castle, etc.). Formerly at Clumber House.[1]

Exhibited NPE 1867 (336).

Other portraits by Shackleton (NPG 871), and with his secretary, John Roberts, 1752 (Treasury Board Room) (see below), unknown artist (No 10 Downing Street).

Presented in 1958 by the Duke of Newcastle.

1
Catalogue of the Pictures at Clumber, 1923, No 69.

688. R Houston after W Hoare.

Mezzotint, 34.3 x 28.0 ($13\frac{1}{2}$ x 11), BM 1.
Three-quarter length seated, in Chancellor of the Exchequer's robes, holding papers.
Inscribed below: **'William Hoare Pinxit 1752'**.
Original, see above.

Presented by the Right Hon John Ellis, MP.

689. R Houston after J Shackleton.

Mezzotint, 34.9 x 38.1 ($13\frac{3}{4}$ x 15), mc, BM 7.
Three-quarter length, seated at a table with his secretary John Roberts, holding a letter from Merepoix dated **'Londres 1752'**.
Original in the Treasury Board Room, London.

Transferred in 1962 from MPBW (now DOE).

PELHAM, Henry (continued)

689a. Another copy, proof before letters.

Presented by Sir H Raphael, Bart. MP.

PELHAM, Henry (1785-1851), see NEWCASTLE

PELHAM, Lord Thomas, see CHICHESTER

PELHAM-HOLLES, Thomas, see NEWCASTLE

PEMBROKE, Philip HERBERT, 4th Earl of, and
1st Earl of Montgomery, KG

1584-1650. Favourite of James I and patron of writers and artists, including Shakespeare, George Herbert, Inigo Jones and Van Dyck.

690. After Van Dyck.

Canvas 216.0 x 129.6 (85 x 51).
Whole-length standing to the left, his right foot on a step, holding his cloak and the Lord Chamberlain's white staff, white lace collar, Star of the Garter, black suit, pink and white favour at his knee, large rosettes on shoes. Curtain and fluted column in background, lit from the right.

A copy probably about 1660-70, of Van Dyck's portrait at Wilton painted in about 1635-40.[1] Mentioned by Evelyn, and seen by Walpole in September 1761 at The Grove, 'Earl Philip, bad',[2] and by Waagen in about 1850, 'The picture is in conception, however, one of the most spirited and animated in the collection and, judging from the subdued brown tone, executed about 1636'.[3] Exhibited at the British Institution 1860 (20), Scharf SSB, 58, 69.

PEMBROKE, Philip HERBERT, 4th Earl of, and
1st Earl of Montgomery, KG (continued)

Other versions at Gorhambury (three-quarter length), National Museum of Wales and Highclere (bust), Lord Yarborough (miniature), British Museum (drawing in pen and ink by Hollar). Other portraits by Van Dyck at Wilton (the family group) and Melbourne, Geldorp (Hardwick Hall), Mytens 1634 (Hardwick, Welbeck and Hatfield), Hoskins (Duke of Buccleuch), Henry Stone (Madresfield), Cornelius Johnson (Petworth), William Larkin (Audley End), Van Dyck studio (Longleat, NPG and Lord Stamford).

LENT in 1955 by the Earl of Clarendon.[4]

[1] Klassike der Kunst, 1931, 407, where the Clarendon portrait is classified as a repetition.

[2] Walpole Society XVI, 38.

[3] Waagen II, 457.

[4] For an account of the Clarendon collection, see under Clarendon, No 176. See also Robin Gibson Catalogue of Portraits in the Collection of the Earl of Clarendon, 1977.

PEPYS, Charles, see COTTENHAM

PEPYS, Samuel

1632-1703. Diarist. Secretary to the Admiralty.

691. Photograph of the painting by John Hayls, 1666, in the NPG.

Purchased from the Speaker's Fund.

PERCEVAL, Spencer

1762-1812. MP. Prime Minister. Assassinated in the Lobby of the House of Commons (then St Stephen's Hall) 11 May 1812.

692. George Francis Joseph.

Canvas 76.3 x 63.5 (30 x 25).
Half-length seated nearly in profile to the left, holding a paper inscribed: **'Regency Bill'** in his left hand. [1]

The Dictionary of National Biography states that no portrait of Spencer Perceval is supposed to have been painted from life (though a portrait by Lawrence (New York 1937) is probably shortly after 1800 [2]). However a number of posthumous portraits exist, all based on the death-mask taken by Joseph Nollekens[3] and later worked up by him into a marble bust of which a large number are known, probably the best being at Apsley House.[4] This is one of these posthumous portraits, probably an early one. The National Portrait Gallery own another version (or the original) inscribed: **'Joseph'** but without the 'Regency Bill' inscription. Another type, also by Joseph and also NPG, shows him three-quarter length seated in a magnificent Regency chair with papers, pen, ink, despatch boxes, etc., Chancellor's robe over arm of chair, signed and dated: **'G F Joseph, ARA, 1816'**.[5] A variant of this, half-length only and wearing the robe, is in No 10 Downing Street. Another variant, attributed to Beechey, sold at Christie's 12 December 1930 (74), Pawsey & Payne.

Engraved in mezzotint by C Turner, 1812 (see below).

Bought at Christie's, 2 July 1954 (96).

[1] The Regency Bill: 51. Geo. III. cap. I. An Act to provide for the Administration of the Royal Authority, and for the Care of His Majesty's Person, during the Continuance of His Majesty's Illness; and for the Resumption of the Exercise of the Royal Authority by His Majesty. (5 February 1811).

[2] Kenneth Garlick, Sir Thomas Lawrence, 1954, p. 54.

[3] The Farington Diary, 23 May 1812.

[4] J T Smith, Nollekens and his Times, 1828 (1949 edition p. 201).

[5] On loan to the Royal Courts of Justice.

693. C Turner after G F Joseph.

Mezzotint, 49.6 x 34.3 ($19\frac{1}{2}$ x $13\frac{1}{2}$), BM 5.
Half-length to left, holding Regency Bill.
Published 1812. Original painting based on the death mask by Nollekens (see above).

Presented by Sir H Raphael, Bart. MP.

693a. Another copy, presented by the Right Hon John Ellis, MP.

693b. Another copy, acquisition uncertain.

693c. Another copy, acquisition uncertain.

694. S W Reynolds after F Chantrey.

Mezzotint, proof before letters, 55.3 x 35.6 ($21\frac{3}{4}$ x 14), BM 3.
Whole-length, standing in robes, from the statue by Sir Francis Chantrey, 1818, Town Hall, Northampton.

Presented by Sir H Raphael, Bart. MP.

PERCEVAL and John BELLINGHAM

695. Colour print by Dubourg after Clark, inscribed:

'Rt Hon Spencer Perceval, Prime Minister of England. Shot at Outer Door of Commons, Houses of Parliament, by John Bellingham, 11 May 1812.'

Reproduced in D Gray, Spencer Perceval, 1963, p. 457.

Presented in 1922 by Sidney Robinson, MP.

695a. Another copy, acquisition uncertain.

SEE ALSO Part IV SCULPTURE Nos 71, 72.

PERCY, see NORTHUMBERLAND

PERKINS, William Turner.

1853-1927. Editor of Official Report of Debates 1916-25.

696. Photograph on the Terrace by Sir Benjamin Stone, March 1891. Biographical notes by his son-in-law, Jeffrey Charles Poole, on the back.

Press Gallery property, 1892.

696a. Another photograph, signed.

PERRYN, Sir Richard

1723-1803. Judge. A Baron of the Exchequer.

697. Thomas Gainsborough RA.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length to left, in robes and wig, holding black hat in his left hand; books to left.
Relined, cleaned and restored by L Freeman of Brighton, July 1956.
Exhibited RA 1779 (100). Engraved in mezzotint by Gainsborough Dupont 1779.

LENT to MPBW (now DOE) in 1970 by Mrs Robert Elliot and Mrs H B Mason, descendants of Judge Perryn.

PETERBOROUGH, Charles MORDAUNT, 3rd Earl of, PC

1658-1735. Admiral. General. Diplomat.

698. Houbraken after Kneller.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), mc.
After the portrait by Kneller **'in the possession of John Conduit Esq.'**
Published by Knapton as a plate to Birch's Heads.

Presented in April 1972 by the Viscount Hood.

PETO, Sir Samuel Morton

1809-1889. Partner in the firm of Grissell & Peto, under contract to rebuild the Palace of Westminster, 1840-46.

699. Photograph of an oval lithograph vignette, signed **'S Morton Peto'**, and used as frontispiece in L Chown, Sir Samuel Morton Peto, Bart., 1943, and in Sir Henry Peto, Sir Morton Peto. A Memorial Sketch, 1893.

Presented in 1973 by the Rev Joseph L Chown.

PETTY and PETTY-FITZMAURICE, see LANSDOWNE, Marquesses of

PHELIPS, Sir Edward

c 1560-1614. MP. Speaker 1603/4 to 1610/11 which included the Gunpowder Plot Parliament.

700. Artist unknown.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders, three-quarters to the left; in a ruff and black gown; eyes looking forward; round black, puffed-up hat over black cap; grey hair, moustache, pointed beard, a large wart on outside of his left eyebrow; to the left is the crimson bag of the Master of the Rolls drawn together at the top and embroidered with the royal arms.[1]
Inscribed to right of his head: **'Phillipes'**.

From the collection of Sir George Dashwood and formerly at Kirtlington Hall where it formed one of a series of ten Judges, a Lord Chancellor, James I and Henry, Prince of Wales, all painted in the same style. They came from two older houses before Kirtlington was built in 1745.[2] A similar portrait c 1610, is at Doddershall Park, Aylesbury.[3] Dasent

PHELIPS, Sir Edward (continued)

reproduces the full length portrait at Montacute, formerly the Phelips family seat.

Presented in 1909 by Sir Hudson Kearley, MP, later Viscount Devonport.[4]

[1]Phelips was appointed Master of the Rolls in 1611.

[2]Information contained in a letter from Sir George Dashwood to the Speaker, 13 July 1922.

[3]He married as his second wife, Elizabeth Pigott of Doddershall.

[4]PRO, Works 11/116.

PICKFORD, William, see STERNDALE

PICTON, Sir Thomas

1758-1815. General: thanked by the Commons for his part in the Peninsular War.

701. C Turner after Sir Martin Archer Shee.

Mezzotint, reduced plate, 40.7 x 34.3 (16 x 13½), BM 9.
Three-quarter length standing, with cutlass.
Published 1843. Original at Windsor Castle.

Presented by Edith Picton-Turberville, MP.

PICTON, Sir Thomas (continued)

702. R Cooper after Sir Martin Archer Shee.

Stipple vignette, plate mark, 38.1 x 28.0 (15 x 11).
From the portrait in the NPG. Head and shoulders only, in uniform; with the Star of the Bath added.
Published 1st March 1815 by Cadell & Davies in Contemporary Portraits.

Presented in April 1972 by the Viscount Hood.

PITT, William, the elder, see CHATHAM

PITT, William (the younger)

1759-1806. MP. Prime Minister.

703. After John Hoppner, RA.

Canvas 236.3 x 147.4 (93 x 58).
Whole-length standing, head turned slightly to left, his right hand on a table with papers, books on the floor to the left, red upholstered armchair to the right, column and gold curtain in the background, lit from the right.

A whole-length variation of Hoppner's portrait of Pitt at Cowdray Park, finished just before Pitt's death.[1] Presented by Pitt to the Duke of Montrose who occupied a seat in his Cabinet.

Lord Normanby as a boy went with his father, Lord Mulgrave, to Hoppner's and saw Pitt then sitting for it. 'It had not been sent home when Pitt died (Clint had been engraving it). Then came applications from the most intimate friends of the deceased statesman for copies. All these, made before the original was sent home, were by express permission of Lord Mulgrave. After that I know copies of copies were multiplied to any that wished them. My picture went home before the end of 1806 and has never been away since then.'[2] The artist usually associated with copies of Pitt's portrait is R R Reinagle who said that he had painted thirteen half-length copies and later, while Hoppner was away in the country, four whole-lengths.[3] Reinagle had twenty guineas each and Hoppner,

after completing them in one day each, received eighty guineas.[4] Another copyist known to have been employed by Hoppner was Samuel Lane and another was John Rising. An old label on the frame ascribes this particular copy to John Jackson and Jackson was certainly associated with Lord Mulgrave who had indeed maintained him for several years, complaining of his disposition to indolence.[5] Another copy, by W A Menzies 1911, is in No 10 Downing Street dining room.

Engraving of the original at Cowdray by G Clint, 1806.

Presented in 1946 by the Duke of Montrose.

[1] Martin Davies, The British School 1946 (National Gallery Catalogue) Sir George Scharf, Catalogue of all known Portraits ... of William Pitt, 1886, pp. 21-5.

[2] Letter from Lord Normanby to Lord Stanhope, 2 May 1862.

[3] Whitley, Art in England, 1800-1820, 1928, p. 161.

[4] The Farington Diary, III, p. 225.

[5] The Farington Diary, III, p. 185 and IV. p. 102.

704. After John Hoppner.

Canvas 68.7 x 57.2 (27 x 22½).
Head and shoulders to the left, the eyes looking slightly upwards, the nose noticeably out of alignment, florid colouring; in a dark blue or green suit; plain background, lit from the right.
No inscription.

A variant, said to be by John Rising, based on Hoppner's portrait of 1805 (see No 703), though in this case the eyes are looking above the spectator instead of slightly to the left and there are differences in the cravat and coat.

Provenance unknown. Exhibited Parliamentary Exhibition, Tokyo, 1973.

Given to the House of Commons in about 1930.[1]

Other portraits of Pitt by Copley 1779 (Chevening), Romney 1783 (Bayham Abbey), Lawrence 1787 (?), Gainsborough 1787 (whereabouts unknown but numerous versions exist by Dupont, at Kenwood, Lincoln's Inn, Glasgow, Apsley House, Fitzwilliam Museum, etc), Gillray 1789 (NPG), Gainsborough Dupont 1796 (Trinity House), Owen 1799 (Clumber sale, 21 February 1939, lot 23), Hoppner 1805 (Cowdray Park), Lawrence 1808 (Lord Rosebery), Blake 1809 (Tate Gallery).

[1] Small photograph sent to the NPG by Mr Hallam Murray in 1930.

705. Robert Dighton.

Watercolour, 13.4 x 11.0 (5¼ x 4¼), oval.
Head and shoulders in profile to left, blue coat, brass buttons, yellow waistcoat, loose cravat.
Signed: **'Dighton pinxt'**.
One of a number of drawings by Dighton of distinguished contemporaries, many of them later engraved.

Advisory Committee purchase from the Folio Society, 1968.

706. S Cousins after Chantrey.

Mezzotint, 55.9 x 35.6 (22 x 14), BM 5.
From the drawing by H Corbould of the statue (1833) by Sir Francis Chantrey, in Edinburgh.
Engraved for the Pitt Club of Scotland.

Presented by Sir Robert Gower, MP.

707. R Earlom after G Dupont.

Mezzotint, open letter proof, 45.1 x 35.6 (17¾ x 14).
Head and shoulders in engraved oval frame.
Published 1806. Original 1792, probably at Knole or Chevening, in the possession of Sir Brook Watson, Bart.

Presented by Sir H Raphael, Bart. MP.

PITT, William, (the younger) (continued)

708. Photograph of a version of Gainsborough Dupont's portrait (see above) in the collection of R A Tatton, Esq.

Presented by Colonel Vaughan Morgan, MP.

709. Bartolozzi (1790) after Gainsborough.

Line, 43.8 x 34.3 ($17\frac{1}{4}$ x $13\frac{1}{2}$).
Three-quarter length standing to left, holding paper, leaning on chair to right with Chancellor's robes.
Published 1791. Original engraved by Sherwin 1789; numerous versions, see E K Waterhouse in Walpole Society Journal, XXXIII, p. 85.

Acquisition uncertain.

710. Anon after S de Koster.

Coloured stipple, 31.8 x 26.0 ($12\frac{1}{2}$ x $10\frac{1}{4}$), BM 12.
Half-length to left, lace cravat.
Published Brydon 1799.

Presented by Sir H Raphael, Bart. MP.

711. J G Huck after K A Hickel.

Mezzotint, 45.8 x 38.8 (18 x $15\frac{1}{4}$), BM 26.
Three-quarter length seated to right, at a table, holding a copy of The Times, No 4441.

Presented by Sir H Raphael, Bart. MP.

712. J Murphy after W Miller.

Mezzotint, 45.8 x 35.6 (18 x 14), BM 43.
Three-quarter length, holding papers.
Published 1797.

Presented by Sir H Raphael, Bart. MP.

PITT, William, (the younger) (continued)

713. J Godby after E Orme.

Stipple, 10.8 x 8.2 ($4\frac{1}{4}$ x $3\frac{1}{4}$).
Head and shoulders to left, in oval, with lines by **'W. T.'**
Memorial tribute published 25 January 1806.

Presented by the Duke of Montrose.

SEE ALSO Part IV SCULPTURE Nos 73, 74.

PLUMER, William

1737-1822. MP.

714. C Turner after T Lawrence.

Mezzotint, proof before letters (1817).
Whole-length standing by table and large presentation vase.
Original Christie's 23 March 1923 (68).

Presented by Sir H Raphael, Bart. MP.

POCOCK, Sir George

1706-1792. MP. Admiral.

715. J McArdell after T Hudson.

Mezzotint, proof before letters, 31.8 x 25.4 ($12\frac{1}{2}$ x 10).
Three-quarter length, with telescope.
Original with variations in Colonel Peter Thorne's collection; reduced version in NPG (1787).

Presented by Sir H Raphael, Bart. MP.

POLE, Sir Charles Morice, Bart.

1757-1830. MP. Admiral.

716. W Say after W Beechey.

Mezzotint, etched letter proof, 32.4 x 24.8 ($12\frac{3}{4}$ x $9\frac{3}{4}$), BM 1.
Half-length to right, in uniform and order of KB.
Published 1820.

Presented by Sir H Raphael, Bart. MP.

PONSONBY, Sir William

1772-1815. MP. General: killed at Waterloo.

717. G Maile.

Line, open letter proof, 28.0 x 24.1 (11 x $9\frac{1}{2}$).
Half-length facing, head to left, in uniform.
Published 1817.

Presented by Sir H Raphael, Bart. MP.

PONSONBY, see also BESSBOROUGH, Earls of

POPHAM, Sir John, PC

1531?-1607. MP. Speaker 1580-1593.[1] Lord Chief Justice.

718. Copy by Sir William Hutchison, PRSA.

Wood, 111.8 x 86.4 (44 x 34) (lined on hardboard).[2]
Three-quarter length standing, body slightly to right, gloves in his right hand, the other resting on his black girdle; black cap over white coif, narrow ruff over circular white fur collar, judge's scarlet and white fur robes, plain dark background; inscribed in the top left corner: '**1600 Aet. 68**' and in the bottom right corner: '**Copy by W Hutchison**'.

POPHAM, Sir John, PC (continued)

The original portrait in the National Portrait Gallery is reproduced in Dasent, p. 142, but the identity is doubtful. Other portraits of Popham at Littlecote,[3] Kimbolton Castle, Boughton House, and in the collection of Air Marshal Sir Robert Broke Popham (exhibited National Portraits, 1866).

Presented in 1922 by Sir Robert Balfour, Bart. MP.

[1] When asked by the Queen after a long and fruitless session, 'Now, Mr Speaker, what hath passed in the lower house?' he replied, 'If it please, Your Majesty, seven weeks'. (Bacon, Apophthegms, 59).

[2] The panel had been originally primed and highly polished for the use of Holman Hunt. (Information from Sir William Hutchison, 1960.)

[3] Littlecote, near Hungerford, the Popham family house for over 300 years, contains two portraits of Speaker Popham and a number of relics, including his library, judicial chair and finger stocks.

PORTLAND, Hans William BENTINCK, 1st Earl of, KG, PC

1649-1709. Friend and agent of William III.

719. R Williams after S de Bois.

Mezzotint, 29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$), BM 2.
Head and shoulders to right; in framed oval with French title.
Original 1702, at Welbeck Abbey.

Presented in 1956 by H H W Pollard.

PORTLAND, William Henry CAVENDISH-BENTINCK, 3rd Duke of, KG

1738-1809. MP. Prime Minister.

720. J Murphy after J Reynolds.

Mezzotint, etched letter proof, 45.1 x 35.6 ($17\frac{3}{4}$ x 14), mc, BM 2.
Three-quarter length seated, reading India Bill.
Published 1785. Original 1778, at Welbeck Abbey,
reproduced in Waterhouse, Reynolds, Pl. 205.

Presented by Sir H Raphael, Bart. MP.

POWLE, Henry

1630-1692. MP. Speaker and Master of the Rolls.

721. G Vertue (1737) after Kneller.

Line, 37.5 x 26.0 ($14\frac{3}{4}$ x 10), BM 1.
Head and shoulders to right; in sculptured oval on pedestal, 1690.
Reproduced in Macaulay, History, III, p. 1245, and Dasent, Speakers, p. 232.

Presented by Sir H Raphael, Bart. MP.

721a. Another copy, presented by the Right Hon J H Whitley, MP.

PRAED, William

1750-1833. MP.

722. C Turner after W Owen.

Mezzotint, proof before letters, (1816),
44.5 x 35.6 ($17\frac{1}{2}$ x 14), BM 1.
Three-quarter length seated, holding spectacles.
Original RA 1815.

Presented by Sir H Raphael, Bart. MP.

PRATT, Charles, see CAMDEN

PRICE, Sir Charles, Bart.

1748-1818. MP. Lord Mayor of London.

723. C Turner after Carruthers.

Mezzotint, 37.5 x 29.2 ($14\frac{3}{4}$ x $11\frac{1}{2}$), BM 1.
Three-quarter length, as Lord Mayor of London.
Published 1819. Original unknown; copy 1846,
at Ironmongers Hall, London.

Presented by Sir H Raphael, Bart. MP.

PRICE, Sir Robert

1655-1733. Judge.

724. G Vertue after Kneller.

Line, 33.7 x 26.0 ($13\frac{1}{4}$ x $10\frac{1}{4}$), BM 1.
Head and shoulders in legal robes; in sculptured oval.
Reproduced in Macaulay, History, V, p. 2585.
Original 1714.

Presented by Sir H Raphael, Bart. MP.

PRIMROSE, see ROSEBERY

PRIOR, Matthew

1664-1721. MP. Poet.

725. G Vertue after A S Belle.

Line, proof without artist's names, 35.6 x 23.5 (14 x $9\frac{1}{2}$), BM 1.
Half-length; in sculptured oval, with inscription on pedestal.
Original 1713-14, at St John's College, Cambridge.

Purchased from the Speaker's Fund.

PRIOR, Matthew (continued)

726. J Simon after J Richardson.

Mezzotint, 30.5 x 25.4 (12 x 10), mc, BM 8.
Head and shoulders to left, in turban; in sculptured oval.
Reproduced in Macaulay, History, II, p. 857.
Original 1718, at Welbeck Abbey; version in NPG (91),
see Piper, Seventeenth Century Portraits, NPG 1963, p. 287.

Presented by Sir H Raphael, Bart. MP.

PULTENEY, Sir William (1684-1764), see BATH, Earl of

PULTENEY, Sir William

1861-1941. Black Rod. Lieutenant-General.

727. Photograph of a painting by de Laszlo, 1917, in NPG (4236).
Half-length, in uniform.

728. Photograph, signed.

PYM, John

1584-1643. MP. Strong Parliamentarian. One of the Five Members whom Charles I tried to arrest in the House of Commons in 1642.[1] Leading opponent of the King.

729. After Edward Bower.

Canvas 75.0 x 63.5 (29½ x 25).
Head and shoulders to the right in a painted oval; black coat, broad white bands and tassel, blue eyes, fair hair, moustache and beard; plain background, lit from the left, no inscription.
Two labels on the back inscribed: **'Portrait of Sir Thomas Lyttleton Bt. MP for Worcester 1640'** and **'Property of Viscount Cobham'.**

PYM, John (continued)

In spite of the Lyttleton label, an authentic 17th century portrait of Pym. The original is not certainly established but this and a number of others derive from a painting by Edward Bower engraved for Pym's Funeral Sermon, 1644.[2] Two similar versions, c 1640-41, one three-quarter length seated at a table, are in the Pleydell-Bouverie collection at Brymore. A miniature by Samuel Cooper at Chequers is probably wrongly named.

Engraved in 1644 with the lettering: 'The True Effigie of JOHN PYM Esquire, late Burgess for Tavistock in Devonshire
Read in this Image him, whose dearest blood
Hee thought noe price to buy his Countryes good,
Whose name shall flourish till the blast of fame
Shall want a trumpet, or true worth a name.'

Presented in 1955 by Viscount Hinchingbrooke, MP.

[1] See the paintings of this subject by C W Cope and by Seymour Lucas in Part V ARTISTS Nos 21 and 48.

[2] Freeman O'Donoghue, Catalogue of Engraved British Portraits ... in the British Museum, 1908-22, John Pym, number 1.

730. After Edward Bower.

Canvas 62.3 x 50.8 (24½ x 20).
Another version of Number 729 copied by Edmund Dyer.
Inscribed on the back: **'Copied by A Edmund Dyer, 1924, after the original by Bower in the possession of Sir Francis Gore, KCB.'** [1]

Presented in 1924 by Sir Arthur Shirley Benn, MP.

[1] Brymore, the ancestral home of Pym's family, passed to his grand-daughter Mary who in 1688 married Sir Thomas Hales, Bart. The Hales continued at Brymore until 1824 when the property passed to the Earl of Radnor. Sir Francis Gore's paternal grandmother was Caroline Hales, a sister of the last Hales baronet.

PYM, John (continued)

731. Identity doubtful

Artist unknown, 17th century.

Canvas 76.3 x 63.5 (30 x 25).
Half-length to the right in a black cap, black suit, white bands and tassels; long greyish hair, grey moustache and chintuft, grey eyes. Plain grey background, lit from the left.
Inscribed top left: **'John Pym / Etat. 63. 1638'** and bottom right: **'Mr PYM'.**

Identity doubtful. The portrait bears no resemblance to the Glover engraving of 1644 from which the authentic portraits of Pym derive (see Number 729 above). The style is of the 1650's, Dutch or Flemish in character, and the portrait probably represents a gentleman from the Netherlands of about 1650-5 (Pym died in 1643). The identification with Pym is probably eighteenth century in origin.

Exhibited NPE 1866 (609) lent by the Marquess of Townshend
Christie's Raynham Hall sale, 5 March 1904 (144).[1]

Presented by Major A R Pym in memory of the late
Leslie Ruthven Pym, MP for Monmouth 1939-45.

[1] Prince Frederick Duleep Singh, Portraits in Norfolk Houses, 1927, II 208.

732. J Houbraken.

Line, 35.6 x 22.8 (14 x 9), BM 6.
Plate to Birch's Heads, 1738.
Original, then in the collection of Thomas Hales, a free adaptation of Edward Bower's portrait, c 1640, see No 729 above.

Presented by the Right Hon J H Whitley, MP.

733. Photograph of the painting by Edward Bower.

Presented by Lord Mildmay of Flete.

RADSTOCK, William WALDEGRAVE, 1st Baron

1753-1825. Admiral of the Fleet.

734. C Wilkin after F W Wilkin.

Stipple vignette from Contemporary Portraits, 1810, BM 2.
Inscribed:

**'WILLIAM, LORD RADSTOCK // Admiral of the White //
From a Painting in Water Colour by F W WILKIN //
Drawn and engraved by C WILKIN //
Published Feb 16 1810, by T Cadell & W Davies, Strand.'**

Presented in January 1975 by the Viscount Hood.

RALEIGH, Sir Walter

c 1552-1618. Naval Commander, explorer and author.

735. J Houbraken.

Line, 36.9 x 22.8 ($14\frac{1}{2}$ x 9), BM 5.
Plate to Birch's Heads, 1739.
Original then in the collection of Peter Burrel, Esq.

Presented by the Right Hon J H Whitley, MP.

735a. Another copy, margins clipped.

Presented in January 1975 by the Viscount Hood.

RAMSAY, see DALHOUSIE, Earls of

RANKEILLOUR, James Fitzalan HOPE, 1st Baron

1870-1949. MP. Chairman of Ways and Means and Deputy Speaker.

736. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

RAYMOND, Robert, 1st Baron

1673-1733. Lord Chief Justice.

737. G Vertue after J Richardson.

Line, engraver's name only, 32.4 x 26.0 ($12\frac{3}{4}$ x $10\frac{1}{4}$), BM 2.
Three-quarter length seated to right as Lord Chief Justice.

Presented by Sir H Raphael, Bart. MP.

READING, Rufus Daniel ISAACS, 1st Marquess of

1860-1935. MP. Lord Chief Justice. Viceroy of India.
Secretary of State for Foreign Affairs.

738. G Fiddes Watt, RSA.

Canvas 147.4 x 99.1 (58 x 39).
Three-quarter length standing slightly to left in wig, judge's robes, collar of SS, left hand downwards, right upwards to front, dark table to left with books, plain background, lit from the left. Traces of a signature in bottom left corner.
Label on the back: **'Middle Temple / Earl of Radnor'.**

Painted as Lord Chief Justice for the Hon Society of the Middle Temple.[1] Exhibited at the RA 1920 (213).

Other portraits by Oswald Birley (RA 1914), Orpen 1917-9, Rothenstein 1925 (NPG), Jagger (RA 1927), Birley 1928 (Middle Temple).

LENT by the Benchers of the Hon Society of the Middle Temple, 1959. Exchanged for a portrait by Sir Oswald Birley in 1968 but brought back in 1972.

[1] Catalogue of Paintings ... Middle Temple, 1931, p. 29.

739. Photograph (Central Press, 119 Fleet Street) at his installation as Lord Warden of the Cinque Ports, 1934.

Presented in June 1975 by Lord Reading.

REDESDALE, John FREEMAN-MITFORD, 1st Baron, PC

1748-1830. MP. Attorney General. Speaker 1801-2.
Lord Chancellor 1802-06.

740. Sir Thomas Lawrence, PRA.[1]

Canvas 127.0 x 101.6 (50 x 40).
Half-length seated to the left, eyes looking forwards, in the Lord Chancellor's gold-braided black gown, long grey wig, long lace bands; his left hand holding the loop of the Lord Chancellor's Purse; red curtain background, sky to the left, lit from the right. The canvas is slightly singed in the top right corner as a result of being thrown out of the window during the fire of 1834.

Reproduced by Dasent, p. 294; watercolour copy in Speakers' Portraits / Scharf TSB. XXI, 36; engraved in mezzotint by G Clint, May 1804, after Lawrence (but his eyes looking to the left) (see below). Lawrence records sittings in August 1804.[2] Later versions (c 1807) belong to the American Art Association, New York, and to Lord Redesdale, Otterburn.[3]

Presented in 1803 (or 1804) by himself.

[1] Scharf (TSB. XXI, 36) attributes it tentatively to William Owen and states that it was inscribed on the back: 'Sir John Mitford 1801', presumably referring to the date of his being chosen Speaker. There is no trace of this inscription now after lining.

[2] Sir Walter Armstrong, Lawrence, 1913, p. 159, quoting a letter to Dr Charles Burney, of which the date is unreliable.

[3] Lord Redesdale wrote to the Speaker, 3 July 1922, saying that he possessed the portrait by Lawrence but did not wish to part with it.

741. Sir Martin Archer Shee.

Canvas 142.3 x 111.8 (56 x 44).
Three-quarter length, seated half right, in the Lord Chancellor's gold-braided black gown, long grey wig, long lace bands and ruffles; his left hand upwards on the Purse, his right hand held downwards; crimson leather brass-studded armchair, crimson curtain background; lit from left.

REDESDALE, John FREEMAN-MITFORD, 1st Baron, PC (continued)

Similar, but with slight differences, to a portrait by Shee in the National Portrait Gallery (1265), formerly in the collection of Lord Chancellor Eldon.

Presented in 1949 by Lord Redesdale.

742. G Clint after T Lawrence.

Mezzotint, etched letter proof, 1804,
44.5 x 34.9 ($17\frac{1}{2}$ x $13\frac{3}{4}$), BM 1.
Three-quarter length to left as Lord Chancellor (see above).

Presented by Sir H Raphael, Bart. MP.

742a. Another copy, etched letter proof.

Presented by Sir William Fraser, Bart. MP.

REED, Robert, see LOREBURN

REID, Brigadier Sir Francis

Speaker's Secretary 1955-70.

743. Photograph.

REYNOLDS, Sir Joshua

1723-1792. Artist. First President of the Royal Academy.

744. Self portrait.

Canvas 76.3 x 63.5 (30 x 25).
Half-length to left, wearing spectacles.
One of several self-portraits said to have been painted for Edward Malone, Reynold's executor and biographer. The original is probably No 1008 in the Royal Collection, see

REYNOLDS, Sir Joshua (continued)

Oliver Millar, Catalogue of the Later Georgian Pictures in the Collection of Her Majesty the Queen, p. 98 and Pl. 105.

LENT by the Greater London Council from the Iveagh Bequest, Kenwood (29), 1972.

RIBBLESDALE, Thomas LISTER, 4th Baron, PC

1854-1925. Government Chief Whip in the House of Lords.

745. Photograph, presented in 1975.

RICH, Richard, 1st Baron

1496?-1567. Lord Chancellor 1548-51.

746. Bartolozzi after Holbein.

Line, 31.8 x 26.0 ($12\frac{1}{2}$ x $10\frac{1}{4}$), BM 1.
Head and shoulders, in a round cap.
Published 1794. Original drawing in the Royal Collection, Windsor Castle.

Presented by the Marquess of Lincolnshire.

RICHMOND, Charles GORDON-LENNOX, 5th Duke of, KG, PC

1791-1860. Lord Lieutenant of Sussex.

747. C Turner after F W Wilkin.

Mezzotint, proof before inscription (1824),
33.0 x 26.0 (13 x $10\frac{1}{4}$), BM 5.
Half-length to left, in Peer's robes.
Original at Goodwood.

Presented by Sir H Raphael, Bart. MP.

RICKARDS, Sir George Kettilby

1812-1889. Counsel to the Speaker 1851-52.

748. Photograph of a drawing, artist unknown.

Acquisition uncertain.

RICKMAN, John

1771-1840. Secretary to Speaker Abbot 1802-14, second Clerk Assistant in the House of Commons 1814-20, Clerk Assistant 1820-40. He was the originator of the census in Great Britain, supervisor of the Population Returns of 1801-31, Thomas Telford's associate for nearly thirty years as secretary to the Commissions on Highland Roads, Bridges and Harbours, the Caledonian Canal,[1] and Churches in the Highlands and Islands of Scotland. He indexed the Journals from 1801 to 1812, indexed the 1818 edition of Hatsell's Precedents and Proceedings, instituted a more expeditious system of printing the Votes and Proceedings, and in 1829 produced a catalogue of the House of Commons library.[2] In 1841 Lord John Russell, Joseph Hume and others, recorded the House of Commons' high sense of his services.[3] In addition to all this official activity Rickman lives immortally in the annals of literature as the friend of Lamb, Southey, Coleridge and Hazlitt.

749. Samuel Lane.

Canvas 61.0 x 50.8 (24 x 20).
Three-quarter length seated, facing, head turned to the left, black suit, grey hair, left hand on desk by a watch, right downwards holding a quill pen. Book-shelves in left background containing leather-bound Parliamentary Papers - Population Reports, 1801, 1811, 1821 and 1831; Highland Roads, Bridges and Harbours, 1803-28, Caledonian Canal, 1803-30, Highland Churches (date hidden). Lit from the right.

Painted probably about 1831, its history is uncertain until its purchase in 1954 from Mr J F Andrade of Guildford as a portrait of T C Hansard; Mr J H Hansard remembers it hanging in his mother's house at Bookham but the Parliamentary Papers in the background and Bellin's engraving of 1843

RICKMAN, John (continued)

securely confirm its identity as Rickman. No other single painting of him is known but he appears in Bowyer's watercolour drawing of the House of Commons in 1821-3,[4] and in Hayter's large oil painting of the House of Commons in 1833 (NPG). There is a plaster bust of Rickman in Somerset House.[5]

Engraved in mezzotint by S Bellin, 1843 - 'A Portrait of an Honest Man' (see below) and lithographed by Miss H S Turner.[6]

Bought in 1954.

[1] A R B Haldane New Ways through the Glens 1962.

[2] Orlo Williams, Life and Letters of John Rickman, 1912, and The Clerical Organisation of the House of Commons, 1661-1850, 1954.

[3] H C Deb. 3 February 1841, pp. 245-9.

[4] See Part II GROUPS No 131.

[5] Advisory Committee of Works of Art, seventh meeting, 31 October 1956.

[6] Miss H S Turner, Sixty Portraits from Unedited Originals, 1831, p. 37.

750. S Bellin after S Lane.

Mezzotint, 22.8 x 19.0 (9 x 7½).
Three-quarter length, seated at a table.
Inscribed: **'A Memorial of an Honest Man - Probebeke - Antiqua Homo Virtute ac fide.'**
Published 1843. Original - see above.
Reproduced in A R B Haldane, New Ways through the Glens, 1962, plate 4.

Acquisition uncertain.

RIDLEY, Sir Matthew White, 2nd Bart.

1745-1813. MP.

751. J Fittler after J Hoppner.

Line, proof before letters (1788), 33.7 x 27.4 ($13\frac{1}{4}$ x $10\frac{3}{4}$), BM 1.
Half-length to left, in fur-trimmed coat.
Original c 1786, at Blagdon, Northumberland.

Presented by Sir H Raphael, Bart. MP.

RIDLEY, Sir Matthew White, 3rd Bart.

1778-1836. MP.

752. G Doo after J Jackson.

Line, proof before letters, artists' names etched (1830),
31.8 x 26.0 ($12\frac{1}{2}$ x $10\frac{1}{4}$), BM 1.
Three-quarter length standing.
Original RA 1821, at Blagdon, Northumberland.

Presented by Sir H Raphael, Bart. MP.

RIDLEY, Matthew White (Bart), 1st Viscount

1842-1904. MP. Home Secretary.

753. After H Herkomer.

Photogravure, 47.0 x 38.1 ($18\frac{1}{2}$ x 15).
Whole-length, seated at a table; with facsimile of
autograph and signed by the artist.
Published 1892. Original 1891, at Blagdon, Northumberland.

Presented in 1961 by the Hon Nicholas Ridley, MP.

754. J Brown after H T Wells.

Stipple vignette, with facsimile of autograph, BM 2.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

RIPON, Frederick John ROBINSON, 1st Earl of, PC

1782-1859. MP. Prime Minister 1827-28.

755. C Turner after T Lawrence.

Mezzotint, open letter proof, 29.2 x 22.8 ($11\frac{1}{2}$ x 9), BM 1.
Half-length seated, holding gloves, as **'Mr Robinson'**.
Published 1824. Original c 1824, at Studley Royal.

Presented by the 1st Marquess of Ripon.

755a. Another copy, proof before letters.

Presented by Sir H Raphael, Bart. MP.

RIPON, George Frederick ROBINSON, 1st Marquess of

1827-1909. MP. Viceroy of India.

756. G F Watts.

Canvas, 75.0 x 62.3 ($29\frac{1}{2}$ x $24\frac{1}{2}$).
Head and shoulders to left, in robes of Doctor of Civil Law,
NPG 1553.

~~LENT~~ by the National Portrait Gallery.

757. Photograph of No 756, presented in 1975 by Lord Amulree.

RITCHIE, Charles Thomson, 1st Baron, PC

1838-1906. MP. Chancellor of the Exchequer.

758. Anon.

Lithograph, 36.9 x 28.0 ($14\frac{1}{2}$ x 11).
Vignette, head and shoulders, facing, with facsimile
of autograph.

ROBERTS, Frederick Sleigh (Bart), 1st Earl, KG, OM, PC

1832-1914. Field-Marshal.

759. After J S Sargent.

Canvas 162.7 x 104.2 (64 x 41).
Nearly whole-length, standing slightly to the left, in uniform and orders, baton in right hand, left holding sword under his arm, right knee raised. Architectural background.

Copy by F Markham Skipworth from the original portrait by Sargent in the NPG, painted in 1904 and presented to Lord Roberts by members of his staff in the South African War. Another Skipworth copy is in the United Service Club and others in the Carlton Club and the Walker Art Gallery, Liverpool.

Other portraits by Ouless 1882 (Woolwich), Holl 1882 (Royal Collection), Cope 1894, Watts 1898 (NPG), Sheldon Williams 1900 (NPG), De Laszlo 1911 (Lord Devonport), Adrian Jones 1913 (United Service Museum), Colton 1914 (United Service Club), Furse c 1893 (Tate Gallery), William Nicholson ?

Presented in 1923 by Lord Wavertree.

760. G F Watts.

Canvas, 74.4 x 61.6 ($29\frac{1}{4}$ x $24\frac{1}{4}$).
Three-quarter length, in uniform, NPG 1744.

LENT by the National Portrait Gallery, 1975.

ROBERTS, John, Secretary to Henry Pelham (1752), see PELHAM, Henry

ROBINSON, George Frederick, see RIPON, Marquess of

ROBINSON, John Frederick, see RIPON, Earl of

ROBINSON, Sir Septimus

1709-1765. Black Rod.

761. Photograph by Downey of the memorial by J Nollekens in Rokeby Church, Durham.

ROCHESTER, Lawrence HYDE, Earl of, KG, PC

1641-1711. MP. Lord High Treasurer.

762. I Beckett after Kneller.

Mezzotint, 28.0 x 22.8 (11 x 9), BM 1.
Head and shoulders, in Peer's robes and Collar of KG.

Presented by Sir H Raphael, Bart. MP.

ROCKINGHAM, Charles WATSON-WENTWORTH, 2nd Marquess of, KG

1730-1782. Prime Minister 1765 and 1782.

763. Studio of Reynolds.

Canvas 68.7 x 55.9 (27 x 22).
Half-length in profile.
See NPG Concise Catalogue 1856-1969 (406).

LENT by the National Portrait Gallery, 1972.

764. E Fisher after J Reynolds.

Mezzotint, 57.2 x 36.9 ($22\frac{1}{2}$ x $14\frac{1}{2}$), BM 1.
Whole-length in robes of KG.
Published 1774. Original 1766-8, at Wentworth-Woodhouse.

Presented by Sir H Raphael, Bart. MP.

ROCKINGHAM, Charles WATSON-WENTWORTH, 2nd Marquess of, KG (continued)

765. W Dickinson after J Reynolds.

Mezzotint, etched letter proof, 45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$), BM 1.
Three-quarter length in robes of KG.
Published 1785. Fisher's plate reduced and Dickinson's name substituted.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 78.

RODNEY, George Brydges, 1st Baron

1719-1792. MP. Admiral.

766. G Dupont after T Gainsborough.

Mezzotint, etched letter proof, 59.1 x 39.4 ($23\frac{1}{4}$ x $15\frac{1}{2}$), BM 5.
Whole-length, standing on quarterdeck, hand on sword.
Published 1788. Original 1783-6, in Lord Rosebery's collection, Dalmeny.
Reproduced in Waterhouse, Gainsborough, Pl. 280.

Presented by Sir H Raphael, Bart. MP.

ROLFE, Robert Monsey, see CRANWORTH

ROLLE, John, 1st Baron

1750-1842. MP. Hero of 'The Rolliad'.

767. C Turner after T Lawrence.

Mezzotint, proof before inscription (1826),
57.8 x 38.1 ($22\frac{3}{4}$ x 15), BM 1.
Whole-length seated to left, in Peer's robes.
Original c 1820, in Lord Clinton's collection, Bicton.

Presented by Sir H Raphael, Bart. MP.

ROMILLY, Sir Samuel

1757-1818. MP. Solicitor-General. Law reformer.

768. S W Reynolds after T Lawrence.

Mezzotint, 30.5 x 24.1 (12 x $9\frac{1}{2}$), BM 6.
Half-length seated to right, head facing.
Original c 1810, in NPG (1171).

Presented by Sir H Raphael, Bart. MP.

ROOKE, Sir George

1650-1709. Admiral.

769. R Williams after M Dahl.

Mezzotint, 29.9 x 26.0 ($11\frac{3}{4}$ x $10\frac{1}{4}$), BM 1.
Head and shoulders to left, in wig and cuirass; without engraver's name.
Reproduced in Macaulay, History, VI, p. 2893.
Original 1704, in the National Maritime Museum, Greenwich.

Presented by Sir H Raphael, Bart. MP.

ROSEBERY, Archibald Philip PRIMROSE, 5th Earl of, KG, PC

1847-1929. Prime Minister.

770. Anon.

Lithograph, 36.9 x 28.0 ($14\frac{1}{2}$ x 11).
Head and shoulders to right; vignette with facsimile of autograph.

Acquisition uncertain.

SEE ALSO Part IV SCULPTURE No 79.

ROSSLYN, Alexander WEDDERBURN, 1st Earl of, PC

1733-1805. MP. Lord Chancellor.

771. Bartolozzi after Northcote.

Stipple and line, open letter proof, 41.9 x 34.3 ($16\frac{1}{2}$ x $13\frac{1}{2}$), BM 3.
Half-length seated, holding Purse, as '**Lord Loughborough**'.
Published 1800. Original RA 1800.

Presented by the Marquess of Lincolnshire.

771a. Another copy, acquisition uncertain.

ROTHERHAM, Thomas

1423-1500. Archbishop of York. Lord Chancellor.

772. T Nugent after Harding.

Line and stipple, 12.7 x 10.2 (5 x 4), BM 3.
Head and shoulders, in mitre and cope.
Plate to Harding's Shakespeare Illustrated, 1792.
Original then in 'Picture Gallery at Oxford', now at Lincoln's Inn.

Presented by the Marquess of Lincolnshire.

ROUS, Francis

1579-1659. MP. Speaker 1653 (Barebones Parliament). Member of the committee to discuss the kingship of Cromwell. Summoned to Cromwell's 'Other House' but did not take his seat.

773. Copy by Frederick Newenham.

Canvas (relined on hardboard), 127.0 x 101.6 (50 x 40).
Half-length seated to the right, resting his right hand on the Mace which lies on a cushion on a table before him, a book in his left hand held near his breast; grey hair, beard and moustache; tall, broad-brimmed black hat, flat collar, gold-braided black gown, ruffles; mural background, column to

ROUS, Francis (continued)

right and sky to extreme right. Inscribed in upper left hand corner: '**A°. 1653 Aetat. 74**'[1] and on the column: '**ut corporis illi**' and below '**Hic animae faciem cernes**', and on the top edge of his book '**Mysticall Marriage**'. Signed indistinctly and dated in lower right corner: '**F Newenham, 1857**'.[1]

Similar to, and perhaps a copy of, a portrait in the Provost's Lodge at Eton College, and as regards the head and hat, similar to a portrait at Pembroke College, Oxford, but in the latter he is wearing a black gown and holds a scroll. An engraving, head and shoulders only, by W Faithorne appears as frontispiece to Rous's Treatises and Meditations, 1657 (see below). Dasent reproduces the engraving (p. 210) and also the oil which is wrongly called Lord Audley (p. 124).[2] Reproduced with detail of the Mace in Archaeologia CII 1969 Plate XLIVa-b and p. 214. Scharf TSB. XIX, 56, XXI, 59 and XXIV, 12B.

Presented by Richard, 4th Lord Braybrooke, probably in 1857.

[1] No trace of this inscription or signature, March 1958. They were probably erased during the restoration after the war damage.

[2] The copy was probably commissioned under the misapprehension that it represented Lord Audley.

774. W Faithorne.

Line, 19.6 x 13.3 ($7\frac{3}{4}$ x $5\frac{1}{4}$), BM 1.
Head and shoulders, facing, in large black hat, 1656, aet 77; oval inscribed with name, title, date, age, arms and four lines of verse: '**Adam the first . . .**'
Frontispiece to his Treatises and Meditations, 1657, and reproduced in Dasent, Speakers, p. 210.
Original at Pembroke College, Oxford (see above).

Presented by Sir William Fraser, Bart. MP.

RUDGE, John

d 1740. Deputy Governor of the Bank of England.

775. J Faber after I Whood.

Mezzotint, 31.8 x 25.4 (12½ x 10), mc, BM 1.
Three-quarter length seated to left, in turban, holding paper.
Original 1730, Sotheby's 17 December 1958 (226) as Hogarth.

Presented by Sir H Raphael, Bart. MP.

RUFFSIDE, Colonel Douglas Clifton BROWN, 1st Viscount

1879-1958. MP. Speaker 1943-1951.[1]

776. Sir William Hutchison, PRSA.

Canvas 251.6 x 162.7 (99 x 64).
Whole-length standing to the left, in the Speaker's gold-braided black gown, holding his three-cornered hat downwards in his right hand, his left to his breast. Powdered wig, small white moustache, white lace-fringed cravat and ruffles; standing in the Commons Lobby, the Churchill Arch entrance behind him. Signed and dated in bottom left hand corner: **'W O Hutchison, 1953'**.

Exhibited Royal Academy, 1953 (294), reproduced in The Times, 26 June 1953. A full-sized sketch for the head was in the artist's possession.

Presented by Members of Parliament in 1953.

[1] 'In that time he was able to realise his three great ambitions - to lead the House of Commons into St Margaret's Church for the thanksgiving service at the end of hostilities, to sit in the Speaker's Chair when it was re-erected in the new House of Commons, and to turn on the switch which controls the lantern of Big Ben when peace came.'

The Times obituary 6 May 1958.

777. Photograph, signed: **'D Clifton Brown'**, by Elliott & Fry; whole-length standing in library.

RUFFSIDE, Colonel Douglas Clifton BROWN, 1st Viscount (continued)

778. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

RUSHWORTH, John

1612-1690. MP. Historian and Clerk Assistant to the House of Commons.

779. Perhaps by William Dobson.

Canvas 61.0 x 57.2 (24 x 22½).
Head and shoulders to the right, in armour; long dark hair; small moustache and tuft on lower lip; large, heavily lidded brown eyes; narrow lawn falling collar; dark background, lit from the left. Inscribed: **'John Rushworth, Esq. 1645'**. A similar modern inscription is on the back and a torn paper label on which is written in a 19th century hand '... Fairfax as his secretary and scribe, sometime in that general's army.'

Engraved by R White as frontispiece to the third part of his Historical Collections, published in 1692, where a doublet and drapery take the place of the armour (see below). White's engraving was copied in reverse by J Pine, 1721.
Scharf TSB. XIX, 55a - 56 and XXIV, 12. Apparently no other portrait of Rushworth exists.

Acquisition uncertain, but before 1874.

780. R White after W Dobson (?).

Line, 22.8 x 15.2 (9 x 6), BM 1.
Frontispiece to his Historical Collections, III, 1692.
Original, with armour instead of drapery (see above).

Presented by Sir H Raphael, Bart. MP.

RUSSELL, Edward, see ORFORD

RUSSELL, John, 1st Earl of, KG, PC. Known as Lord John Russell.

1792-1878. MP. Prime Minister.

781. Sir Francis Grant.

Canvas 203.3 x 111.8 (80 x 44).
Whole-length, standing.
See Richard Ormond, Early Victorian Portraits, NPG (1121).

LENT by the National Portrait Gallery, 1972.

782. J Faed after F Grant.

Mezzotint, proof before letters, artists' names etched (Fade).
58.4 x 35.6 (23 x 14), BM 16.
Whole-length standing, holding Reform Bill.
Published 1854. Original 1854 in NPG (1121).

Presented by Sir H Raphael, Bart. MP.

782a. Another copy, proof before letters, with facsimile of autograph.

Presented by Sir H Raphael, Bart. MP.

783. J Bromley after G Hayter.

Mezzotint, 33.0 x 22.8 (13 x 9), BM 4.
Three-quarter length, standing to right, holding Reform Schedule A.
Published 1836. Original RA 1832, at Woburn Abbey.

Acquisition uncertain.

784. D J Pound after a photograph by Mayall.

Line, 21.5 x 17.1 ($8\frac{1}{2}$ x $6\frac{3}{4}$), BM 13.
Half-length, seated to right, as '**Lord John Russell**'.
Original in Supplement to Illustrated News of the World.

Purchased from the Speaker's Fund.

785. J Morton after M Walker.

Stipple and line, 22.8 x 18.4 (9 x $7\frac{1}{4}$).
Half-length to right, holding paper, as Home Secretary (1835-9).
Original a photograph by W Walker & Sons.

Purchased from the Speaker's Fund.

SEE ALSO Part IV SCULPTURE Nos 80 and 81.

RUSSELL, William. Known as Lord William Russell

1639-1683. 'The Patriot'. Executed for High Treason.

786. P Vanderbank after G Kneller.

Line, 34.9 x 26.7 ($13\frac{3}{4}$ x $10\frac{1}{2}$), BM 2.
Head and shoulders; in foliage oval frame, 1683, aet 44.
Original c 1680, at Woburn Abbey.

Presented by Sir H Raphael, Bart. MP.

RUSSELL, see also BEDFORD, Earls of and Duke of

RUTHERFORD, Sir Watson, Bart.

1853-1927. MP.

787. Photograph playing chess with Bonar Law.

Presented by Major Sir Richard Barnett, MP.

SACKVILLE, George Sackville GERMAIN, 1st Viscount

1716-1785. MP. Secretary of State. General.

788. J Jacobe after G Romney.

Mezzotint, 43.8 x 35.6 (17½ x 14), BM 5.
Three-quarter length, as 'Lord George Germain (Colonial Secretary', pointing to a letter addressed 'to the King'.
Published 1780. Original 1778-80 exhibited at Northampton 1938.

Presented by Sir H Raphael, Bart. MP.

SADLER, Michael Thomas

1780-1835. MP. Social Reformer.

789. T Lupton after W Robinson.

Mezzotint, open letter proof, 28.0 x 22.8 (11 x 9), BM 1.
Head and shoulders to left.
Published 1830. Original, half-length holding papers, in NPG.

Presented by Sir H Raphael, Bart. MP.

ST ALDWYN, Michael Edward HICKS-BEACH, 1st Earl, PC

1837-1916. MP. Chancellor of the Exchequer.

790. After H T Wells.

Autotype reproduction.
Vignette with facsimile of autograph.
One of Grillion's Club series, 1896.

Presented by the Right Hon J H Whitley, MP.

791. Photograph.

ST JOHN, Henry, see BOLINGBROKE

ST LEONARDS, Edward SUGDEN, 1st Baron

1781-1875. MP. Lord Chancellor.

792. W Walker after E V Eddis.

Mezzotint, open letter proof, 45.8 x 36.9 (18 x 14½), BM 1.
Three-quarter length seated, in Lord Chancellor's robes.
Published 1853. Original RA 1853, at Lincoln's Inn.

Presented by the Marquess of Lincolnshire.

ST VINCENT, John JERVIS, Earl of

1734-1823. MP. Admiral.

793. Anon.

Coloured stipple, 40.7 x 30.5 (16 x 12).
Whole-length, standing on quarterdeck, with sword, cannon, shot and rope.
Published by Jenkins 1817.

Acqusition uncertain.

SALISBURY, James CECIL, 1st Marquess of, KG

1748-1823. MP. Lord Chamberlain.

794. W Say after W Beechey.

Mezzotint, etched letter proof, 66.1 x 44.5 (26 x 17½), BM 1.
Whole-length standing, in KG robes, with wand.
Original 1803 at Hatfield.

Presented by Sir H Raphael, Bart. MP.

794a. Another copy, open letter proof.

Purchased from the Speaker's Fund.

SALISBURY, Robert Arthur Talbot GASCOYNE-CECIL, 3rd Marquess of, KG, PC

1830-1903. MP. Foreign Secretary. Prime Minister.

795. G F Watts, 1884.

Canvas 63.5 x 50.8 (25 x 20).
Head and shoulders, in gown as Chancellor of Oxford University.
See NPG Concise Catalogue 1856-1969 (1349).

LENT by the National Portrait Gallery, 1972.

796. W Holl after G Richmond.

Stipple, BM 8. Vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

797. T O Barlow after J E Millais.

Mezzotint, 48.3 x 34.9 (19 x 13¾).
Three-quarter length to right.
Exhibited RA 1887 (1575).
Original painting RA 1883, now in NPG (3242).

Presented by the Right Hon John Ellis, MP.

SEE ALSO Part IV SCULPTURE No 83.

SALOMONS, Sir David

1797-1873. MP. The first practising Jew to stand for Parliament.

798. J Skelton after H L Smith.

Line and stipple, 38.5 x 27.9 (15⅛ x 11).
Three-quarter length, standing to right, elbow on his books A Defence of the Joint Stock Banks and ... Officers Relief.
Inscribed:

'David Salomons, Esq. Alderman of Cordwainers Ward November 1847 and MP for Greenwich, July 1851. Published 15th August 1851 by Mr Skelton, 118 Albany Street, Regents Park.'

Presented in 1969 by his great-niece, Miss Salomons.

SAMUEL, Herbert Louis, 1st Viscount, PC

1870-1963. MP. Home Secretary. Leader of the Liberals in the House of Lords.

799. Photograph of a painting by Frank O Salisbury, 1950, in the National Liberal Club.

SANKEY, John, 1st Viscount, PC

1866-1948. Lord Chancellor 1929-35.

800. Photograph of a painting by O Birley.
Three-quarter length, in wig and Lord Chancellor's robes.
Slightly different version, 1929, in Middle Temple.

SAUNDERS, Hilary St George

1898-1951. Librarian of the House of Commons.

801. Photograph, signed.

SAVILLE, Sir George, Bart.

1726-1784. MP.

802. Wilson and Basire after B Wilson.

Line and etching, 44.5 x 33.0 (17½ x 13), BM 1.
Whole-length, with map of Calder Navigation.
Published 1770. Original 1770, at Rufford Abbey.

Presented by Sir H Raphael, Bart. MP.

SCHOMBERG, Frederick Harman, Duke of, KG

1615-1690. Commander-in-Chief. Killed at the Battle of the Boyne.

803. S Gribelin after M Dahl.

Line, 26.7 x 22.8 ($10\frac{1}{2}$ x 9), BM 1.
Head and shoulders, in wig and armour; reduced oval frame, 1689.
Original 1689, at Nuneham Park.

Presented by Sir H Raphael, Bart. MP.

SCOTT, David John, see BUCCLEUCH, Countess of (her page)

SCOTT, James, see MONMOUTH AND BUCCLEUCH

SCOTT, John, see ELDON

SEBRIGHT, Sir John Saunders, Bart.

1767-1846. MP. Agriculturalist.

804. S W Reynolds after P Boileau.

Mezzotint, open letter proof, engraver's name only, 19.0 x 16.5 ($7\frac{1}{2}$ x $6\frac{1}{2}$), BM 1.
Head and shoulders in framed oval.

Presented by Sir H Raphael, Bart. MP.

SELBORNE, Roundell PALMER, 1st Earl of, PC

1812-1895. MP. Lord Chancellor 1872-74 and 1880-85.

805. G Sanders after F Grant.

Mezzotint, open letter proof, 30.5 x 25.4 (12 x 10).
Half-length to right, in private dress.
Published 1864. Original 1852.

Acquisition uncertain.

806. Photograph from a painting, as Lord Chancellor.

Presented by 2nd Earl of Selborne.

SELBY, William Court GULLY, 1st Viscount

1835-1909. MP. Speaker 1895-1905.

807. Sir George Reid, PRSA.

Canvas 244.0 x 130.3 (96 x $51\frac{1}{4}$).
Whole-length standing to the right, in a black gown over a black suit; powdered wig, clean-shaven face, wing collar, white shirt front, coat open, gold watch chain across his waistcoat; holding the lapel of his coat with his left hand, a paper in his right hand by his side; brown background, lit from the left; signed in the top right hand corner: 'R'.

Another portrait by the Hon John Collier, 1898, in Speaker's robes seated in the Speaker's Chair (Inner Temple, replica in the Oxford and Cambridge Club of which he was a Trustee).

Presented by Members of Parliament on his retirement in 1905.

808. After Wells.

Autotype reproduction of a drawing.
Vignette with facsimile of autograph.
One of Grillion's Club series, 1899.

Presented by the Right Hon J H Whitley, MP.

809. Photogravure.
Three-quarter length, seated to left, in wig and Speaker's robes.
Variant reproduced in Dasent, Speakers, p. 338.

Presented by the Hon Edward Gully.

810. Photograph by London Stereoscopic Company.
Whole-length seated in library.

811. Photograph by J Russell and Sons.
Three-quarter length, seated to left in Speaker's robes, signed and inscribed: **'In grateful memory of 1895-1905 from your sincere friend Selby.'**

Presented in 1940 by W H Erskine.

SELDON, John

1584-1654. MP. Jurist and historian.

812. Photograph of a painting, artist unknown, NPG (3052).
Head and shoulders, long hair, white collar.

Presented by Lord Mildmay of Flete.

For the inconography of Sheldon, see David Piper, Catalogue of the Seventeenth Century Portraits, NPG, 1961.

SEE ALSO Part IV SCULPTURE No 85.

SELWYN-LLOYD, John Selwyn Brooke, Baron (Life Peer)

1904-1978. MP. Foreign Secretary. Chancellor of the Exchequer. Speaker 1971-76.

813. Michael Noakes.

Canvas 150.0 x 99.1 (59 x 39).
Whole-length, seated to right, in Speaker's robes, wig on cupboard right, engravings of the Treasury and

the Foreign Office in the background.
Signed and dated lower left: **'Michael Noakes 1974-75.'**

Commissioned in 1974 by a vote of the House of Commons.

SEYMOUR, Edward (1500-1552), see SOMERSET

SEYMOUR, Sir Edward, 4th Baronet, PC

1633-1708. MP. Speaker 1672/73-1678/79.[1] During his office as Speaker the King elected him a Privy Councillor which drew unfavourable comment in the Commons.

814. Copy by J Lonsdale.

Canvas 244.0 x 152.5 (96 x 60).
Whole-length seated to the left in the Speaker's gold-braided black gown, in his right hand a paper inscribed: **'31 Car. 2. c. 2. An Act for the better securing the liberty of the subjects and for the preventing of Imprisonment beyond the Seas.'**[2] His left hand on the arm of his chair; long fair wig, lace bands, full lawn shirt with lace ruffles showing at the wrists; high-backed chair on a dais, a red dispatch box and papers on a table to the left; the upholstery of the chair, the table-cloth and the curtain in the background are all green with a heavy fringe of gold.
Lit from the right. **'Copied by J Lonsdale'** inscribed on the back.

Watercolour copies in Speakers' Portraits (reproduced by Dasent, p. 224) and Sutherland Collection. Scharf TSB. XXIV, 22. Engraved in line, half-length only as a plate to Sir Richard Hoare's Wiltshire, I, Pl. xi. The original, formerly at Stover, Devonshire (Duke of Somerset), Christie's 28. vi. 1890 (16), East Knoyle House, Christie's 19. i. 1945 (21), is now in the collection of Lord Mersey at Bignor Park.[3]

Presented in 1803 by his descendant, Edward, 15th Duke of Somerset.

[1] When his re-election to the Chair was refused by the King.

SEYMOUR, Sir Edward, 4th Baronet, PC (continued)

[2]Habeas Corpus Amendment Act, 1679.

[3]Reproduced in H St Maur's Annals of the Seymours, 1902, p. 293. Possibly a copy by Mary Beale of Lely's half-length (Christie's 19. i. 1945(67)). Scharf (TSB. XXIV, 22) quotes a letter from the Duke of Somerset to Lord Hertford, 24 October 1877, saying that he owned the original.

SHAFTESBURY, Anthony Ashley COOPER, 1st Earl of, PC

1621-1683. Lord Chancellor 1672-73.

815. J Houbraken after Lely.

Line, 35.6 x 21.5 (14 x 8½), BM 8.
Plate to Birch's Heads.
Original, called Lely in engraving, but more probably by John Greenhill c 1673, in Lord Shaftesbury's collection, Wimborne; version at Althorp.
Reproduced in Churchill, Marlborough, I, p. 180.

Presented by Sir H Raphael, Bart. MP.

816. By and after R White, 1680.

Line, 33.0 x 26.0 (13 x 10¼), mc, BM 13.
Head and shoulders to right, in wig and gown; laurel and oak oval; as Lord President 1679.

Presented by the Marquess of Lincolnshire.

SHAFTESBURY, Cropley Ashley COOPER, 6th Earl of

1768-1851. MP.

817. C Turner after T Lawrence.

Mezzotint, first state, 40.7 x 33.0 (16 x 13), BM 2.
Three-quarter length to right, with hat and stick.
Published 1812. Original RA 1811, in Lord Shaftesbury's collection at Wimborne.

Presented by Sir H Raphael, Bart. MP.

SHAFTESBURY, Anthony ASHLEY-COOPER, 7th Earl of, KG, PC

1801-1885. MP. Social reformer and philanthropist.

818. Sir Francis Grant, PRA. (attributed to)

Canvas 233.8 x 142.3 (92 x 56).
Whole-length standing, head turned to the right, bareheaded, in a long black coat, dark brown trousers, pale blue waistcoat, large black bow tie, his right hand on a table with cap and riding crop; a dog with a green glove bottom left; sky and mountains in background, lit from the left.

Painted in about 1840-50, though there is no mention of a sitting in Sir Francis Grant's portrait list, 1862.[1] Later in the possession of the King Edward Mission, Ragged Schools and Christian Institute, Spitalfields.[2] Sotheby's 16 April 1958 (172), bought MOW in 1958.

[1]A copy made by his daughter of a list of Grant's portraits kept by his wife (NPG library).

[2]Reproduced in the Programme of Proceedings on the sixty-fifth anniversary, 12 May 1910.

819. John Collier.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length standing to left, right arm on a desk with pen and papers, black suit, wing collar, black bow tie.

Commissioned by James Wilkes for the Board of the Lunacy Commission. Sitting recorded in Collier's Register of Paintings, August 1877 (£210).[1] Presented to the Lunacy Commission and hung in the Board Room, 1878.[2] Ownership transferred to the National Portrait Gallery in 1914 on the dissolution of the Lunacy Commission but remained hanging in the Board of Control which was absorbed into the Ministry of Health under the terms of the Mental Health Act (1959). Transferred to the Houses of Parliament in November 1964.

Other portraits by Watts (c 1875), Millais 1878 (Bible Society), Malcolm Stewart (French Reformed Evangelical Church, Bayswater, 1897).

SHAFTESBURY, Anthony Ashley COOPER, 7th Earl of, KG, PC (continued)

LENT by the National Portrait Gallery, 1964.

[1] Register in the possession of the artist's son, Sir Laurence Collier; photostat copy in NPG library.

[2] Copy of Lunacy Commission minutes in NPG library.

820. W T Davey after I F Bird.

Mezzotint, open letter proof, 64.8 x 39.4 ($25\frac{1}{2}$ x $15\frac{1}{2}$).
Whole-length, standing holding a Bill dated March 1833.

Presented by Sir John Kennaway, MP.

SHANNON, Henry BOYLE, 1st Earl of, PC

c 1686-1764. MP. Speaker of the Irish House of Commons, 1733-1756. One of the Lords Justices (Regents) of Ireland.

821. Stephen Slaughter.

Canvas 122.6 x 97.2 ($48\frac{1}{4}$ x $38\frac{1}{4}$).
Three-quarter length, seated to the right in the Speaker's gown, the Mace by his right elbow; his right hand on a green table cloth, his left on knee; long grey wig, long lace cravat and ruffles; background, red curtain left, stone column right; lit from the left. Inscription: (1) bottom left hand corner, **'HENRY BOYLE / CREATED EARL OF/SHANNON'** (2) signed and dated above his right shoulder, **'The Right Honble. / Henry Boyle Esq. / Steph. Slaughter Pinx / 1744.'**

Scharf TSB, XXI, 54-55. Another portrait, formerly in the collection of the Earl of Cork and Orrery at Castle Martyr, and sold by him at Christie's in 1905.[1] Another similar portrait is in the Irish National Portrait Gallery. Another small painting by Slaughter, signed and dated 1745, was in the National Portraits Exhibition 1867 (358) lent by Sir C C Domville, Bart, and another, dated 1735, was in the 1888 Irish Exhibition. A bust of him by John Van Nost, 1754, is in the Rotunda Hospital, Dublin. A rare brass medal, struck

SHANNON, Henry BOYLE, 1st Earl of, PC (continued)

17 December 1753 to commemorate the Irish Surplus Revenue Dispute, contains a bust of Speaker Boyle in wig and official robes.[2]

Acquisition uncertain but before 1875.

[1] Christie's, 25 November 1905 (69). See W G Strickland, Dictionary of Irish Artists, 1913, II, p. 361.

[2] Medallic Illustrations, CLXXVI, 6, 7.

SHAW, Sir James Dods

d 1916. First Editor of the Official Report of Debates, 1908-16.

822. Photograph by Elliott & Fry.

823. Photograph by Sir Benjamin Stone, 1911.

SHAW-LEFEVRE, Charles, see EVERSLEY

SHELBURNE, 2nd Earl of, see LANSDOWNE

SHEPHERD, Malcolm Newton, 2nd Baron, PC

b 1918. Lord Privy Seal and Leader of the House of Lords.

824. Photograph, presented in 1971 by Mr David Dewar.

SHEPPARD, Sir Fleetwood

1634-1698. Black Rod.

825. Photograph of a painting by Kneller at Knole.

SHERBROOKE, Robert LOWE, 1st Viscount

1811-1892. Chancellor of the Exchequer.

826. G F Watts.

Canvas 64.8 x 52.1 (25½ x 20½), NPG 1013.
Head and shoulders in profile to right.

LENT by the National Portrait Gallery, 1975.

SHERIDAN, Richard Brinsley

1751-1816. MP. Playwright.

827. J Hall after J Reynolds.

Line, 45.8 x 35.6 (18 x 14), BM 3.
Three-quarter length, standing to left.
Published 1791. Original RA 1789, in the Sheridan collection; many repetitions.

Presented by G W Agnew, MP.

827a. Another copy, proof before letters.

Presented by Sir H Raphael, Bart. MP.

828. Photograph of a version of Reynold's 1789 portrait in the collection of Major Charles Evelyn Pym.

Presented by Colonel Vaughan-Morgan, MP.

SIDMOUTH, Henry ADDINGTON, 1st Viscount, PC

1757-1844. MP. Speaker 1789-1801. Prime Minister.

829. After J S Copley, RA.

Canvas 238.9 x 162.7 (94 x 64).
Whole-length standing, slightly to the left, in Speaker's gold-braided black gown over black coat and breeches, stockings and shoes; long grey wig, long lace bands; his right hand on a paper on Vol 49 of the Commons Journals, his left on his hip under fold of his gown; the Mace on an Empire table to left above which is seen the pinnacles of St Stephen's Chapel; maroon curtains and columns in background, Turkey carpet, dark blue chair to right. Lit from the right.

Copy by Thomas Phillips, RA. of John Singleton Copley's portrait, signed and dated 1797, exhibited at the Royal Academy 1798, and now in the City Art Museum, St Louis, USA (engraved in mezzotint by R Duncannon 1799). Watercolour copy in Speakers' Portraits. Scharf TSB, XXIV, 11. A similar portrait was lent to the National Portraits Exhibition 1868 by T H S Sotheron-Estcourt and again to the Guelph Exhibition 1891. Other portraits [1] by George Richmond, 1833 (NPG), T C Thompson (whereabouts unknown), Francis Wheatley, 1778, (Messrs Agnews, 1959). He appears in the Chair in Hickel's painting of the Old House of Commons, 1793, in the National Portrait Gallery. Marble busts by Sir Richard Westmacott, RA 1810, and by William Behnes, 1831 (NPG).

Presented in 1804 by himself.[2]

[1] For a list of Sidmouth portraits, see E M G Belfield, Annals of the Addington Family, 1959, pp. 171-3.

[2] The collection of portraits in the Speaker's House was initiated by Speaker Addington.

830. R Dunkarton after J S Copley.

Mezzotint, 67.4 x 45.8 (26½ x 18), BM 2.
Whole-length standing, as Speaker.
Published 1799. Original RA 1798, in the City Art Museum, St Louis, USA. Copy, see above.

Presented by Sir William Fraser, Bart. MP.

SIDMOUTH, Henry ADDINGTON, 1st Viscount, PC (continued)

830a. Another copy, published 1802.

Presented by Sir H Raphael, Bart. MP.

831. J Parker after W Beechey.

Line, open letter proof, 41.9 x 33.7 ($16\frac{1}{2}$ x $13\frac{1}{4}$), BM 1.
Three-quarter length seated to right, with book,
as '**Mr Addington**'.
Published 1803. Original at Brasenose College, Oxford.

Presented by Sir William Fraser, Bart. MP.

831a. Another copy, presented by Sir H Raphael, Bart. MP.

832. S C Smith after R J Lane.

Lithograph, 24.1 x 16.5 ($9\frac{1}{2}$ x $6\frac{1}{2}$), BM 5.
Half-length, seated in an armchair.

Purchased from the Speaker's Fund.

SIDNEY, Hon Algernon

1622-1683. Zealous Republican.

833. J B Jackson after J van Egmont.

Chiaro-scuro print, 34.3 x 22.8 ($13\frac{1}{2}$ x 9), BM 4.
Head and shoulders in oval above inscription.
Original 1663, at Penshurst. Early copy in NPG (568).

Presented by Sir H Raphael, Bart. MP.

834. (?) Lutterel after van Egmont.

Mezzotint, first state, 18.4 x 16.5 ($7\frac{1}{4}$ x $6\frac{1}{2}$), BM 8.
Inscribed '**Algernon Sidney Esq.**'

Presented by Sir H Raphael, Bart. MP.

SIDNEY, Sir Philip

1554-1586. Soldier and Poet.

835. J Houbraken after 'Isaac Oliver'.

Line, 35.6 x 22.8 (14 x 9), BM 4.
Plate to Birch's Heads, 1744.
Original c 1577, then in the collection of Sir Brownlow Sherrard; now versions in NPG (2096) and at Woburn, Penshurst, Longleat, Warwick Castle, etc.

Presented by the Right Hon J H Whitley, MP.

SIMON, John Allesebrook, 1st Viscount, PC

1873-1954. MP. Lord Chancellor 1940-45.

836. Photograph.

SIMONDS, Gavin Turnbull, 1st Viscount, PC

1881-1971. Lord High Chancellor 1951-4.

837. Lord Methuen, ARA.

Canvas 127.0 x 101.6 (50 x 40).
Whole-length seated to the left in the House of Lords, a bishop and other figures in the background.
Signed: '**Methuen**'.

Exhibited by Lord Methuen at the RA 1954 (231).

Another portrait by Sir Gerald Kelly (RA 1953) at Lincoln's Inn.

Presented in 1955 by Lord Methuen.

838. Photograph of a painting by Sir Gerald Kelly.

Presented in 1965 by Lord Simonds.

SKELMERSDALE, Edward BOOTLE-WILBRAHAM, 2nd Baron, PC

1837-1898. Government Chief Whip in the House of Lords.

839. Photograph of a painting (as a boy, with bow and arrow) by John Lucas at Barr House.

Presented in 1975.

SMITH, F E, see BIRKENHEAD

SMITH, John

1655-1723. MP. Chancellor of the Exchequer, Speaker 1705-1708. One of the commissioners for arranging the union with Scotland 1706.[1]

840. Copy after Kneller.

Canvas 251.6 x 162.7 (99 x 64).
Whole-length standing nearly in profile to the left, holding a rolled paper before him in his right hand inscribed: '**The Union Act**', and in his left hand the front edges of his gown; long grey wig, long lace cravat, gold-braided black gown over black coat, lawn ruffles; Speaker's chair[2] to right and the Mace on a table to left, both covered with blue cloth with gold-braided edge and gold fringe; grey column on extreme right, marble floor; lit from the right.

A large watercolour copy is in Speakers' Portraits, (reproduced by Dasent p. 240) and another in the Sutherland Collection by T Athow (reproduced in Macaulay's History . . . , edited by Sir Charles Firth, Vol. 5, p. 2441). Scharf TSB. XXIV, 24. The original portrait, signed by Sir Godfrey Kneller was formerly at Alverstoke in the collection of Lieut-Colonel R Sloane-Stanley but its present whereabouts is unknown.

Presented in 1803 by his descendant, Thomas Asheton Smith.

[1] See the painting of the subject by W T Monnington (1927) in Part V ARTISTS No 55.

[2] Speaker Smith's Chair was designed by Sir Christopher Wren in 1706 and copies of it were used till 1834.

SMITH, William

1756-1835. MP. Slavery Abolitionist.

841. W C Edwards after H Thompson.

Line, open letter proof, 35.6 x 28.0 (14 x 11), BM 2.
Three-quarter length, holding Bill for Abolition of Slave Trade.
Original 1814, at St Andrew's Hall, Norwich.

Presented in 1934 by J A Stephen.

SMITH, William Henry

1825-1891. MP. Leader of the House of Commons, Junior partner in his father's news agency business, which he developed through circulating libraries and railway bookstalls.

842. C Holl after G Richmond.

Stipple, vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

SEE ALSO Part IV SCULPTURE No 86.

SMITH, Sir William Sidney

1764-1840. Admiral.

843. A Cardon after Eckstein.

Stipple and line, proof before letters,
53.3 x 34.3 (21 x 13½), BM 1.
Whole-length, standing by a cannon, cutlass drawn, at the siege of St Jean d'Acre.
Original in NPG (832).

Presented by Sir H Raphael, Bart. MP.

SMITH-STANLEY, Edward, see DERBY, 12th Earl of

SMUTS, Jan Christiaan

1870-1950. Prime Minister of the Union of South Africa.

844. J Blair Leighton.

Canvas 110.6 x 85.1 (43½ x 33½).
Three-quarter length, standing slightly to the left in General's uniform, a walking stick under his right arm; gloved hand, grey beard and moustache; plain background, lit from the right.
Signed and dated: 'J Blair Leighton, 1924.' Painted from photographs. [1]

Presented to the House of Commons[2] in 1925 by
Sir William D Mitchell Cotts, Bart. KBE, MP.

[1] The Times, 31 July 1925, 13g.

[2] Temporarily retained in the Speaker's House under the terms of the Ten-Year Rule (1925). For details of this rule see the entry under CHURCHILL, Sir Winston in Part IV SCULPTURE.

SMYTHE, Austin E A W

1877-1949. Librarian of the House of Commons 1908-37.

845. Photograph.

SNOWDEN, Philip, 1st Viscount, PC

1864-1937. MP. Chancellor of the Exchequer.

846. Photogravure by Elliott & Fry.
Three-quarter length seated, in robes of Chancellor of the Exchequer; signed.

Presented by his family.

SOMERS, John, 1st Baron

1651-1716. MP. Lord Chancellor. A Commissioner for the Union with Scotland, 1706. [1]

847. J Smith after J Richardson.

Mezzotint, 29.9 x 24.8 (11¾ x 9¾), BM 11.
Head and shoulders to right, in long wig and cravat; oval.
Reproduced in Macaulay, History, VI, p. 2951.
Original 1713, exhibited NPE 1867.

Presented by the Marquess of Lincolnshire.

847a. Another copy presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 87.

[1] See the painting of this subject by W T Monnington in Part V ARTISTS No 55.

SOMERSET, Edward SEYMOUR, 1st Duke of, KG, PC

c 1500-1552. Protector to Edward VI.

848. J Houbraken after 'Holbein'.

Line, 35.6 x 22.2 (14 x 8¾), BM 1.
Plate to Birch's Heads, 1738.
Original, then in the Earl of Hertford's collection, now at Syon House.

Presented by the Right Hon J H Whitley, MP.

SOTHERON, Frank

1765?-1839. MP. Admiral.

849. C Turner after T Lawrence.

Mezzotint, before any inscription (1839),
38.1 x 30.5 (15 x 12), BM 1.
Three-quarter length standing, in uniform, left hand on sword.
Original 1809, in the Sotheron-Estcourt collection.

Presented by Sir H Raphael, Bart. MP.

SOUTHAMPTON, Thomas WRIOTHESLEY, 1st Earl of

1505-1550. Lord Chancellor 1544.

850. E Harding after 'Holbein'.

Line and stipple, 12.7 x 10.2 (5 x 4), BM 1.
Plate to Harding's Biographical Mirrour, 1795.
Published 1794. Original, a miniature by Holbein, in the Metropolitan Museum, New York.

Presented by the Marquess of Lincolnshire.

SOUTHWELL, Edward

1671-1730. MP. Secretary of State for Ireland.

851. J Smith after Kneller.

Mezzotint, second state, 34.9 x 24.8 ($13\frac{3}{4}$ x $9\frac{3}{4}$), BM 1.
Half-length facing.
Original 1708.

Presented by Sir H Raphael, Bart. MP.

SPENCER, George John, 2nd Earl and Viscount Althorp, KG

1758-1834. Secretary of State.

852. J S Copley.

Canvas 73.7 x 61.0 (29 x 24).
Head and shoulders, see NPG Concise Catalogue 1856-1969 (1487).

LENT by the National Portrait Gallery, 1972.

SPENCER, George John, 2nd Earl and Viscount Althorp, KG (continued)

853. R Dunkarton after J S Copley.

Mezzotint, 66.7 x 45.8 ($26\frac{1}{4}$ x 18), BM 1.
Whole-length standing, in robes of KG.
Published 1801. Original RA 1800, in Lord Spencer's collection at Althorp.

Purchased from the Speaker's Fund.

854. C Townley after J Reynolds.

Mezzotint, 43.2 x 35.6 (17 x 14), BM 11.
Whole-length, in Van Dyck dress, as 'Viscount Althorp'.
Published 1800. Original RA 1776, at Althorp.

Presented by Sir H Raphael, Bart. MP.

SPENCER, John Charles, 3rd Earl and Viscount Althorp, KG

1782-1845. MP. Chancellor of the Exchequer.

855. C Turner after T Phillips.

Mezzotint, 28.0 x 21.5 (11 x $8\frac{1}{2}$), BM 2.
Half-length, in heavy cloak, park in background.
Inscribed: 'JOHN CHARLES VISCOUNT ALTHORP
Painted by T Phillips Esq. RA.
Engraved by C Turner ARA.
(Published 1831).'
Original RA 1813-18, at Althorp.

Transferred in 1975 from the DOE collection (11448).

855a. Another copy, proof before letters.

Presented by Sir H Raphael, Bart. MP.

SPENCER, John Poyntz, 5th Earl and Viscount Althorp, KG, PC

1835-1910. MP. Lord Lieutenant of Ireland.

856. J Brown after H T Wells.

Stipple, vignette with facsimile of autograph, BM 4.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

857. DOE colour photograph of a chalk drawing by H T Wells at Althorp by permission of Lord Spencer.

Other portraits by Weigall 1860 (RA 1888), Wells 1867 (RA 629), Ape 1870 (Vanity Fair 2 July 1870), Wells 1882 (RA 1255), Holl 1888 (Althorp), Charlton (Althorp).

SEE ALSO Part IV SCULPTURE No 88.

SPRING-RICE, Thomas, see MONTEAGLE

STAFFORD, Marquess of, see SUTHERLAND

STANHOPE, Hon Edward

1840-1893. MP. Secretary of State.

858. J Brown after H T Wells.

Stipple, vignette with facsimile of autograph, BM 1.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

STANHOPE, James, 1st Earl, PC

1673-1721. MP. Chancellor of the Exchequer and First Lord of the Treasury.

859. J Faber jun after Kneller.

Mezzotint, 31.8 x 24.8 ($12\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Half-length to right, hand on baton, 1734.
Original c 1705-10, in NPG (3225).

Presented by the Right Hon John Ellis, MP.

860. J Simon after Kneller.

Mezzotint, 32.4 x 25.4 ($12\frac{3}{4}$ x 10), BM 2.
Same picture as No 858 above, with thistle added, as **'General and Commander in Chief to her Majesty's Forces in Spain'** (ie 1708-10).

Presented by Sir H Raphael, Bart. MP.

STANHOPE, Philip, see CHESTERFIELD

STANLEY, Lord Edward, see DERBY, 14th Earl of

STEELE, Sir Richard

1672-1729. MP. Man of Letters. Expelled from the House of Commons for seditious libel.

861. J Simon after Kneller.

Mezzotint, 31.8 x 24.8 ($12\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Three-quarter length to left, leaning on a ledge, 1712-13.
Original 1711, in NPG (3227).

Presented by Sir H Raphael, Bart. MP.

STEPHEN, James

1758-1832. MP. Master in Chancery.
Slavery abolitionist.

862. Photograph by Emery Walker of a painting by Thomas Phillips at Lincoln's Inn.
Three-quarter length, seated to left, holding a paper.

Presented in 1934 by J A Stephen.

STEPHENSON, Admiral Sir Henry

1842-1919. Black Rod.

863. Photograph by Downey.

STERNDALE, William PICKFORD, 1st Baron, PC

1848-1923. Master of the Rolls.

864. Signed photograph of a painting.
Schuster collection, 1968.

STEWART, Hon Charles

1681-1741. MP. Admiral.

865. J Faber jun after A Ramsay.

Mezzotint, 31.2 x 24.8 ($12\frac{1}{4}$ x $9\frac{3}{4}$), BM 1.
Three-quarter length, right arm on cannon, pointing to ships.
Original 1740 in the National Maritime Museum.

Presented by Sir H Raphael, Bart. MP.

STEWART, Robert, see LONDONDERRY

STOCKDALE, Christopher Walters

d 1713. MP.

866. J Smith after Kneller.

Mezzotint, 33.0 x 24.1 (13 x $9\frac{1}{2}$), BM 1.
Head and shoulders to left; in line engraved oval.

Presented by Sir H Raphael, Bart. MP.

STRAFFORD, Thomas WENTWORTH, 1st Earl of

1593-1641. Charles I's chief adviser. Impeached and executed on Tower Hill.

867. Photograph of a painting by Van Dyck, c 1636, at Welbeck Abbey (Duke of Portland).

Presented by the Right Hon Sir Henry Craik, Bart.

STRAFFORD, Thomas WENTWORTH, 3rd Earl of, KG

1672-1739. Army officer and diplomat.

868. Charles d'Agar.

Canvas 127.0 x 106.8 (50 x 42).
Three-quarter length facing, head turned very slightly to the left, in Garter robes, right hand on hip, left holding sword hilt. Garter hat in left background. In the distance through a window right, a ship firing a broadside.

Probably painted in 1712 or thereabouts, when Strafford had been nominated KG and had become First Lord of the Admiralty. Christie's 14 June 1907 (63) bt. Gooden and Fox. This is one of the few male portraits by d'Agar that can be certified by an engraving, most of his portraits being indistinguishable from the general run of Kneller imitations. D'Agar is also recorded in 1712 as at work on a painting of Lady Strafford on horseback.[1]

Strafford was also painted by Kneller in 1714 (engraved Vertue) and a life-size equestrian portrait of him by Paul Carl Leygebe, painted in Hanover 1711 and later at Wentworth Castle (presented

by Queen Anne)[2] is in the Ambassadors' Waiting Room in the Foreign Office. Conversation piece with his family by Gawen Hamilton (Philadelphia).[3]

Presented by Oswald Partington, MP.

[1] The Wentworth Papers, 1709-1730, 1883, p. 279.

[2] Wentworth Castle sale, 9 June 1948 (700).

[3] Ralph Edwards, Early Conversation Pictures, 1954, pp. 65 and 170.

869. J Simon after C d'Agar.

Mezzotint, 31.8 x 26.0 ($12\frac{1}{2}$ x $10\frac{1}{4}$), BM 1.
Three-quarter length standing, in robes of KG, ships to right.
Original by d'Agar - see above.
Partly reproduced in Churchill's Life of Marlborough, 1933, IV, 514.

Presented by Sir H Raphael, Bart. MP.

STRANGWAYS, Sir John

1585-1666. MP. An ardent royalist and according to the Wadham College catalogue[1] he and his son and grandson were all members of the Convention Parliament though this is not supported by the Index of MPs.

870. Unknown artist, 1663.

Canvas 183.0 x 24.5 (72 x 49).
Whole-length, seated in a red leather armchair, nearly facing, in a broad-brimmed black hat, black suit, brown fur-trimmed robe, a paper in his right hand addressed to himself:
'Sir John Strangways Kt. Melbury, Sandford in Dorsetshire'
(the first words indistinct) and upper left above corner of chair,

'Aetatis suae 78 An^{o} Dni 1663.' Armorial shield top right, **'scutum Johannis Strangways Militis.'** Bold crude painting, highly coloured cheeks.

Painted with others in 1663. A typewritten label on the back reads: 'August 1939. This picture is that of Sir John Strangways acquired by Lord Craigmyle from an art-dealer. It is the portrait of an English country squire of the Seventeenth century and considered to be by a Dutch artist. It was gifted by Lord Craigmyle to North Berwick Town Council.'

Another version of about the same size at Wadham College,[1] Oxford, of which he was a benefactor, and another in the Earl of Ilchester's collection at Melbury.

Presented in 1958 by the Royal Burgh of North Berwick.

[1] Mrs Poole, Catalogue of Oxford Portraits, III, 26.

STUART, see BUTE, Earls of

SUGDEN, Edward, see ST LEONARDS

SULLIVAN, Sir Henry, Bart.

1785-1814. MP. Lieutenant-Colonel.

871. W Bond after Edridge.

Stipple and aquatint, 45.8 x 32.4 (18 x $12\frac{3}{4}$), BM 1.
Whole-length standing, in Guards uniform, aged 29.

Presented by Sir H Raphael, Bart. MP.

SUNDERLAND, Charles SPENCER, 3rd Earl of, KG

1674-1722. Prime Minister 1718-21.

872. J Houbraken after J Richardson.

Line, proof before letters, engraver's name only, 1746.
34.3 x 21.5 ($13\frac{1}{2}$ x $8\frac{1}{2}$), BM 2.
Plate to Birch's Heads.
Original at Blenheim.

Presented by Sir H Raphael, Bart. MP.

SUTHERLAND, George Granville LEVESON-GOWER, 2nd Marquess of Stafford and 1st Duke of, KG, PC

1758-1833. Diplomat.

873. H Meyer after T Phillips.

Mezzotint, proof before any inscription,
29.9 x 25.4 ($11\frac{3}{4}$ x 10), BM 3.
Head and shoulders to left, wearing Star of KG.
Original 1805, in NPG (1298).

Presented by Sir H Raphael, Bart. MP.

SYDENHAM, Sir Philip

1676-1739. MP.

874. J Smith after D de Haese.

Mezzotint, 30.5 x 24.8 (12 x $9\frac{3}{4}$) BM 2.
Three-quarter length standing to left, aged 24 in 1700.
Original 1700, in the Belknap Library, Winterthur.

Presented by Sir H Raphael, Bart. MP.

TALBOT, Charles, Baron, PC

1685-1737. MP. Lord Chancellor 1733-37.

875. J Houbraken (1739) after Vanderbank.

Line, 36.9 x 22.8 ($14\frac{1}{2}$ x 9), BM 1.
Plate to Birch's Heads, 1740.
Original at Lincoln's Inn.

Presented by the Marquess of Lincolnshire.

TALBOT, Charles CHETWYND-TALBOT, 2nd Earl, KG, KP

1777-1849. Viceroy of Ireland.

876. S W Reynolds after T C Thompson.

Mezzotint, proof, first fifty, 64.8 x 42.6 ($25\frac{1}{2}$ x $16\frac{3}{4}$), BM 2.
Whole-length standing, as Grand Master of the Order of St Patrick, with page, 1821.
Published 1822. Original RA 1820, at Ingestre, Salop.

Presented by Sir H Raphael, Bart. MP.

TAYLOR, Michael Angelo, PC

1757-1834. MP. Reformer.

877. S W Reynolds after J Lonsdale.

Mezzotint, open letter proof, 31.8 x 25.4 ($12\frac{1}{2}$ x 10), BM 1.
Half-length seated to right.
Published 1822.

Presented by Sir H Raphael, Bart. MP.

TEMPLE, Henry, see PALMERSTON

TEMPLE, Richard GRENVILLE-TEMPLE, 1st Earl, KG

1711-1779. MP. Lord Privy Seal.

878. W Dickinson after J Reynolds.

Mezzotint, 44.5 x 35.6 (17½ x 14), BM 7.
Three-quarter length standing, in robes of KG, aged 65.
Published 1778. Original RA 1776, in the Temple collection at Burrow Hall.

Presented by G W Agnew, MP.

878a. Another copy presented by Sir H Raphael, Bart. MP.

TEMPLE, Sir William, Bart.

1628-1699. MP. Diplomat and author.

879. J Houbraken after P Lely.

Line, 35.6 x 22.2 (14 x 8¾), BM 4.
Head and shoulders in ornamental frame.
Plate to Birch's Heads, 1738.
Original c 1660 in NPG.

Presented by Sir H Raphael, Bart. MP.

TEMPLEMORE, Arthur Claud Spencer CHICHESTER, 4th Baron, PC

1880-1953. Government Chief Whip in the House of Lords 1940-45.

880. Photograph by Elliott & Fry.

THESIGER, Frederick, see CHELMSFORD

THORNTON, Henry

1760-1815. MP. Philanthropist.

881. J Ward after J Hoppner.

Mezzotint, 44.5 x 34.9 (17½ x 13¾), BM 1.
Three-quarter length, standing by a table, sword in hand.
Inscribed:

'Elected 7th July 1802, a fifth time REPRESENTATIVE IN PARLIAMENT for the Borough of Southwark. Engraved at the request of the Electors.'

Original exhibited NPE 1868 (182), in the family's possession.

Presented by Percy Thornton, MP.

THORNTON, Samuel

1755-1838. Governor of the Bank of England.

882. C Turner after T Phillips.

Mezzotint, open letter proof (1827),
40.0 x 31.2 (15¾ x 12¼) mc, BM 1.
Three-quarter length seated to right, holding a letter.
Original RA 1815, 'for the County of Surrey.'

Presented by Percy Thornton, MP.

THORNTON, William

1763-1841. MP. General.

883. C Turner after Madame Varillat.

Mezzotint, etched letter proof, 45.8 x 35.6 (18 x 14), BM 1.
Three-quarter length, in uniform, pointing to his speech in the House of Commons, 7 May 1818.
Published 1818.

Presented by Sir H Raphael, Bart. MP.

THURLOE, John

1616-1668. MP. Secretary of State.

884. J Houbraken after 'S Cooper'.

Line, 35.6 x 22.2 (14 x 8¾), BM 6.
Plate to Birch's Heads, 1738.
From a miniature then in the collection of Lord James Cavendish, but false identity (see D Piper, Seventeenth Century Portraits, NPG 1963, p. 344, note 4).

Presented by the Right Hon J H Whitley, MP.

THURLOW, Edward, 1st Baron, PC

1731-1806. MP. Lord Chancellor 1778-1792.

885. Thomas Phillips, RA.

Canvas 142.3 x 114.4 (56 x 45).
Three-quarter length seated slightly to the right, head facing, in brown coat and breeches, brass buttons, lace cuffs, grey wig, beaver and books on a table left, curtain and fluted pillar in background; signed and dated: **'TP'** (in monogram) **'1807'** by his left hand.[1]

Probably the portrait exhibited at the RA 1807 (103). An earlier portrait by Phillips was RA 1802, another RA 1806 (NPG) and another RA 1808 (Inner Temple).

Mezzotint 1807 (of the NPG version) by C Turner.

[1] 'A leonine countenance, a loud commanding voice, fierce shaggy eyebrows', Lecky's History of England in the Eighteenth Century, 1882, IV, 89.

886. George Romney.

Canvas 208.4 x 147.4 (82 x 58).
Whole-length seated to the left in Lord Chancellor's robes, the Mace leaning against a table to left, the Purse behind it; columns and sky in background; lit from the right.

THURLOW, Edward, 1st Baron, PC (continued)

Lord Thurlow gave about twenty-four sittings to Romney between November 1780 and January 1784. The first portrait, a whole-length standing in wig and robes, was painted for Lord Gower and was in the Duke of Sutherland's collection at Dunrobin Castle (sold Christie's 27 October 1961 (52), bt. Agnews). The second (this portrait) was till lately at Gredington and either given to Lord Kenyon by Lord Thurlow or left to the family at his death.[1] A third went to Hafod, Cardiganshire, and a fourth, a drawing, was given by Romney to his physician, Sir Richard Jebb.

Other portraits by Reynolds 1781 (Longleat), Lawrence 1803 (Windsor Castle).

LENT by Lord Kenyon, 1959.

[1] Ward and Roberts, Romney, 1904, II, p. 157.

887. Bartolozzi after Reynolds.

Stipple, 43.2 x 34.3 (17 x 13½), BM 10.
Three-quarter length seated to left, with Purse and Mace.
Published 1782. Original RA 1782, in the Marquess of Bath's collection, Longleat.

Presented by the Marquess of Lincolnshire.

THYNNE, Thomas, see BATH

TIERNEY, George

1761-1830. MP. Secretary of State.

888. W Nutter after L F Abbott.

Stipple, open letter proof, 45.8 x 35.6 (18 x 14), BM 1.
Three-quarter length, standing at a window, with a Petition.
Published 1798. Original in (?) Lord Ilchester's collection at Melbury (Holland House Catalogue).

Presented by Sir H Raphael, Bart. MP.

TOOKE, see HORNE-TOOKE

TORRINGTON, George BYNG, 1st Viscount

1663-1733. MP. Admiral.

889. Houbraken (1747) after Kneller.

Line, 34.3 x 20.3 (13½ x 8).
Published Knapton as a plate to Birch's Heads, 1747.
Original then in 'the collection of the Right Hon
Lord Viscount Torrington'.

Presented in April 1972 by the Viscount Hood.

TOUCHE, Sir Gordon Cosmo, Bart.

1895-1972. MP. Chairman of Ways and Means.

890. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

TOWNSHEND, Charles, 2nd Viscount, KG, PC

1675-1738. Diplomat. Agricultural Innovator.

891. After Kneller.

Canvas, 127.0 x 101.6 (50 x 40).
Three-quarter length. See D Piper, Catalogue of the Seventeenth-Century Portraits in the National Portrait Gallery (1755).

LENT by the National Portrait Gallery, 1972.

892. Photograph of a mezzotint by Simon after Kneller.
Half-length to left, in Peer's robes.
Original c 1715-20; version in NPG - see above.

Presented in 1924 by Noel E Buxton, MP.

TOWNSHEND, Charles

1725-1767. MP. Chancellor of the Exchequer.

893. J Dixon after J Reynolds.

Mezzotint, proof before inscription, artists' names scratched (1770), 36.2 x 28.0 (14¼ x 11), BM 1.
Head and shoulders to left, in gown; in sculptured oval.
Original Raynham sale 1904.

Presented by Sir H Raphael, Bart. MP.

TOWNSHEND, John, known as Lord John

1757-1833. MP.

894. J Jones after J Reynolds.

Mezzotint, etched letter proof, 42.6 x 35.6 (16¾ x 14), BM 1.
Head and shoulders in rectangular border.
Published 1788. Original 1788, Raynham sale 1904.

Presented by Sir H Raphael, Bart. MP.

894a. Another copy, etched letter proof.

Presented by G W Agnew, MP.

TRENCHARD, Sir John

1640-1695. MP. Secretary of State.

895. J Watson.

Mezzotint, proof before letters, private plate,
40.0 x 32.4 (15¾ x 12¾), BM 2.
Three-quarter length seated, holding a paper.
Reproduced in Macaulay, History, V, p. 2321.

Presented by Sir H Raphael, Bart. MP.

TREVOR, Sir John, Kt.

1637-1717. MP. Speaker 1685-1695 (except during the Convention Parliament of 1688-89). Master of the Rolls. Commissioner of the Great Seal.

896. Copy after Johann Closterman.

Canvas (relined on hardboard), 127.0 x 101.6 (50 x 40). Half-length seated to the left in a high-backed crimson chair, his left arm resting on arm of chair, his right hand gesturing towards the Purse of the Great Seal; fine lace cravat and cuffs, gold-braided black gown over a brown velvet suit. His eyes have a decided squint. Faint traces of a monogram (perhaps 'JC') eight inches to the left of his left forefinger. Lit from the left.

Reproduced by Dasent, p. 230. Scharf TSB. XXI, 58. The original probably painted in 1690-92 when he was at the same time Speaker and a Commissioner of the Great Seal. A similar portrait,[1] of which this is probably a 19th century copy, is in the collection of Lord Trevor at Brynkinalt, engraved by W Bond as a plate to Philip Yorke's Royal Tribes of Wales, 1798 and exhibited at Cardiff, 'Pictures from Welsh Private Collections', 1951, No 6. Another type on the Library staircase, Royal Courts of Justice, labelled Hubert.

Presented in 1868 by Lord Arthur Edwin Hill-Trevor, later 1st Baron Trevor of Brynkinalt.

[1] John Steegman, Portraits in Welsh Country Houses, 1957, p. 79.

TRURO, Thomas WILDE, 1st Baron

1782-1855. MP. Lord Chancellor, 1850-52.[1]

897. After Sir Francis Grant, PRA.

Canvas (relined on hardboard) 142.3 x 111.8 (56 x 44). Three-quarter length seated to the right in black robes and wig, left hand holding a bill, the Mace and Purse on a table right. Inscribed in red bottom left: **'Y Gooderson after F Grant, RA.'**

TRURO, Thomas WILDE, 1st Baron (continued)

A copy by Thomas Youngman Gooderson after the original by Grant[2] at St Paul's School (RA 1851, engraved G Zobel 1851 - see below). Another copy by Gooderson (NPG on loan to the Royal Courts of Justice).

Other portraits by Hayter c 1820 (NPG), Ross (RA 1849), Pickersgill 1852 (Incorporated Law Society, US).

Presented to the House of Lords' library by Mr E H N Wilde in 1924.

[1] His widow presented his legal library to the library of the House of Lords, together with a marble bust.

[2] Sir Francis Grant's Portrait List for 1850 (NPG library).

898. G Zobel after F Grant.

Mezzotint, open letter proof, 38.1 x 30.5 (15 x 12), BM 1. Three-quarter length seated to right, holding paper, Mace behind.
Published 1851. Original RA 1851, at St Paul's School, London.

Presented by the Marquess of Lincolnshire.

SEE ALSO Part IV SCULPTURE No 90.

TURNOUR, Sir Edward, Kt.

1617-1676. MP. Speaker, 1661-1671. The first Speaker of the Cavalier Parliament which extended over nineteen sessions.

899. Probably by J M Wright.

Canvas 123.3 x 102.9 ($48\frac{1}{2}$ x $40\frac{1}{2}$).
Half-length standing slightly to the right, holding up close to him a rolled-up paper inscribed: **'An Act for / the safety / - preservation / of His Ma-person and Government.'**[1] He holds a glove in his gloved left hand which he rests on his hip; long fair curly hair, fair moustache and pointed lip tuft; broad bands, lawn cuffs, pleated and turned back black gown; the first House of Commons' Mace lies on a table before him, crimson table-cloth, brown background, crimson curtain to the left.

TURNOUR, Sir Edward, Kt. (continued)

Reproduced in Dasent, p. 218, and Archaeologia CII 1969 Plate XLVa. Watercolour copy in Speakers' Portraits and a similar copy in the Sutherland Collection. Scharf TSB. XXI, 76 and XXIV, 12. Another portrait, also attributed to J M Wright but with robes and Mace and facing the opposite way to the Speaker's portrait, is in Lord Winterton's collection at Shillinglee. A whole-length, also by J M Wright, was among the Guildhall Fire Judges destroyed in 1940. [2]

Presented in 1803 by Earl Winterton.

[1] An Act was passed, 13 Car. II c.1., entitled 'An Act for the Safety and Preservation of His Majesty's person and Government against Treasonable and Seditious Practices and Attempts', (1661).

[2] The Guildhall Miscellany, II, February 1953.

900. J M Wright.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length, seated to left, head nearly facing, holding diagonally a rolled up paper inscribed as above. Long fair curly hair/wig, fair moustache, pointed lip-tuft, small black cap, Speaker's gold and black robe, the Mace upright behind to left, crimson curtain background; lit from the right.

A variant of No 899 above.

LENT by Lady Winterton, 1963.[1]

[1] DOE file AE 2067/39.

TYRCONNEL, John BROWNLOW, 1st Viscount

d 1754.

901. J Faber jun **'ad vivum'.**

Mezzotint, 27.4 x 22.2 ($10\frac{3}{4}$ x $8\frac{3}{4}$), BM 1.
Half-length, in robes of KB, 1740.

Presented by Sir H Raphael, Bart. MP.

TYRELL, Sir John Tyssen

b 1795. MP.

902. C Tomkins after R C Lucas.

Mezzotint, proof before inscription, 57.2 x 35.6 ($22\frac{1}{2}$ x 14).
Whole-length, standing between table and chair; signed.

Presented by Sir Robert Gower, MP.

TYRWHITT, Sir Thomas

1763-1833. Black Rod.

903. Photograph of a painting by Muller at Christ Church, Oxford.

ULLSWATER, James William LOWTHER, 1st Viscount, PC

1855-1949. MP. Speaker 1905-1921.

904. G Fiddes Watt, RSA.

Canvas 244.0 x 130.9 (96 x $51\frac{1}{2}$).
Whole-length, seated in the Speaker's Chair in the black gold-braided Speaker's gown; turned slightly to the left but his eyes looking at spectator; powdered wig, grey moustache and beard, lace cravat; lit from the right.
Signed and dated: **'Fiddes Watt, 1922'.**

A different portrait by the same artist (RA 1922) was at the same time presented to Lord Ullswater and is now on loan to the Suffolk County Council (County Hall, Ipswich). Engraving by C W Walton (see below); H Furniss, pen and ink drawing (NPG), Hugh Riviere, 1911, as Speaker (Inner Temple), and RA 1926 (see photograph below). Speaker Lowther appears in the painting by Solomon J Solomon of The Commons petitioning Queen Elizabeth I to marry, in Part V ARTISTS No 68.

Presented in 1922 by a body of Members of Parliament who had sat during his Speakership.[1]

[1] See a letter to The Times, 7 June, 1921, signed by members of the committee.

ULLSWATER, James William LOWTHER, 1st Viscount, PC (continued)

905. Autotype reproduction of a drawing by Stock.
Vignette with facsimile of autograph, BM 1.
One of Grillion's Club series, 1896.

Presented by the Right Hon J H Whitley, MP.

905a. Another copy.

Presented in 1971 by Sir Robert Grant-Ferris.

906. SPY cartoon, framed, with the Serjeant-at-Arms and the Speaker's Chaplain, Vanity Fair, 24 October 1906.

907. C W Walton.

Lithograph, open letter proof, 34.3 x 26.7 ($13\frac{1}{2}$ x $10\frac{1}{2}$).
Vignette with facsimile of autograph.

908. Photograph, whole-length seated, in robes, by the London Stereoscopic Company.

909. Photograph by Lafayette; signed.

Presented in 1940 by W H Erskine.

910. Photograph, signed, of a painting by H G Riviere, RA 1926, presented by himself.

VANE, Sir Henry

1613-1662. MP. Member of the Council of State during the Commonwealth. Executed 1662.

911. J Houbraken after Lely.

Line, 35.6 x 22.8 (14 x 9), BM 1.
Plate to Birch's Heads, 1742.
Original c 1645-50, at Raby Castle.

Presented by the Right Hon J H Whitley, MP.

VANE, Sir Henry (continued)

912. Photograph of a painting, attributed to W Dobson, in the Dulwich College picture gallery. Identity doubtful.

Presented by Lord Mildmay of Flete.

VANSITTART, Nicholas, see BEXLEY

VARDON, Thomas

Librarian of the House of Commons 1831-67.

913. After Richard Dighton.

Coloured etching, 22.8 x 14.6 (9 x $5\frac{3}{4}$), from a watercolour drawing by Dighton.

VAUGHAN, John, see CARBERY

VERNEY, Sir Edmund

1590-1642. MP. Standard-bearer.

914. Photograph of a painting by Van Dyck in the family collection at Claydon House.

Presented by Sir Harry Verney, Bart.

VERNEY, John

1699-1741. Master of the Rolls.

915. G Vertue after A Ramsay.

Line, 37.5 x 27.4 ($14\frac{3}{4}$ x $10\frac{3}{4}$), BM 1.
Three-quarter length seated to right, in judicial robes.
Original (?), variant in black robes, in Middle Temple.

Presented by Sir H Raphael, Bart. MP.

VERNEY, Sir Ralph, Bart.

1879-1959. Speaker's Secretary.

916. Photograph, signed.

VERULAM, Sir Francis BACON, 1st Baron and Viscount St Albans

1561-1626. MP. Lord Chancellor. Philosopher and essayist.

917. Unknown artist.

Canvas 200.8 x 127.0 (79 x 50).
Whole-length standing, with a walking stick.
A copy, probably 18th century, of the full length at Gorhambury. See Roy Strong, Tudor and Jacobean Portraits, NPG (1288).

LENT by the National Portrait Gallery, 1972.

918. J Houbraken after 'Van Somer'.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 25.
Plate to Birch's Heads, 1738.
Original c 1617, Royal Society; version in NPG (1288).

Presented by the Marquess of Lincolnshire.

VICTORIA, Queen

1819-1901. Succeeded 1837.

919. After Franz Xaver Winterhalter. [1]

Canvas 241.4 x 155.0 (95 x 61).
Whole-length seated to the right in State robes, coronet and the ribbon of the Garter. The Crown on a table right, her left hand holding papers on a cushion, left foot on a stool, a flower pot and Westminster Abbey in right background.

A copy of Winterhalter's portrait, signed and dated: **'F Winterhalter 1859'**, in the Royal Collection. [2]
Painted probably by a pupil of Winterhalter and given by the Queen to Prince Duleep Singh. Sold by the Prince's son,

Prince Victor Duleep Singh to the first Commissioner of Works in 1911 for £30 and presented to the House of Lords by Sir Edmund Gosse with the companion picture of Prince Albert (PRO Works/11/126).

Paintings and sculpture of Queen Victoria were produced almost annually throughout her reign.[3] The most important are: by Beechey, with the Duchess of Kent, 1821 (Royal Collection), Denning 1822 (Dulwich), Hayter 1834 (Royal Collection), Hayter, in Coronation robes, 1838 (NPG), C R Leslie, at her Coronation, 1838 (Royal Collection), Sully 1838 (Wallace Collection), Wilkie, at her first Council, 1838 (Royal Collection), Landseer 1839 (Royal Collection), Landseer, with the Duke of Wellington reviewing the Life Guards, 1839 (exhib. Messrs Leggatt Bros 1959), Landseer, Royal Family with a pile of game, 1940-3 (Windsor), Winterhalter 1842 (Earl of Hardwicke), Winterhalter Royal Family group, 1846 (Buckingham Palace, copy at Osborne), Grant 1846 (Christ's Hospital, Horsham and Army and Navy Club), Count D'Orsay 1846 (War Office), Graefle 1864 (Osborne), Landseer 1866 (Royal Collection), Von Angeli 1899 (Windsor), Sir William Nicholson c 1899.

Presented in 1911 by Sir Edmund Gosse, Librarian of the House of Lords.

[1] Joanna Richardson 'Winterhalter: Portrait of an Artist' in History Today May 1973 pp. 331-5.

[2] L Cust, Catalogue of Paintings and Drawings in Buckingham Palace, 1909, p. 4. Reproduced in colour in Sir Herbert Maxwell, Sixty Years a Queen, 1897, frontispiece. Exhibited The King's Pictures, 1946-7, (486).

[3] Helmut and Alison Gernsheim, Queen Victoria, 1959, is a monumental photographic record of the reign. An extensive iconography of Queen Victoria is in Richard Ormond Early Victorian Portraits 1973 pp. 478-93.

920. After Benjamin Constant.

Canvas 327.9 x 203.3 (129 x 80).
Whole-length seated to the left on the throne in the House of Lords, a shaft of light from the left illuminating her face and shoulders.

A copy by W A Menzies, signed and dated 1924 on the back, of the portrait painted by Benjamin Constant in 1900 and now hanging in Windsor Castle.[1] The original was commissioned by The Illustrated London News and apart from a few finishing touches at Windsor, was painted without actual sittings from the Queen herself. For an official eulogy, see The Times, 4 May 1901, where the portrait 'surrounded with solemn hangings of black and purple' is described as a 'generalisation of the idea of sovereignty, a vision of the head of a great Empire crowned with age and authority, and placed in the throne of State the Gothic form of which seems to connote an immemorial antiquity'. A less fulsome and perhaps more accurate assessment is to be found in the Athenaeum where the portrait 'claims attention but hardly, we fear, admiration', the artist being accused of going far beyond his limits into 'a region of symbolism and sentiment where even his craftmanship has deserted him'.[2]

Presented in 1925 by the Prince of Wales.

[1] C H Collins Baker, Catalogue of the Principal Pictures at Windsor Castle, 1937, p. 19.

[2] The Athenaeum, 11 May 1901, p. 602. See also The Morning Post, 3 May 1901. For the Garter Ribbon story see Elizabeth Longford, Victoria RI 1964, p. 552.

921. John Hadwen Wheelwright.

Watercolour 87.7 x 63.5 ($34\frac{1}{2}$ x 25).
Whole-length standing in a blue and white dress, fan and lace handkerchief in her right hand, table left with gloves, a posy and flowers in a conch vase; a spotted lion on the tablecloth, a baron's coronet carved on the chairback right. Signed left in pencil, **'H Wheelwright'** and again right with a monogram in red paint.

Identity doubtful but the pose, the right hand holding fan and handkerchief, and the conch vase with flowers, are very similar to a three-quarter length portrait of the Queen by John Partridge (exhibited RA 1841) in the private apartments at Buckingham Palace.[1] Wheelwright who exhibited in London from 1834 to 1849, seems to have specialised in careful watercolour copies from the Old Masters, five after Giotto, Fra Angelico etc being in the National Gallery of Ireland.[2]

This is probably a derivative therefore from the Partridge portrait which was engraved by J H Robinson and published in 1845.

Presented in 1923 by Dr A J A Lennane.

[1] Lionel Cust, The Royal Collection, 1905, vol. I, Pl. I.

[2] George Redford, Descriptive Catalogue of a Series of Watercolours by J H W 1866.

922. Agostino Aglio.[1]

Canvas 83.9 x 63.5 (33 x 25).
Whole-length standing to the right on a crimson carpet, wearing a diamond coronet (? George IV's) with ostrich plumes, ribbon of the Garter, white dress embroidered with bunches of pink flowers, long pink train, white gloves, the Garter robe behind her. The throne and a crimson and gold curtain to left, sceptre with dove on a table, and columns, balustrade, bunch of pink roses, trees and Westminster Abbey in the background. No inscription.

Said to have been painted in 1838 in Buckingham Palace at the first Drawing Room after her accession.

Engraved by James Scott (published 28 June 1838 by Thomas Boys) with slight differences in dress and background - ermine-lined robe, no feathers, different dress, rounded steps, garden in right background, no Westminster Abbey. (The Early Portraits of Queen Victoria, published Kerslake & Co. 1897).

Bought in 1959.

[1] Agostino Aglio, 1777-1857. Born at Cremona, educated in Milan, studied at the Brera Gallery. Came to England in 1803 to assist the architect William Wilkins, RA, in the production of his Antiquities of Magna Graecia. Decorated churches, theatres and country houses in England and Ireland and published A Collection of Capitals and Friezes drawn from the Antique, 1825, copiously illustrated by himself from the originals. In 1840 he exhibited RA (1120) 'The Enthronization of Queen Victoria in Westminster Abbey'.

SEE ALSO Part IV SCULPTURE Nos 92, 93, 94.

VILLIERS, Charles Pelham

1802-1898. MP. First member known as 'Father of the House'.

923. J Cochran after Du Val.

Stipple, 12.7 x 10.2 (5 x 4).
Three-quarter length seated to right, papers on knees, with facsimile of autograph.
A reduced version of S W Reynold's mezzotint (1844).
Reproduced in W Cooke-Taylor, National Portrait Gallery, 1846/8, III.

Presented by G Le Mander, MP.

VILLIERS, George, see BUCKINGHAM, Duke of

VINCENT, Henry

1813-1878. Chartist Reformer. Unsuccessful parliamentary candidate.

924. Anon.

Mezzotint, 30.5 x 22.8 (12 x 9).
Whole-length, standing in a room, pointing to the Banbury election results 1841.

Purchased from the Speaker's Fund.

WADE, George

1673-1748. MP. Field Marshal.

925. J Faber (1736) after J van Diest.

Mezzotint, 29.9 x 25.4 ($11\frac{3}{4}$ x 10), BM 3.
Half-length to right, in uniform and cuirass, highland river and bridge behind.
Original reproduced in Burlington Magazine, lxvii, December 1929.

Presented by Sir H Raphael, Bart. MP.

WALDEGRAVE, William (1753-1825), see RADSTOCK

WALDEGRAVE, William Frederick, 9th Earl, PC

1851-1930. Government Chief Whip in the House of Lords.

926. Photograph, with shotgun, by Alfred Vowles.

WALKER, W Hall

b 1856. MP.

927. R Smythe after L Palmer.

Colour print, 40.7 x 50.2 (16 x $19\frac{3}{4}$).
Equestrian, in hunting clothes.
Published by J Connell, 1915.

Acquisition uncertain.

WALL, Charles (son-in-law of Sir Francis Baring), see BARING

WALLACE, Thomas, 1st Baron

1768-1844. MP. Master of the Mint.

928. C Turner after Theophilus Clarke.

Stipple, 28.6 x 24.1 ($11\frac{1}{4}$ x $9\frac{1}{2}$), BM 1.
Half-length to right, as 'Right Hon T Wallace, MP'.
Painter's name corrected.

Acquisition uncertain.

WALPOLE, Horace, see ORFORD, 4th Earl of

WALPOLE, Ralph C

Librarian of the House of Commons 1877-1908.

929. DOE photograph from an illustration in Lords and Commons, 25 February 1899, p. 66.

Presented by DOE.

WALPOLE, Sir Robert, see ORFORD, 1st Earl of

WALSINGHAM, Sir Francis

1530?-1590. Secretary of State.

930. J Houbraken after 'Zuccaro'.

Line, 35.6 x 22.8 (14 x 9), BM 2.
Plate to Birch's Heads, 1738.
Original then in the collection of Sir Robert Walpole.

Presented by the Right Hon J H Whitley, MP.

WANDESFORD, Christopher

1592-1641. Lord Chief Baron.

931. J Watson after Van Dyck.

Mezzotint, 37.5 x 30.5 ($14\frac{3}{4}$ x 12), CS 150.
Three-quarter length seated to right.
Published 1778. Original in Lord Cholmondeley's collection at Houghton Hall.

Presented by Sir H Raphael, Bart. MP.

WARHAM, William

1450-1532. Archbishop of Canterbury.

932. G Vertue after 'Holbein'.

Line, 32.4 x 21.5 ($12\frac{3}{4}$ x $8\frac{1}{2}$), BM 1.
Plate to Birch's Heads, 1737.
Original 1527, at Lambeth Palace; version in NPG (2094); a drawing at Windsor Castle.

Presented by the Right Hon J H Whitley, MP.

932a. Another copy, presented by the Marquess of Lincolnshire.

WARKWORTH, see NORTHUMBERLAND, 2nd Duke of

WARRINGTON, Henry BOOTH, 1st Earl of, PC

1652-1694. Chancellor of the Exchequer.

933. J Smith after Kneller.

Mezzotint, 29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$), BM 1.
Head and shoulders to left, in wig and armour; oval.
Reproduced in Macaulay, History, II, p. 698.
Original in the Pillar Drawing Room, 10 Downing Street.

Presented by Sir H Raphael, Bart. MP.

WAYNFLETE, William of

1395?-1486. Bishop of Winchester. Lord Chancellor 1456-60.

934. J Houbraken (1742).

Line, 35.6 x 22.8 (14 x 9), BM 1.
Plate to Birch's Heads, 1743.
Original at Magdalen College, Oxford.

Presented by the Marquess of Lincolnshire.

WEBSTER, Sir Lonsdale

1868-1930. Clerk of the House, 1921-30.

935. Photograph.

WEBSTER, Richard, see ALVERSTONE

WEDDERBURN, Alexander, see ROSSLYN

WELLESLEY, Arthur, see WELLINGTON

WELLESLEY, Richard Colley, 1st Marquess, KG

1760-1842. MP. Governor-General of India.
Foreign Secretary.

936. J Young after J Nollekens.

Mezzotint, etched letter proof, 45.8 x 35.6 (18 x 14), BM 13.
From a marble bust by Nollekens 1808, at Windsor Castle.
Published 1809.

Purchased from the Speaker's Fund.

937. Meyer after A Robertson.

Line and stipple, proof before letters (1827),
38.1 x 26.7 (15 x $10\frac{1}{2}$), BM 16.
Whole-length, in robes of KG.
Original, a miniature, RA 1827.

Presented by Sir H Raphael, Bart. MP.

WELLESLEY, Richard Colley, 1st Marquess, KG (continued)

938. C Turner after Lawrence.

Mezzotint, 42.6 x 34.3 ($16\frac{3}{4}$ x $13\frac{1}{2}$), BM 6.
Whole-length seated, with Garter, inscribed:

'Richard Marquess Wellesley, Knight of the Most
Noble Order of the Garter &c &c &c
Painted by Sir Thos Lawrence RA. Principal Painter
in Ordinary to His Majesty.
Engraved by C Turner, Warren Street, Fitzroy Square,
London. Published May 13 1815, by Messrs Colnaghi & Co
Cockspur Street, Haymarket.'

Original at Windsor Castle.

Transferred in 1975 from the DOE collection (0/382/10).

WELLINGTON, Arthur WELLESLEY, 1st Duke of, KG

1769-1852. MP. Field Marshal. Foreign Secretary.
Prime Minister.

939. John Lucas.

Canvas 266.9 x 175.4 (105 x 69).
Whole-length standing bare-headed in Field-Marshal's uniform, with telescope and cannon. The only orders he wears are the Garter, the Golden Fleece and the Maria Theresa.

A replica by Lucas,[1] painted in 1851-2 for the Goldsmiths' Company, of his portrait painted in 1841 and presented by Wellington himself to the Marquess of Anglesey. 'I think that the best picture painted by Lucas is the last, intended for Lord Anglesey; it is moreover in the Field-Marshal's uniform.'[2] Another version belongs to the Drapers' Company. Other portraits by Lucas are at Trinity House 1838, Examination Schools, Oxford, 1839, Chevening 1839, Town Hall, Winchester 1839, Oxford and Cambridge Club, 1841, Heerenhausen 1842, Irish NPG 1842, etc.

Portraits of the Duke of Wellington are too numerous to enumerate here;[3] the most important are by Hoppner c 1795 (Apsley House), Home 1804 (New Delhi), Goya 1812 (drawings in British Museum and Hamburg Kunstalle and oils belonging to the Duke of Leeds and at Apsley House), Gerard 1814 (British

Embassy, Paris), Lawrence 1814 (Wynyard Park, Apsley House, Royal Collection) 1817 (Cirencester Park) 1821 (private collection), 1824-5 (Wellington College), Dawe 1818 (Goodwood), Isabey 1818 (Wallace Collection), Pickersgill 1825-30 (Army and Navy Club), Wilkie 1832 (Merchant Taylors' Hall).

Bought in 1958.

[1] Arthur Lucas, John Lucas, Portrait Painter, 1910, p. 69.

[2] Letters from Wellington to his niece, Priscilla, Lady Burghersh, 5 November 1841, and from Lady Burghersh to Lucas, 9 November 1841.

[3] For a list of ad vivum portraits see Wellesley and Steegman, The Iconography of the first Duke of Wellington, 1935.

940. F Bacon after T J Barker.

Line, proof before letters, 45.1 x 34.3 ($17\frac{3}{4}$ x $13\frac{1}{2}$).
Whole-length, seated in his library at Apsley House, reading despatches of the Sikh War 1845, portrait of Napoleon behind.
Published 1854. Original exhibited Grundy's, Regent Street, London, October 1852.

Purchased from the Speaker's Fund.

941. C Turner after J Bauzil.

Mezzotint, proof, first fifty, 44.5 x 35.6 ($17\frac{1}{2}$ x 14), BM 8.
Three-quarter length, standing to right, hand on sword hilt.
Published 1816. Original watercolour drawing in NPG (308).

Presented by Sir H Raphael, Bart. MP.

942. F C Lewis after T Lawrence.

Stipple, 59.7 x 45.8 ($23\frac{1}{2}$ x 18), BM 89.
Vignette facing, in high collar, imitating a drawing, with facsimile of autograph.
Published September 1840. Original c 1816, pencil and chalk drawing, in Mr Arthur Russell's collection, Swallowfield Park.

Purchased from the Speaker's Fund.

943. J P Lassouquere.

Lithograph, 36.2 x 47.0 ($14\frac{1}{4}$ x $18\frac{1}{2}$).
Three heads in a laurel oval, entitled **'India'**, **'Waterloo'**, and **'House of Lords'**.
Published 1849 and dedicated to 'the British Nation by J P Lassouquere'.

Purchased from the Speaker's Fund.

944. S Cousins after J Lucas.

Mezzotint, 68.0 x 44.5 ($26\frac{3}{4}$ x $17\frac{1}{2}$), BM 96.
Whole-length, in robes of Chancellor of Oxford University.
Published 1841. Original 1839, in Examination Schools, Oxford.

Presented by the Right Hon John Ellis, MP.

945. G T Payne after J Munro.

Mezzotint, proof before letters (1854), 61.0 x 41.9 (24 x $16\frac{1}{2}$).
Whole-length, standing in the House of Lords, with the Militia Bill, making his last speech, 16 July 1852.
Original in Victorian Exhibition 1897 (54).

Purchased from the Speaker's Fund.

946. Diaz de la Pena.

Lithograph, 25.4 x 31.8 (10 x $12\frac{1}{2}$).
Whole-length, on horseback, to left, in top hat, white waistcoat, similar to an engraving by J Harris after H de Daubrawa, c 1845.

Purchased from the Speaker's Fund in 1951.

SEE ALSO Part IV SCULPTURE No 95.

WELLINGTON AND NELSON, 1805

947. S W Reynolds after J P Knight.

Mezzotint, 62.3 x 47.7 ($24\frac{1}{2}$ x $18\frac{3}{4}$), inscribed:

'THE ARMY AND NAVY
Painted by J P Knight, ARA. Engraved by S W Reynolds London. Published by Lewis & Johnson, 96 Cheapside (1839).'

With facsimile signatures: **'Wellington' 'Nelson & Bronte'.**

This picture records the only occasion when Wellington met Nelson. It was on 12 September 1805 in Castlereagh's ante-chamber in the Colonial Office. Castlereagh had just been appointed Secretary of State; Wellington was then Sir Arthur Wellesley, a major general just returned from service in India; Nelson was about to depart for the campaign which was to end in his death at Trafalgar. Wellington recorded the conversation very much later to J W Croker (Croker Papers II, pp. 233-4) who reported the meeting in The Edinburgh Review of 1838. The incident is recorded by Sir Herbert Maxwell, Wellington, I, pp. 75-6, and by Lady Longford, Wellington, II, pp. 110-111.

Transferred in 1975 from the DOE collection (8377).

WELLINGTON AND PEEL see PEEL

WENDOVER, Charles Robert WYNN-CARRINGTON, Viscount

1895-1915. Killed at the Battle of Ypres.

948. After Philip de Laszlo.

Photogravure, signed '**Wendover**', after a portrait, 1911, in the family collection.

Presented by the Marquess of Lincolnshire in 1921.

See LINCOLNSHIRE, Marquess of (as his Page).

WENTWORTH, see STRAFFORD, Earls of

WESTBURY, Richard BETHELL, 1st Baron

1800-1873. MP. Lord Chancellor 1861-65.

949. A Rolfe.

Stipple, 14.6 x 10.8 ($5\frac{3}{4}$ x $4\frac{1}{4}$).
Vignette to left, holding eyeglass - from a photograph.

Presented by the Marquess of Lincolnshire.

WHARTON, Thomas, 1st Marquess

1648-1715. MP. Lord Lieutenant of Ireland.

950. J Faber jun after Kneller.

Mezzotint, 31.8 x 22.2 ($12\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Half-length, pointing with right hand.
No 11 of Kit-cat Club portraits, 1733.
Reproduced in Macaulay, History, V, p. 2401.
Original c 1710, in NPG (3233).

Presented by Sir H Raphael, Bart. MP.

WHITBREAD, Samuel

1758-1815. MP.

951. S W Reynolds after J Opie.

Mezzotint, open letter proof, 63.5 x 45.8 (25 x 18), BM 2.
Whole-length, seated at a desk.
Published 1804. Original RA 1804, in the possession of Whitbread and Company, Limited.

Presented by Sir H Raphael, Bart. MP.

WHITBREAD, Samuel

1830-1915. MP.

952. C Holl after H T Wells.

Stipple, vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

WHITE, The Rev Henry

Speaker's Chaplain 1870-76 and 1890-91.

953. Photograph by Elliott and Fry.

WHITEFOORD, Caleb, FRS

1734-1810. Diplomat.

954. J Jones after J Reynolds.

Mezzotint, 43.2 x 34.9 (17 x 13¾), BM 3.
Half-length, in fur trimmed coat; rectangular frame.
Published 1793. Original RA 1775; version in NPG (1400).

Presented by Sir H Raphael, Bart. MP.

WHITELOCK, Bulstrode

1605-1675. MP. Diplomat. Speaker, January to February 1656/57 during the absence of Sir Thomas Widdrington. Chairman of the Commiteee appointed to invite Cromwell to accept the Crown. Summoned to Cromwell's 'Upper House'.

955. Copy by Sir William Hutchison, PRSA.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the left, in a dark cloak, broad lawn

WHITELOCK, Bulstrode (continued)

collar, his own long dark hair, narrow moustache and lip tuft; brown background, painted oval spandrels, lit from the left. Inscribed in the bottom left corner: **'Bulstrode Whitelock / Esq. / one of the Lords Commers / of the Great Seal: 1650.'** Signed by the copyist in the bottom right corner: **'W O Hutchison'.**

The portrait from which this was copied is in the National Portrait Gallery (254) by an unknown artist (reproduced by Dasent, p. 212). It was bought from P Evans in 1867, its previous history being unknown, though it may have been formerly at Fowley Court, Whitelock's house at Henley.[1] An earlier portrait, dated 1634, is NPG 4499.[4] Another portrait, in armour (engraved by W Faithorne as a plate to P Fisher's Piscatoris Poemata, 1656), was noted by Walpole in 1763 at Phyllis Court, next door to Fowley Court, in the possession of a descendant, 'Whitelocke in armour, as the print'.[2] The present whereabouts of both these portraits is unknown. A silver medal in profile by T Simon, dated 1653, shows him in Speaker's robes.[3]

Presented in 1922 by Sir Robert Balfour, Bart. MP.

[1] R H Whitelocke, Memoirs of Bulstrode Whitelock, 1840, p. 71.

[2] Walpole Society Journal, XVI, 1928, p. 50.

[3] Medallic Illustrations, xxxvii, 5.

[4] NPG Annual Report of the Trustees 1966-7 p. 32, plate 2a.

WHITLEY, John Henry

1866-1935. MP. Chairman of Ways and Means. Chairman of the Whitley Committee. Speaker, 1921-1928.

956. Glyn Philpot.

Canvas 251.0 x 162.7 (98¾ x 64).
Whole-length standing slightly to the right, in a voluminous black gown over a black suit; long grey wig, pince-nez glasses, clean shaven face, wing collar and bands; a roll of paper tied with a red tape held in both his hands. In the background,

WHITLEY, John Henry (continued)

St Stephen's Hall showing the statue of Lord Somers and Glyn Philpot's mural painting of Richard I. Lit from the left. Signed in the bottom right corner: **'Glyn Philpot, 1929.'**

Copies by Glyn Philpot at Clifton College, Bristol, of which he was President of the Council, and in the J H Whitley School, Halifax, Yorkshire, named after him.

Presented by Members of Parliament in 1929.

957. Sir William Rothenstein.

Red chalk drawing heightened with white, 50.8 x 34.3 (20 x $13\frac{1}{2}$). Half-length in Speaker's wig and robes, turned slightly to left. Inscribed: **'First study for Mr Speaker 1924.' 'W Rothenstein.'**

The finished drawing, in sanguine and black and white, is reproduced in John Rothenstein, The Portrait Drawings of William Rothenstein, 1926, p. 79, Plate XCI.

Advisory Committee purchase, 1965, from Messrs Elkin Matthews Limited, 33rd meeting, 9 February 1965 (9).

958. Photograph by Bassano, signed in ink.
Three-quarter length standing, hand on book.

Presented in 1940 by W H Erskine.

959. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

WHITWELL-GRIFFIN, John, see HOWARD DE WALDEN

WICKHAM, William, see WYKEHAM

WIGRAM, Sir Robert, Bart.

1743-1830. MP.

960. J H Watt after T Lawrence.

Line, proof before letters (1833), 43.8 x 36.9 ($17\frac{1}{4}$ x $14\frac{1}{2}$), BM 1.
Three-quarter length seated to left, at a table.
Original c 1815, in the family's possession.

Presented by Sir H Raphael, Bart. MP.

WILBERFORCE, Ven. Archdeacon Albert Basil Orme, DD

1841-1916. Chaplain to the Speaker, 1896-1916.

961. Olivia M Bryden.

Chalk drawing, 36.2 x 24.8 ($14\frac{1}{4}$ x $9\frac{3}{4}$).
Head and shoulders to the left. Signed: **'Olivia M Bryden.'**

Presented by Mr Speaker Lowther.

962. Photograph by Elliott and Fry.

963. SPY cartoon from Vanity Fair, 6 January 1909.

WILBERFORCE, William

1759-1833. MP. Slavery Abolitionist. He died soon after the second reading of the Emancipation Act, 1833.[1]

964. George Richmond.

Watercolour drawing, 44.5 x 33.7 ($17\frac{1}{2}$ x $13\frac{1}{4}$).
Whole-length lounging in a large red armchair, his legs crossed, in a black suit, a dark blue handkerchief on his knees, altering the hands of his watch;[2] an open book, red candle, inkpots, quill pen on a table with a yellow cloth left, books and a stool on the floor right, bookcase and curtain in background.
No inscription.

Painted at Battersea Rise[3] in 1833 when the artist had just been married.[4] 'A whole-length watercolour representing him with characteristic fidelity painted for Sir Robert Inglis.' [5] Wilberforce, by then almost a cripple, was placed in his chair on the dining room table by his nephews so that Richmond should have a better view of his face.[6] The portrait exhibited at the RA 1833 (538) is probably the version now in the National Portrait Gallery.

Collections: Sir Robert Inglis, Mr Michael Farrer, Messrs. Thomas Agnew.

Engraved by Samuel Cousins (see below). 'Of the whole-length of Mr W Wilberforce it is curious to think it was engraved by Samuel Cousins at the cost of 200 guineas and sold immediately, yet for the original picture I received but £13. 8s; but it was a turning point in my professional life and made me known to a wide circle of very excellent people, the friends and admirers of W Wilberforce.' [7]

Another type of portrait by Richmond patently derives from the unfinished sketch by Lawrence in the NPG. Examples of this are at St John's College, Cambridge (1834), and NPE 1868 (180) lent by the Bishop of Oxford. Other portraits of Wilberforce are by Russell 1770 (NPG), Rising 1790 (Wilberforce House, Hull), Hickel c 1793 (Hull), Edridge (Farington Diary, III, 283), Wright of Derby c 1790 (Derby Exhibition 1934, No 24), Russell 1801 (Leeds), Lawrence c 1828 (NPG). Marble bust by Samuel Joseph 1833 in 10 Downing Street. His monument by Samuel Joseph 1840 is in Westminster Abbey and a wooden figurehead formerly on the brig 'Wilberforce' built at Nassau in 1816 and lured ashore at Lee, N Devon in 1842 (Cutty Sark, Greenwich). Reproduced in Oliver Warner, William Wilberforce 1962 frontispiece.

Bought in 1956.

[1] See B R Haydon's The Anti-Slavery Convention, 1840, a painting in the NPG containing 135 figures.

[2] For a vivid description of this curious mannerism, see A M W Stirling, The Richmond Papers, 1926, p. 37.

[3] E M Forster, Marianne Thornton, 1956, chapter I.

[4] Richmond Papers, p. 36.

[5] J S Harford, Recollections of W Wilberforce, Esq. 1864, p. 257.

[6] Richmond Papers, p. 38, but a different account involving a ruse by a fellow guest at Battersea Rise is given in The Life by his sons, 1839, vol. V, p. 350. The date here is given as 1832.

[7] Richmond Papers, p. 38.

965. S Cousins after G Richmond.

Mezzotint, proof before letters, artists' names only, 45.8 x 33.7 (18 x 13¼), BM 7.
Whole-length, lolling in an armchair, holding eyeglass.
Published 1834. Original 1833, see above.

Presented by G W Agnew, MP.

966. W and F Holl after T Lawrence.

Mixed line and stipple, 22.8 x 17.8 (9 x 7).
Half-length seated, holding eyeglass.
Original 1828, in NPG (3).

Purchased from the Speaker's Fund.

967. C H Hodges after J Rising.

Mezzotint, 44.5 x 34.9 (17½ x 13¾), BM 13.
Three-quarter length seated, holding quill and scroll.
Published 1792. Original 1791, exhibited East Yorkshire Portraits 1959, in a private collection; version at Wilberforce House, Hull.

Presented by Sir H Raphael, Bart. MP.

968. Photograph of a version of the same picture by Rising, then in Mr C J Conway's collection.

Purchased from the Speaker's Fund.

WILBERFORCE, William (continued)

969. W Say after J Slater.

Mezzotint, etched letter proof, 30.5 x 25.4 (12 x 10), BM 4.
Half-length seated, with eyeglass.
Published 1820. Original at Wilberforce House, Hull.

Presented by Sir H Raphael, Bart. MP.

WILDE, Thomas, see TRURO

WILKES, John

1727-1797. MP. Zealous champion of parliamentary reform and civil liberties. Founder of and contributor to The North Briton. His arrest for seditious libel, imprisonment and expulsion from the House led to the cry 'Wilkes and Liberty' and the letters of 'Junius' and to his return to parliament.

970. Robert Edge Pine.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length seated to the left, holding a quill pen, blue frogged coat, red waistcoat, green tablecloth, decided squint; medallion bust of Hampden bottom left, Truth on a pedestal with a magnifying glass top left; papers[1] and a volume of Sydney on Government on the table; sky and antique column in the background; lit from the right. Signed and dated above his chair: **'R E Pine / pinx / 1768.'**

Painted in 1768 and probably a copy of another similar portrait, location unknown, which was engraved in mezzotint in 1764.[2] Another very similar picture but with a weaker cast of features and with the figure of Sergeant John Glynn substituted for Truth on the pedestal is in the Prideaux-Brune collection at Padstow.[3] In this version Wilkes holds a paper endorsed: **'Wilkes Esq. v the Earl of Halifax'** and signed by Wilkes's pugilistic legal adviser John Reynolds.

Engraved J Watson 1764, R Purcell 1764 (copy) etc and by Caroline Watson, half-length of Wilkes only, 'after a picture by Pine painted about the year 1763.'[4]

WILKES, John (continued)

Exhibited NPE 1868 (878) lent by Mrs Empson, 6 Marlborough Buildings, Bath (label on back). 'A fine picture of John Wilkes, Esq.' was exhibited in 1768 by 'The Polite Artists of Great Britain' and another at the Society of Artists, 1771 (125) but whether these were the same as No 184 is uncertain.[5] Christie's 27 May 1909 (124). Exhibited British Museum 'Wilkes and Liberty' 1969, Lord Mansfield Exhibition, Kenwood 1971 (18) and 1776 Bi-centenary Exhibition, National Maritime Museum, 1976.

Other portraits of Wilkes with Glynn and Horne Tooke, c 1768, by Houston but probably deriving from the Pine portrait (NPG), and of Wilkes with his daughter by Zoffany, 1782 (Sherston Baker), Hogarth's famous shilling print, said to be an inimitable likeness, was issued on 16 May 1763.

Presented in 1909 by Sir Alfred Mond, Bart. MP.

[1] In the Watson mezzotint one of the papers is addressed 'To Hum. Cotes Esq. London.'

[2] Chaloner Smith, British Mezzotint Portraits, 1884, IV, p. 1546.

[3] Illustrated in Manners and Williamson, John Zoffany, 1920, p. 74, where it is attributed to Zoffany.

[4] John Almon, Correspondence of the Late John Wilkes ... 1805, vol. I, frontispiece.

[5] William Whitley, Artists and their Friends in England, 1700-1799, 1928, pp. 192-3. John Sutherland 'Mortimer, Pine and Some Political Aspects of English History Painting' Burl. Magazine, June 1974, pp. 317-26, Plate 47.

971. Kitchemer after R E Pine.

Mezzotint, 45.8 x 34.9 (18 x 13¾).
Three-quarter length seated to left, holding quill, papers; medallion bust of Hampden, statue of Truth on a pedestal with magnifying glass.
Published 1768. Original c 1763; version, see above.

Presented by Sir Alfred Mond, Bart. MP.

972. G Bockman.

Mezzotint, proof with engraver's name as G Bock-,
33.0 x 25.4 (13 x 10), BM 26.
Head and shoulders to right, in alderman's gown; oval frame.
Published 1769.

Presented by Sir H Raphael, Bart. MP.

973. J Dixon.

Mezzotint, proof with engraver's name erased,
31.8 x 25.4 ($12\frac{1}{2}$ x 10), BM 1.
Whole-length seated, holding a copy of Magna Carta.
Published 1770.

Presented by G W Agnew, MP.

WILLIAM IV

1765-1837. Succeeded 1830.

974. Attributed to Sir William Beechey.

Canvas 238.9 x 150.0 (94 x 59).
Whole-length seated to the right in parliamentary robes in a richly carved high-backed chair, gloves in his right hand, the crown on a table by his right elbow, right foot on footstool, left on the floor; Garter chain and George, Bath chain and Star; lit from the left.

Painted probably in 1831-2 (Coronation 8 September 1831) and possibly the portrait exhibited at the RA 1832 (197) though Beechey also exhibited a portrait of the King in 1833. The head to some extent resembles the head in Beechey's portrait of William IV at Trinity House (RA 1831). Early history unknown but sold Christie's, 12 November 1898 (44) where it was attributed to Sir Martin Archer Shee; bought there by the Office of Works[1] and thence in the Foreign Office till its purchase by the Lord Great Chamberlain in 1956.

Presented in 1956 by the Lord Great Chamberlain, the Marquess of Cholmondeley, GCVO.

[1] See The Daily Telegraph, 30 March 1899, where this and the companion portrait of Queen Adelaide are wrongly said to have been found in an old curiosity shop in London by the Hon Reginald Brett, Secretary to the Office of Works.

975. Samuel Lane.

Canvas 238.9 x 150.0 (94 x 59).
Whole-length standing to the front in naval uniform, head turned to the left, wearing the ribbon and badge of the Garter, the Stars of the Garter and Bath, and the badge of the Bath round his neck; papers in his right hand, his left on sword hilt; cocked hat and gloves on table to the right; a woody landscape and the sea seen through columns in the background; lit from the right, no inscription.

Painted in 1832-4 and deriving closely from Lawrence's portrait (1827) at Buckingham Palace of William IV as Duke of Clarence in a plain buttoned-up tail coat.[1] In Lawrence's portrait the pose is nearly the same but he holds his top hat tucked under his left arm and cliffs and the sea are in the background (mezzotint of Lawrence portrait by T Hodgetts 1831, etc.). The Samuel Lane portrait formerly belonged to the Junior United Service Club whose members had formed a subscription list in 1832, the year William had presented to the Club a portrait of his brother George IV. It was delivered to the 'Junior' by Samuel Lane in 1834.[2]

Other portraits of William IV, as Duke of Clarence, by Gainsborough 1781 (New York) and 1783 (Windsor Castle), West (Buckingham Palace), Cosway 1791 (Royal Collection), Lawrence 1793 (Penshurst and Upton House), Archer Shee 1798 (Liverpool and NPG), and Lawrence 1827 (Buckingham Palace); and as King by Wilkie 1832 (Windsor Castle), 1833 (Apsley House), 1837 (Oxford) etc., and by Archer Shee (Windsor and Buckingham Palace).

Presented in 1955 by the members of the United Service Club.

[1] Lionel Cust, Catalogue of Paintings and Drawings at Buckingham Palace, 1909, p. 34, where it is attributed to Sir Martin Archer Shee; but see K Garlick, Sir Thomas Lawrence, 1954, p. 32.

[2] Information from the Minutes of the Club kindly supplied by the Secretary. See also R H Firth, The Junior, 1929, pp. 27-8.

WILLIAMS, Charles

1886-1955. MP. Chairman of Ways and Means and Deputy Speaker.

976. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

WILLIAMS, John

1582-1650. Archbishop of York.

977. J Houbraken (1742).

Line, 35.6 x 22.8 (14 x 9), BM 7.
Plate to Birch's Heads, 1742.
Original then in the collection of Mr W Cooper, now at Lincoln College, Oxford.

Presented by the Marquess of Lincolnshire.

WILLIAMS, Sir William, Bart.

1634-1700. MP. Speaker, October 1680 - March 1681, during Charles II's last two parliaments.

978. 19th century copy.

Canvas 111.8 x 86.4 (44 x 34).
Half-length seated to the right in the Speaker's gold-braided black gown, broad-brimmed black hat, plain square white collar, long fair hair (or wig); his right hand on the arm of his chair holding a paper. Wood panelled background; lit from the left.

An enlarged copy, possibly by Emma Williams of Boddwyddan, made in about 1850 and based on the central figure of a 17th century parliamentary group in the House of Commons, by an unknown artist, formerly at Wynnstay but destroyed in the fire of 1858. After the fire, Sir Watkin Williams Wynn asked Miss Williams for a copy to replace the burnt picture but she is reputed to have said that her work was only that of an amateur and not good enough to be copied for Wynnstay.[1] Sir Francis Williams says that the original is in the Town Hall at Chester (letter dated 8 June 1975).

WILLIAMS, Sir William, Bart. (continued)

Another copy, by A P Sargent and similar in most respects, is in the collection of Sir Watkin Williams-Wynn, Bart, at Plas-yn-Cefu, St Asaph, and another in the collection of Sir Henry Verney, Bart, at Rhianva, Menai Bridge. Small scale copies exist in several houses in North Wales.[2] For a different type of portrait, attributed to Sir Godfrey Kneller, see below.

Scharf TSB. XXI, 77. Reproduced in Dasent, p. 228.

Presented in 1854 by his descendant, Sir Watkin Williams-Wynn, Bart.

[1] Information in a letter from Colonel Robert Williams-Wynn to the Speaker's secretary, 16 November 1921 (Curator's papers).

[2] John Steegman, A Survey of Portraits in Welsh Country Houses, 1957, pp. 38 and 207.

979. ~~Studio of Kneller~~ c1690-1700 Johann Kerseboom or poss. Jan van der Vaart. according to Tabitha Barber - Tate gallery curator.

Canvas (oval) 76.3 x 63.5 (30 x 25).
Head and shoulders, slightly to the right, in a red coat, white cravat and grey full-bottomed wig. Strong shadows, lit from the left, plain background, no inscription.

Painted in about 1690. Similar in some respects to a late engraving by W Bond 'from a picture in the Town Hall of Chester' used as an illustration to Philip Yorke's Royal Tribes of Wales, 1798 (and also in Macaulay's History of England, edit. C H Firth, 1914, II, 989).

Presented by Sir Alfred Thomas, MP.

WILLIAMS, William

1774-1839. MP.

980. W Ward after H W Pickersgill.

Mezzotint, proof before letters, 65.5 x 42.6 ($25\frac{3}{4}$ x $16\frac{3}{4}$) mc, BM 1.
Whole-length seated as 'Provincial Grand Master of Freemasons.'

Presented by Sir H Raphael, Bart. MP.

WILLIAMS-WYNN, Charles Watkin

1775-1850. MP. Secretary of State.

981. W Ward after M A Shee.

Mezzotint, etched letter proof, 29.2 x 22.8 ($11\frac{1}{2}$ x 9), BM 1.
Half-length, seated at a table, holding quill.
Published 1835. Original at Christ Church, Oxford.

Purchased from the Speaker's Fund.

WILLIAMS-WYNN, Sir Watkin, 3rd Baronet

1692-1749. MP. An ardent Jacobite.

982. G Vertue after M Dahl.

Line, 37.5 x 26.7 ($14\frac{3}{4}$ x $10\frac{1}{2}$).
He holds a paper inscribed: **'Act for the more effectual preventing Bribery and Corruption at the Election of Members to serve in Parliament'**, referring to the Bill he, Pulteney, Carew and others were ordered to bring before the Commons in February 1741/2.
Original formerly at Wynnstay.

References: Commons Journals 25 February 1741/2, 21 December 1742, 28 January 1742/3, 24 January 1744, 2 May 1745; Political State of Great Britain, 1743, pp. 74-84; Westminster Journal, 12 November 1743 (award to Williams-Wynn of £1400 damages for a false return at the Denbigh election); British Museum Catalogue of Engraved British Portraits, IV, p. 502 (1); John Steegman, Portraits in Welsh Country Houses, I (1957), p. 134.

Advisory Committee purchase, 1968.

WILLIAMS-WYNN, Sir Watkin, 5th Baronet

1772-1840. MP.

983. W Say after J Jackson.

Mezzotint, open letter proof, 45.1 x 34.9 ($17\frac{1}{4}$ x $13\frac{3}{4}$), BM 2.
Three-quarter length standing, in uniform of Colonel of the Royal Denbighshire Rifle Corps of Militia Yeomanry Cavalry.
Published 1825. Original in the family collection, Wynnstay.

Presented by Sir H Raphael, Bart. MP.

WILMINGTON, Spencer COMPTON, 1st Earl of, KG

1673?-1743. MP. Speaker 1714-1727.
Prime Minister 1742-1743.

984. Follower of Sir Godfrey Kneller.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length standing to the left in a reddish brown velvet suit, ribbon and star of the Bath, left hand on hip, right hand holding a paper addressed to himself: **'To the Rt. Hon. Sr. Spencer Compton, Knt of ye Bath / These ...;'** bluish green table cloth, vague suggestion of a bluish curtain in right background; lit from the right.

Based on Kneller's portrait of Wilmington in the Marquess of Northampton's collection[1] but painted by a follower of Kneller between 1725 when he was created KB and 1728 when he became a peer (unless the ribbon and star were late additions).

Formerly in the Duke of Fife's collection, sold at Christie's, 7 June 1907.

Presented by Sir W D Pearson, Bart. MP.

[1] At Castle Ashby and engraved in Drummond's Noble British Families, 1842, I, Pl. 20.

985. After Kneller.

Canvas 127.0 x 101.6 (50 x 40).
Another version of No 982 but with a slightly different background - panelled wall, trees, clouds and a building in the top right corner.

Probably an early 19th century copy after Kneller's portrait at Castle Ashby. Watercolour copies in Speaker's Portraits and Sutherland Collection. Scharf TSB. XXI, 77 - 'a miserably executed picture'.

Presented in 1803 by Lady George Cavendish.[1]

[1]Wilmington died unmarried and bequeathed his estates to his brother, the Earl of Northampton, whose great-grand-daughter, Lady Elizabeth, married Lord George Cavendish in 1782.

986. J Faber jun after Kneller.

Mezzotint, 31.8 x 25.4 (12½ x 10), BM 1.
No 21 in the Kit-cat Club series, 1734, showing him wearing the Garter.
Original c 1710, without Star of KG, in NPG (3234).

Presented by the Right Hon John Ellis, MP.

987. P Pelham after Kneller.

Mezzotint, 30.5 x 25.4 (12 x 10), BM 2.
Variation after the same original, showing him as Speaker and Paymaster General, in private dress with no Orders.

Purchased from the Speaker's Fund.

1525-1581. MP. Secretary of State.

988. J Houbraken after 'Zuccaro'.

Line, 35.6 x 22.8 (14 x 9), BM 3.
Plate to Birch's Heads, 1738, with false title, Sir Nicholas Bacon.
Original at Woburn Abbey.

Presented by the Right Hon J H Whitley, MP.

988a. Another copy, presented by the Marquess of Lincolnshire.

WILSON, Thomas

d 1936. Deputy Keeper of Westminster Hall and Clerk of the Works, Houses of Parliament, 1914-35.[1] Wilson is represented as the master mason being presented by King Edward III with the approved design for St Stephen's Chapel in R Anning Bell's mosaic over the west entrance to St Stephen's.[2]

989. Bernard Adams.

Canvas 76.3 x 63.5 (30 x 25).
Half-length seated to the left, in a brown soft hat, green sweater, blue shirt and tie, holding a book. Plain background.
Signed: 'Bernard Adams'.

Exhibited Royal Society of Portrait Painters, 1923 (111), as 'Deputy Keeper, Westminster Hall'.

Acquisition uncertain but probably presented by Thomas Wilson himself, one of the founders and an inspiring genius of the Sports Club.[3]

[1]The office is now known as 'Superintendent of the Palace of Westminster'. See J R Fearnside, Report on the Office of the Palace of Westminster, 4 March 1846; Sir Charles Clay, 'The Keepership of the Old Palace of Westminster', English Historical Review, LIX, January 1944, pp. 12-7; Sir Harold Emmerson, The Ministry of Works, 1956, pp. 70-2, 141.

WILSON, Thomas (continued)

[2]Liverpool Post and Mercury, 27 October 1926.

[3]Information kindly supplied by a past Superintendent Mr J Matthews.

WINCHESTER, William PAULET, 1st Marquess of, KG

1485-1572. Lord Keeper 1547.

990. W Holl after 'Holbein'.

Line, 19.0 x 15.2 ($7\frac{1}{2}$ x 6), BM 1.
Plate to folio edition of Lodge's Portraits, 1825.
Original then in the collection of the Duke of Northumberland.

Presented by the Marquess of Lincolnshire.

WINCHILSEA, Daniel FINCH, 2nd Earl of Nottingham and 7th Earl of Winchilsea, PC

1647-1730. Secretary of State.

991. J Houbraken after G Kneller.

Line, proof before letters, 34.3 x 20.9 ($13\frac{1}{2}$ x $8\frac{1}{4}$), BM 1.
Plate to Birch's Heads.
Original, in parliamentary robes, in Lord Mostyn's collection, Mostyn Hall.

Presented by Sir H Raphael, Bart. MP.

WINDHAM, William

1750-1810. MP. Secretary of State.

992. S W Reynolds after J Hoppner.

Mezzotint, proof, 60.3 x 39.4 ($23\frac{3}{4}$ x $15\frac{1}{2}$), BM 2.
Whole-length standing to left, by a column.
Published 1804.

Presented by Sir H Raphael, Bart. MP.

993. W Say after J Hoppner.

Mezzotint, etched letter proof, 33.0 x 28.0 (13 x 11), BM 3.
Head and shoulders to right.
Published 1803.

Presented by Sir H Raphael, Bart. MP.

993a. Another copy, etched letter proof.

Presented by G W Agnew, MP.

WOLSEY, Thomas

1475?-1530. Lord Chancellor. Cardinal.

994. R Sheppard after 'Holbein'.

Line, 30.5 x 20.9 (12 x $8\frac{1}{4}$), BM 6.
Half-length in profile to right.
Plate to Rapin, History of England, 1733.
Original at Christ Church, Oxford.

Presented by the Marquess of Lincolnshire.

995. J Houbraken after Holbein.

Line, 34.9 x 21.5 ($13\frac{3}{4}$ x $8\frac{1}{2}$), BM 14.
Plate to Birch's Heads.
Original at Christ Church, Oxford.

Presented by the Right Hon J H Whitley, MP.

WOOD, Charles, see HALIFAX

WOOD, William, see HATHERLEY

WORTLEY-MONTAGU, Edward

1713-1776. MP. Author and traveller.

996. J R Smith after M W Peters.

Mezzotint, etched letter proof, 47.7 x 35.6 ($18\frac{3}{4}$ x 14), BM 1.
Three-quarter length facing, as 'an Arabian prince'.
Published 1776. Original RA 1776, in the Courtenay collection, Powderham Castle.

Presented by Sir H Raphael, Bart. MP.

WRAY, Sir Christopher

1524-1592. MP. Speaker April to May 1571.
Chief Justice of the Queen's Bench.

997. Copy by Mather Brown.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the left, in judge's scarlet and white fur robes, flat black hat, narrow ruff over a circular white fur collar; Collar of SS; lit from the left, plain brown background. Signed bottom right: **'Mather Brown Pt.'**

The original in the National Portrait Gallery (reproduced in Dasent, p. 138 and J E Neale, Elizabeth I and her Parliaments, 1559-1581, p. 186) is inscribed in the top left corner: **'1582 Aet. 59.'** Watercolour copy in Speakers' Portraits. Scharf TSB. XXIV, 15. Another 19th century version by Freeman, at Magdalene College, Cambridge. Another version was lent by his descendant, J Dalton, to the National Exhibition of Art, Leeds, 1868 (3027). Engraved in reverse, as a plate to Harding's Biographical Mirrour, 1791.

Presented in 1803 by his descendant Sir Cecil Wray, Bart.

WRAY, Sir Christopher (continued)

998. By and after S Harding.

Line, 14.6 x 11.4 ($5\frac{3}{4}$ x $4\frac{1}{2}$).
Half-length to right, as Lord Chief Justice, 1582, aged 59.
Plate to Harding's Biographical Mirrour, 1795.
Original 1582, in NPG (1484).

Presented by Sir William Fraser, Bart. MP.

WREN, Sir Christopher

1632-1723. Architect.

999. J Smith after Kneller.

Mezzotint, 29.2 x 25.4 ($11\frac{1}{2}$ x 10), BM 2.
Head and shoulders to right, in oval, long wig, cravat; 1713, aged 81.
Original 1711, in NPG (113).

Purchased by HM Office of Works (now DOE).

WRIGHTE, Sir Nathan, PC

1654-1721. Lord Keeper.

1000. R White, ad vivum.

Line, 36.2 x 26.7 ($14\frac{1}{4}$ x $10\frac{1}{2}$), BM 1.
Head and shoulders to right, in long wig and Lord Keeper's robes; decorated oval on pedestal with arms, Mace and Purse, 1700.
Reproduced in Macaulay, History, VI, p. 2959.
Original 1700, at Inner Temple.

Presented by the Marquess of Lincolnshire.

WRIOTHESLEY, Thomas, see SOUTHAMPTON

WYKEHAM, William

1324-1404. Bishop of Winchester.

1001. J Houbraken.

Line, 35.6 x 22.8 (14 x 9), BM 3.
Plate to Birch's Heads, 1738, from a portrait at Winchester College.

Presented by the Right Hon J H Whitley, MP.

1001a. Another copy, presented by the Marquess of Lincolnshire.

WYNDHAM, Sir William, Bart.

1687-1740. MP. Chancellor of the Exchequer.

1002. J Houbraken after J Richardson.

Line, proof before letters, engraver's name only, 1741, 35.6 x 22.8 (14 x 9), BM 1.
Plate to Birch's Heads.

Presented by Sir H Raphael, Bart. MP.

WYNDHAM, William (1759-1834), see GRENVILLE

WYNN, see WILLIAMS-WYNN

WYNN-CARRINGTON, Charles (1843-1928), see LINCOLNSHIRE, Marquess of

WYNN-CARRINGTON, Charles, (1895-1915), see WENDOVER, Viscount

YORKE, Charles

1722-1770. MP. Lord Chancellor 1770.

1003. W Ridley after I Gosset.

Stipple, 8.9 x 7.6 ($3\frac{1}{2}$ x 3), BM 2.
Head and shoulders in profile from the right, oval, from The European Magazine, 1803.
Original, a wax medallion by Isaac Gosset, 1760, in the Bishop of Worcester's collection, Hartlebury.

Presented by the Marquess of Lincolnshire.

YORKE, Philip, see HARDWICKE

YOUNG, Arthur, FRS

1741-1820. Agriculturalist and writer.

1004. Photograph by Walker and Boufall of a stipple by Hinton after a painting by J Rising, RA 1796.
Half-length to left.

Presented in 1924 by Noel E Buxton, MP.

UNKNOWN SITTERS

PORTRAIT OF A CLERK, c 1825

1005. Artist unknown.

Canvas 61.0 x 76.3 (24 x 30).
Head and shoulders facing very slightly left, aged about sixty, close fitting sandy hair, square fleshy face, humorous expression, white collar and stock, black coat, lit from right.

Painted in about 1820 to 1830 and traditionally said to represent a Clerk in the House of Lords. It could conceivably be Sir George Henry Rose, Clerk 1818-55,[1] or more likely one of the Assistant Clerks of the Rose or Cowper families, perhaps Henry Cowper (d 1826). Other possibilities are William Courtenay (retired 1835) or William Walmisley, copying clerk (d 1819).[2] The portrait was formerly in a private collection in the constituency of the Right Hon Enoch Powell, MP. The owner, the Rev L Jeeves, was a descendant of the Clerk represented and stated confidently that the portrait was of a Clerk in the House of Lords.[3]

Presented in 1956 by Mrs Evelyn Jeeves through the Right Hon Enoch Powell, MP.

[1] Sir George was Clerk of the Parliaments from 1818 till his death in 1855. See M F Bond, "Clerks of the Parliaments", 1509-1953", in The English Historical Review, LXXIII, 1958, pp.78-85.

[2] For a full list see J C Sainty, "Clerks in the Parliament Office, 1600-1900", House of Lords, Record Office Memorandum No 22 (1960).

[3] Curator's papers. The Rev L G G Jeeves, Vicar of Lacock, Wiltshire, 1932-49.

PORTRAIT OF A SPEAKER

1006. W H Pyne.

Coloured aquatint.
Whole-length, standing in wig and robes, holding a paper.
Plate 36 in W H Pyne, Costume of Great Britain, 1804.

House of Commons' purchase, January 1972 (W Spencer).

HOWE, Richard, Earl, KG

1726-1799. MP. Admiral.

486A. By and after B Killingbeck.

Mezzotint, 57.8 x 38.8 ($22\frac{3}{4}$ x $15\frac{1}{4}$).
Whole length, standing on shore, sword in hand, pointing to ships in background.
Published 1794.

Presented by Sir H Raphael, Bart, MP.

INDEX OF ARTISTS

	Item Number
Abbott, L F (1760-1803) after	477, 625, 888
Adams, Bernard (d. 1965)	989
" " copy by	174
Agar, Charles d' (1669-1723)	868
" " after	869
Aglio, Agostino (1777-1857)	922
Aikman, William (1682-1731)	22
Allen, Joseph (1770-1839) after	470
Alma-Tadema, Sir Lawrence (1836-1912)	35
Baker, J (fl. c. 1700) after	349
Barber, Thomas (1768-1843) after	449, 534
Barker, T J (1815-82) after	940
Batoni, Pompeio (1708-87) after	637
Bauzil, Juan (fl. 1812) after	941
Beale, Mary (1633-99) after	814
Beechey, Sir William (1753-1839)	10, 384
" " attrib.	475, 476, 716, 974
" " after	17, 58, 187, 631, 794, 831
Begg, Samuel (fl. 1900) after	285
Belle, A S (1674? -1734) after	725
Bird, I F (fl. 1826-61) after	820
Birley, Sir Oswald (1880-1952)	171, 329
" " after	173, 330, 800

	Item Number
Boileau, P (fl. 1832) after	804
Bois, Simon de (fl. 1702) after	719
Bower, Edward (fl. 1635-50), after	729, 730, 733
Bowyer, Robert (1758-1834) after	86, 345
Boxall, Sir William (1800-79) after	463
Bradley, William (1801-57) after	366
Bridge, J (fl. 1886) copy by	156
Briggs, H P (1793-1844) after	117, 258
Brockeden, William (1787-1854) after	43
Brompton, Richard (1734-83)	158
" " after	157
Brown, Mather (c. 1763-1831) copy by	997
" " after	501
Bryden, Olivia M (fl. 1910-23)	961
Buck, S J (?)	193, 196
Buckner, Richard (fl. 1842-77) after	407
Carpentier, Adrian (d. 1778?) after	259
Carr, Henry (1894-1970)	166
Carruthers, Richard (fl. 1816-19) after	723
Chalon, A E (1781-1866) after	180
Chantrey, Sir Francis (1781-1841) after	694, 706
Clark, ?J H (fl. 1812) after	695
Clarke, Theophilus (1776? -1832?) after	928

	Item Number
Cleaver, Thomas Reginald (fl. 1880-1900)	365
Closterman, J B (1660-1711)	484
" " after	896
Collier, John (1850-1934)	819
Constant, Benjamin (1845-1902) after	920
Cooper, Samuel (1609-72) after	235, 317, 540, 884
Cope, Sir Arthur (1857-1940) after	441, 547
Cope, Charles West (1811-1890)	574
Copley, J S (1738-1815)	832
" " after	59, 210, 829, 830, 833
Cosway, Richard (1742-1821) after	322, 350
Craig, W M (fl. 1788-1828) after	479
Custodis, Hieronimo (fl. 1589-93) attrib.	188
D'Agar, Charles, see Agar, Charles d'	
Dahl, Michael (1659? -1743) after	84, 85, 496, 499, 513, 587, 658, 768, 803, 982
Dance, Nathaniel (1735-1811)	124, 183, 411
" " after	410, 412
Davidson-Houston, A C (b. 1906)	283
Devis, Arthur (1711-87) after	324, 586
Dickinson, L C (1819-1908) after	122
Dicksee, Sir Francis (1853-1928)	228
Dighton, Richard (1785-1880) after	913

	Item Number
Dighton, Robert (c.1752-1814)	342, 705
Dobson, Henry John (1858-1928)	442
Dobson, William (1611-46)	779, 912
" " after	780
Dowling, J (fl. 1798) after	642
Downman, J (1750-1824) after	39
Duncan, Thomas (1807-1845) after	247
Dupont, Gainsborough (1754-97) after (See also ENGRAVERS)	576, 707, 708
Du Val, C A (1808-72) after	184, 923
Dyer, Alfred Edmund (1884-c.1955) copies by	269, 429, 730
Eckstein, John (1770?-after 1803) after	843
Eddis, E U (1812-1901) after	159, 254, 792
Edridge, Henry (1769-1821) after	242, 422, 440, 580, 871
Evans, W (fl. 1800-25) after	264
Eves, R G (1876-1941) after	147
Faithorne, William (1616-91) after (See also ENGRAVERS)	79
Fearnley-Whittingstall, E O (fl. 1953-63)	277
Fearon, P H (POY) (1874-1948)	553
Fildes, Sir Luke (1843-1927)	14, 360
" " after	284, 361
Forbes, J C (1846-1925) after	130, 367

	Item Number
Forster, F (fl. 1700) after	549
Fowler, Robert (1853-1926)	364
Fulton, Robert (1765-1815) after	452
Furniss, Harry (1854-1925)	36
Gainsborough, Thomas (1727-88)	697
" " after	96, 125, 141, 203, 206, 208, 520, 709, 766
Gheeraedts, Marcus (1525?-1599?) after	107
Gibson, Thomas (1680?-1751) after	654
Glazebrook, H de T (1855-1937) after	377, 575
Gooderson, Thomas Youngman (fl. 1846-60) copy by	897
Gordon, Sir John Watson (1788-1864) after	245, 246, 570
Gosset, Isaac (1713-99) after	1003
Graham, John (1794-1866) after	487
Grant, Sir Francis (1803-78)	128, 659, 781, 818
" " " after	521, 555, 660, 671, 678, 782, 805, 897, 898
Graves, F P (fl. 1858-68) copy by	135
Grierson, George (fl. 1830) after (See also ENGRAVERS)	87
Grixoni, Mario (fl. 1914-40)	615
Groot, Johannes de (b.1688-9) after	211
Gunn, Sir James (1893-1964)	296
Guthrie, Sir James (1859-1930)	663
" " " after	272

	Item Number
Haese, D de (Haan?) (fl. 1700) after	874
Halkett, George Roland (1865-1918)	151
Halliday, Edward (b. 1902)	490
Halls, John James (d. 1853) after	241
Hamilton, H D (c. 1739-1808) after	41
Hanneman, Adriain (1601? -71?) after	177, 178
Harding, Silvester (1745-1809) after	772, 998
Haverty, J P (1794-1864) after	640
Hawkins, Jane (fl. 1874) copy by	660
Hayls, John (1600-79) after	691
Hayter, Sir George (1792-1871)	542, 597
" " " after	182, 213, 468, 598, 783
Hayter, J (1800-95) after	201
Hepple, Norman (b. 1908)	594
Herkomer, Sir Hubert von (1849-1914) after (See also ENGRAVERS)	464, 524, 753
Heron, Robert (1764-1807)	340
Hickel, K A (1745-98) after	347, 711
Highmore, Joseph (1692-1780)	647
Hoare, William (c. 1707-99)	627, 687
" " after	161, 162, 390, 391, 532, 688
Holbein, Hans (1497-1543) after	32, 309, 467, 480, 617, 618, 746, 848, 850, 932, 990, 994, 995

	Item Number
Holl, Frank (1845-88)	425
" " after	223, 426
Hoppner, John (1758-1810)	393
" " copy by	339
" " after	2, 55, 78, 102, 164, 175, 271, 310, 351, 380, 392, 394, 703, 704, 751, 881, 992, 993
Horner, Miss C (fl. 1905) after	416
Hudson, B (fl. 1852-53) after	506
Hudson, Thomas (1701-79) after	98, 302, 404, 446, 634, 715
Hughes, Edward (1832-1908) after	15
Hutchison, Sir William (1889-1970)	572, 718, 776, 955
Huysmans, Jacob (c. 1633-96) after	473
Hysing, Hans (d. 1753)	645
" " after	648
" " studio	646
Jackson, John (1778-1831)	219, 273
" " copies by	126, 505, 510, 703
" " after	97, 265, 274, 375, 447, 752, 983
Jennings, R G (1872-1930) after	68
Johnson, Cornelius (1593-1661)	214, 217, 539
" " after	94, 189, 218, 326
Johnson, Cornelius II (junior) (?1622-1698)	610

	Item Number
Joseph, George Francis (1764-1846)	692
" " " after	693
Joy, T M (1812-66) after	672
Kelly, Sir Gerald (1879-1972) after	297, 362, 838
Kersseboom, Jan (d. 1708)	529
Ketel, Cornelius (1548-1616) after	456
Kettle, Tilly (1735-86) attrib.	51
Knapton, George (1698-1778) after	457
Kneller, Sir Godfrey (1649?-1723) after	9, 45, 137, 140, 144, 209, 216, 220, 221, 356, 373, 418, 419, 434, 439, 461, 469, 498, 541, 571, 584, 611, 612, 613, 652, 665, 666, 698, 721, 724, 762, 786, 825, 840, 851, 859, 860, 861, 866, 889, 891, 892, 933, 950, 985, 986, 987, 991, 999
" " " studio	355, 433, 979, 984
Knight, J P (1803-81) after	947
Koster, Simon de (1797-1831) after	710
Laguerre, Louis (1663-1721) attrib.	121
Lane, R J (1800-1872) after	832
Lane, Samuel (1780-1859)	435, 749, 975
" " after	57, 436, 750
Laszlo de Lombos, P A (1869-1937)	554
" " after	727, 948

	Item Number
Lawrence, A K (1893-1975)	295
Lawrence, Sir Thomas (1769-1830)	191, 740
" " " after	4, 30, 40, 133, 134, 192, 231, 239, 240, 276, 288, 298, 306, 307, 358, 371, 382, 396, 397, 448, 478, 500, 531, 535, 551, 552, 557, 558, 577, 599, 600, 603, 616, 623, 639, 680, 681, 682, 714, 742, 755, 767, 768, 817, 849, 938, 942, 960, 966
Leighton, Miss B (fl. 1905) after	299
Leighton, J Blair (fl. 1924)	74, 844
Lely, Sir Peter (1618-80) after	163, 406, 630, 662, 815, 879, 911
" " " studio	11, 176, 579
Leslie, C R (1794-1859) after	212
Linnell, John (1792-1882) (See also ENGRAVERS)	311, 312, 614, 683
Llewellyn, Sir William (1863-1941) after	589, 590
Lockhart, W E (1846-1900)	667
Long, Edwin (1829-91) after	491
Lonsdale, James (1777-1839) copy by	814
" " after	89, 877
Lucas, John (1807-74)	839, 939
" " after	944
Lucas, R C (1800-83) after	902

	Item Number
Macbeth-Raeburn, H (1860-1947) copy by (See also ENGRAVERS)	589
Mann, Harrington (1864-1937)	65
Martin, David (1736-98) after (See also ENGRAVERS)	46, 582
Maubert, James (d. 1746) after	103
Menzies, W A (fl. 1922) copies by	686, 920
Methuen, Lord (1891-1975)	837
Middleton, J G (fl. 1826-72) after	578
Miereveldt, see Van Miereveldt	
Milbanke, Mark (d. 1927) after	508
Millais, Sir John Everett (1829-96) after	47, 48, 81, 82, 364, 368, 797
Miller, W E (fl. 1873-1929)	303
Miller, William (c. 1740-c. 1810) after	712
Muller, W J (1812-45) after	903
Munro, J (fl. 1854) after	945
Murray, Thomas (1663-1734) after	71, 215, 238
Mytens, Daniel (c. 1590-1647) studio	93
Newenham, Frederick (d. 1859) copy by	773
" " after	154
Noakes, Michael (b. 1933)	813
Nollekens, Joseph (1737-1823) after	761, 936
Northcote, James (1746-1831) after	104, 194, 195, 359, 455, 504, 679, 771

	Item Number
Oliver, Isaac (c. 1556-1617) after	835
Opie, John (1761-1807) after	7, 200, 348, 559, 951
Orchardson, Sir William Quiller (1832-1910)	674
" " " " after	676
Orme, Edward (fl. 1806) after	713
Orpen, Sir William (1878-1931) after	73
Owen, William (1769-1825)	287
" " after	5, 63, 80, 232, 363, 521, 620, 722
Palmer, Lady Alexandra (fl. 1902) after	546
Palmer, L (fl. 1910) after	927
Partridge, John (1790-1872)	669
" " after	670
Peart, Henry (d. c. 1699) attrib.	538
Penny, C (fl. 1814-25) after	289
Peters, Rev Matthew (1742-1814) after	996
Phillips, H W (1820-68) after	526
Phillips, Thomas (1770-1845)	885
" " copies by	31, 84, 829
" " after	250, 264, 280, 395, 398, 466, 855, 862, 873, 882
Philpott, Glyn (1884-1937)	956
" " after	66

	Item Number
Pickersgill, Henry William (1782-1875)	42, 568
" " " after	44, 135, 136, 275, 565, 684, 980
Pine, Robert Edge (c.1730-88)	970
" " " after	593, 644, 971
Pope, Alexander (1763-1835) after	386
POY, see Fearon	
Pyne, W H (1769-1843)	1006
Raeburn, Sir Henry (1756-1823) after	26, 142, 481
Ramsay, Allan (1713-84) after	23, 114, 260, 443, 444, 865, 915
Ramsay, James (1786-1854) after	88, 387
Rao, V R	628
Rebecca, Biagio (1735-1808) after	486
Reid, Sir George (1841-1913)	807
" " " after	38, 423
Reinagle, R R (1775-1862) after	113
Reynolds, Sir Joshua (1723-92) after	19, 28, 92, 108, 109, 110, 112, 115, 126, 148, 149, 153, 155, 243, 244, 308, 339, 343, 344, 357, 453, 458, 459, 509, 510, 581, 601, 656, 720, 744, 764, 765, 827, 828, 854, 878, 887, 893, 894, 954
" " " studio	763
Reynolds, S W (junior) (1794-1872) after	336, 668

	Item Number
Richardson, Jonathan (1665-1745) after	64, 256, 664, 726, 737, 847, 872. 1002
Richmond, George (1809-96)	138, 964
" " after	116, 139, 224, 315, 378, 401, 403, 421, 454, 567, 796, 842, 965
Riley, John (1649-91)	181
" " attrib.	389, 405, 408, 409
" " after	389, 409, 497
Rising, John (fl. 1775-1815) copies by	243, 704
" " after	967, 968, 1004
Riviere, H G (1869-1956) after	910
Robertson, Andrew (1777-1845) after	937
Robinson, William (1799-1839) after	789
Romney, George (1734-1802)	886
" " after	6, 111, 383, 450, 462, 550, 788
Rothenstein, Sir William (1872-1945)	957
Rothwell, Richard (1800-68) after	488
Russell, Anthony (1663?-1743) after	70
Rutland, Violet, Duchess of (1856-1937) after	37
Salisbury, F O (1874-1962)	172
" " after	799
Sanders, George (1774-1846) after	204, 505
Sanders, John (1750-1825) after	150

	Item Number
Sant, James (1820-1916)	564
Sargent, J S (1856-1925) after	759
Satchwell, R W (fl. 1793-1818)	76
Saunders, George, see Sanders, George	
Savage, Aidan (b. 1901)	146
Say, F R (fl. 1827-60) after	399, 629
Shackleton, John (d. 1797) after	689
Sharples, George (fl. 1815-23) after	29
Shaw, Byam (1872-1919)	25, 91, 165, 424, 545, 633
Shee, Sir Martin Archer (1769-1850)	313, 741
" " " " after	90, 314, 537, 701, 702, 981
Singleton, Henry (1766-1839) after	352
Skipworth, F Markham (fl. 1920-30) copy by	759
Slater, Joseph (d. 1847) after	661, 969
Slaughter, Stephen (d. 1765)	653, 821
Smith, Colvin (1796-1875) after	323, 495
Smith, H L (1811-1870)	798
Smith, J R (1752-1812) after (See also ENGRAVERS)	105, 346, 388, 472, 482, 585
Soest, Gerard (c. 1600-81) attrib.	177
Speed, Harold (1872-1957)	402
Spooner, Arthur (fl. 1924) copy by	473
Stewart, John (fl. 1828-65) after	641
Stock, H J (1853-1931) after	21, 905

	Item Number
Stone, Simon (fl. 1648-71) copy attrib.	635
Strang, William (1859-1921)	50
" " after	262
Stuart, Gilbert (1755-1828) after	141
Surtees, Robert (fl. 1800)	341
Swan, Robert (b. 1888) copies by	297, 362
Thompson, H (fl. 1818) after	841
Thompson, T C (1778-1857) after	372, 876
Turnerelli, Peter (1774-1839) after	602
Unknown Artists, 16th century	188, 269, 353, 650, 997
Unknown Artists, 17th century	156, 226, 229, 230, 281, 369, 588, 626, 686, 690, 700, 718, 731, 773, 814, 870, 917, 955, 978
Unknown Artists, 18th century	338, 651, 917
Unknown Artists, 19th century	8, 292, 325, 369, 389, 583, 650, 664, 896, 985, 1005
Vanderbank, John (1694?-1739) after	517, 528, 875
Van der Vaart, Jan (1647-1726)	529
Vanderwerff, Adrian (1659-1722) after	619
Van Diest, Johann (fl. 1736) after	925
Van Dyck, Sir Anthony (1599-1641) after	27, 53, 54, 548, 626, 635, 636, 690, 867, 914, 931

	Item Number
Van Egmont, Justus (1601-74) after	833, 834
Van Loo, J B (1684-1745) after	379, 655
Van Miereveldt, M J (1567-1641) after	95
Van Somer, Paul (?1576-1621) after	292, 293, 918
Varillat, Madame (fl. 1795-1833) after	883
Walker, M (fl. 1835-40) after	785
Walker, Robert (1599-1658)	233, 503
" " after	234, 236, 333, 429, 465, 493, 519
Wanderlaar, Jan (1690-1759) after	20
Ward, James (1769-1859) after (See also ENGRAVERS)	560
Watt, G Fiddes (1873-1960)	738, 904
" " after	328, 415, 561
Watts, George Frederick (1817-1904)	24, 127, 129, 270, 381, 756, 757, 760, 795, 826
" " " after	606
Webster, Simon (d. 1820) after	101
Wells, H T (1828-1903) after	3, 16, 33, 237, 327, 335, 527, 754, 790, 808, 856, 857, 858, 952
West, Benjamin (1738-1820) after	566
Westall, Richard (1765-1836) after	119
Wheelwright, John Hadwen (fl. 1834-49)	921
White, Robert (1645-1703) after (See also ENGRAVERS)	816, 1000

	Item Number
Whood, Isaac (1689-1752) after	775
Wilkin, F W (1800-42) after	734, 747
Williams, Emma (fl. 1850) attrib.	978
Wills, James (d. 1777) after	445
Wilson, Benjamin (1721-88) after (See also ENGRAVERS)	802
Winterhalter, Franz Xavier (1806-73) after	12, 685, 919
Woodhouse, Samuel (fl. 1809-15) after	106
Wright, J M (1625-1700)	899, 900
" " after	417, 638
Zuccaro, Frederico (c. 1542-1609) after	930, 988

INDEX OF ENGRAVERS

	Item Number
Agar, J S (fl. 1800-35)	409
Allen, Guy (photographer)	131
Appleton, T G (fl. 1850-1900)	223
Artlett, R A (1807-73)	378
Atkinson, T L (b. 1817)	128, 186, 491, 678
Audinet, Philip (1766-1837)	466
Bacon, Frederick (1803-87)	940
Barlow, T O (1824-89)	82, 368, 629, 797
Barney, W W (fl. 1800-20)	351
Baron, B (1696-1762)	444
Bartolozzi, Francisco (1727-1815)	2, 28, 125, 183, 234, 520, 581, 709, 746, 771, 887
Basire, James (1730-1802)	802
Bassano (photographer)	169, 321, 958
Baugniet, Charles (1814-86)	185
Beckett, Isaac (1653-1719)	762
Bell, Edward (fl. 1796-1847)	486
Bellin, Samuel (1799-1893)	750
Benoist, W P (fl. 1759)	326
Beynon, D W (fl. 1880)	318
Bieber, E (photographer)	573
Bockman, Gerhard (d. c. 1769)	654, 972
Bond, William (fl. 1800)	434, 458, 871

	Item Number
Bourlier, M (fl. 1800-12)	39
Bromley, James (1801-38)	783
Bromley, William (1769-1842)	345
Brooks, J (fl. 1750)	162
Brooks, Vincent, see Vincent Brooks, Day & Son	
Brown, J (fl. 1795)	540
Brown, Joseph (fl. 1854)	754, 856, 858
Browne, Alexander (fl. 1677)	163
Burke, Thomas (1749-1815)	410, 412
Burnet, John (1784-1868)	204
Cardon, Anthony (1772-1813)	322, 843
Chester, Wallace (photographer)	464
Clamp, Robert (fl. 1790-1800)	370, 406
Clint, George (1770-1854)	232, 306, 742
Cochran, J (fl. 1820-50)	923
Cook, H R (fl. 1800-45)	276
Cooper, R (1730-1820)	76, 702
Cousins, Henry (d. 1864)	258, 555, 672
Cousins, Samuel (1801-87)	4, 90, 136, 231, 397, 495, 670, 681, 706, 944, 965
Davey, W T (b. 1818)	820
Dawe, George (1781-1829)	106
Dawe, Henry (d. 1848)	289
Dawe, Philip (fl. 1780)	446

	Item Number
Delff, W J (1580-1638)	95
Diaz de la Pena, N V (1807-76)	946
Dickinson, William (1746-1823)	30, 383, 396, 644, 679 765, 878
Dixon, John (1720-1804)	593, 893, 973
Doo, G T (1800-86)	752
Downey, W & D (photographers)	248, 267, 518, 543, 761, 863
Dubourg, M (fl. 1800-40)	695
Dunkarton, Robert (fl. 1770-1811)	59, 324, 566, 830, 853
Dupont, Gainsborough (1754-97) (See also ARTISTS)	203, 766
Earlom, Richard (1743-1822)	707
Edwards, W C (1777-1855)	841
Elliott & Fry (photographers)	252, 605, 777, 822, 846, 880, 953, 962
Ewart (photographer)	69
Faber, John (c. 1684-1756)	23, 98, 137, 209, 211, 259, 379, 514, 517, 528, 648, 775, 859, 865, 901, 925, 950, 986
Faed, James (1821-1911)	570, 685, 782
Faithorne, William (1616-91) (See also ARTISTS)	774
Finlayson, John (c. 1730-c. 1776)	92, 637
Fisher, Edward (1722-85)	115, 509, 764

	Item Number
Fittler, James (1758-1835)	395, 751
Godby, James (fl. 1790-1815)	713
Golding, Richard (1785-1865)	382
Green, Valentine (1739-1813)	477
Gretze, Leopold (fl. 1912)	561
Gribelin, Simon (1661-1733)	658, 803
Grierson, George (fl. 1830) (See also ARTISTS)	87
Grozer, Joseph (c. 1755-c. 1798)	148
Gunst, P S van (1659-1724)	619
Hall, John (1739-97)	827
Harding, Edward (1776-96)	371, 850
Harding, Silvester (1745-1809)	75, 998
Hardy, James (fl. 1780-94)	110
Heachen, see Vanhaecken	
Heath, Charles (1785-1848)	250, 501
Herkomer, Sir Hubert von (1849-1914) (See also ARTISTS)	48
Hinton, W (fl. 1800)	1004
Hodges, C H (1764-1837)	6, 967
Hodgetts, Thomas (fl. 1801-46)	58, 182, 487, 488
Holl, Charles (d. 1882)	3, 335, 842, 952
Holl, Francis (1815-84)	224, 671, 966
Holl, William I (1771-1838)	316, 966, 990

	Item Number
Holl, William II (1807-71)	139, 315, 401, 796
Hollar, Wenceslaus (1607-77)	227
" " after	72
Houbraken, Jacobus (1698-1780)	1, 20, 52, 54, 94, 107, 140, 189, 218, 235, 266, 309, 317, 333, 430, 493, 519, 533, 608, 618, 632, 636, 652, 698, 732, 735, 815, 835, 848, 872, 875, 879, 884, 889, 911, 918, 930, 934, 977, 988, 991, 995, 1001, 1002
Houston, Richard (1721-75)	41, 390, 404, 532, 688, 689
Huck, J G (c. 1759-1811)	347, 711
Hudson, Henry (fl. 1790)	462
Ingleby (fl. 1782-4)	207, 285
Jackson, J B (1701-c. 1780)	833
Jackson, J R (1819-77)	403, 454, 521
Jacobe, Johann (1733-97)	788
Jenkins, J J (1811-85)	113
Johnson, Thomas (18th century)	177
Jones, John (c. 1745-97)	111, 308, 343, 576, 894, 954
Killingbeck, Benjamin (fl. 1769-89)	486A
Kitchemer (? John Kitchingman 1740-81)	971

	Item Number
Lafayette (photographer)	197, 511, 909
Lassouquere, J P (fl. 1835-50)	943
Lee, J (fl. 1824)	438
Lewis, F C (1779-1856)	184, 257, 437, 567, 661, 682, 942
Linnell, John (1792-1882) (See also ARTISTS)	614, 683
Loggan, David (1635-92)	657
London Stereoscopic Company	677, 810, 908
Lowenstam, Leopold (1842-98)	169
Lupton, T G (1791-1873)	245, 323, 363, 448, 789
Lutterel, Edward (c. 1650-c. 1710)	837
Macbeth-Raeburn, H (1860-1947) (See also ARTISTS)	142, 328
McArdell, James (1710-65)	302, 445, 457, 628, 634, 656, 715
Mackenzie, K (fl. 1800-25)	264
Maile, George (fl. 1824-41)	717
Martin, David (1736-98) (See also ARTISTS)	582
Martindale, P H (1869-c. 1935)	575
Mayall (photographer)	784
Meadows, R M (d. 1812)	531
Meyer, H H (d. 1847)	88, 126, 150, 350, 375, 443, 505, 873, 937
Miller, J D (fl. 1884)	421

	Item Number
Morton, J (fl. 1835-39)	785
Mote, W H (fl. 1831)	456
Murphy, John (fl. 1778-1820)	550, 712, 720
Murray, J G (fl. 1820-30)	86
Nugent, Thomas (fl. 1785-98)	772
Nutter, William (1754-1802)	452, 888
Parker, James (1750-1805)	831
Payne, G T (fl. 1740-54)	565, 945
Pelham, Peter (d. 1751)	987
Picart, Charles (c. 1780-c. 1837)	194, 195, 242, 445, 504
Porter, J (fl. 1820-38)	86, 247
Pound, D J (fl. 1820-30)	784
Rajon, P A (1843-88)	606
Reading, B (fl. 1776-1822)	282
Reynolds, S W (1773-1835)	5, 7, 55, 57, 80, 102, 164, 201, 213, 271, 275, 280, 314, 336, 346, 348, 359, 363, 400, 440, 472, 481, 526, 559, 668, 694, 768, 804, 876, 877, 947, 951, 992
Ridley, William (1764-1838)	1003
Roberts, Percy (fl. 1795-1828)	625

	Item Number
Robinson, John Henry (1796-1871)	116, 641
Rogers, William (fl. 1589-1604)	294
Rolfe, A (fl. 1860)	949
Russell, John & Sons (photographers)	118, 492, 811
Ryall, H T (1811-67)	154, 212
Ryland, W W (1732-83)	114
Sanders, George (fl. 1845-66)	805
Sargent, Frederick (fl. 1855-96)	427
Say, William (1768-1834)	17, 133, 187, 240, 392, 399, 422, 500, 716, 794, 969, 983, 993
Scott, Alexander (fl. 1860)	246
Scott, John (1774-1828)	468
Scott, J S (fl. 1897)	426
Scriven, Edward (1775-1841)	386, 510
Sharp, William (1749-1824)	26, 104, 476
Sheppard, Robert (fl. 1733)	994
Sherborn, C W (1831-1912)	37
Sherwin, J K (1751-90)	96, 157
Sievier, R W (1794-1865)	298
Simms, Philip (fl. 1725-49)	480
Simon, John (c. 1675-1754)	45, 103, 221, 349, 439, 513, 549, 665, 726, 860, 861, 869, 892

	Item Number
Skelton, Joseph (c. 1785-1860)	798
Skelton, William (1763-1848)	470
Smith, Benjamin (d. 1833)	210
Smith, John (c. 1652-1742)	9, 85, 181, 216, 220, 238, 373, 418, 461, 469, 587, 666, 847, 851, 866, 874, 933, 999
Smith, J R (1752-1812) (See also ARTISTS)	149, 239, 288, 388, 601, 996
Smith, S C (1806-72)	832
Smythe, Richard (fl. 1910)	927
SPY (pseudonym of Sir Leslie Ward, 1851-1922)	320, 906, 963
Stodart, G J (fl. 1880)	16, 527
Stone, Sir Benjamin (photographer) (1838-1914)	225, 696, 823
Stuart (photographer)	77
Swaine (photographer)	143, 255
Sympson, Joseph (18th century)	496
Tomkins, C (19th century)	902
Tomkins, P W (1759-1840)	32
Townley, Charles (1746-1800)	854
Turner, Charles (1773-1857)	29, 43, 78, 89, 134, 175, 180, 200, 241, 307, 310, 352, 372, 380, 387, 398, 449, 534, 535, 537, 552, 557, 580, 585, 586 .....

	Item Number
	598, 599, 603, 616, 623, 631, 680, 693, 701, 714, 722, 723, 747, 755, 767, 817, 849, 855, 882, 883, 928, 938, 941
Unknown Engravers, 17th century	638
Unknown Engravers, 18th century	83, 374, 498, 612, 710
Unknown Engravers, 19th century	13, 56, 117, 222, 428, 758, 770, 793, 924
Unknown Engravers, 20th century	590
Vanderbank, Pieter (1649-97)	249, 611, 662, 786
Vandyk (photographer)	34, 132, 331
Vanhaecken, A (fl. 1722)	64
Vendramini, J (1769-1839)	479
Vertue, George (1684-1756)	53, 70, 256, 419, 499, 571, 613, 630, 721, 724, 725, 737, 915, 932, 982
Vincent Brooks, Day & Son (photographers)	675
Vowles, Alfred (photographer)	926
Wagstaff, C E (fl. 1840-50)	591
Walker, Anthony (1726-65)	649
Walker, Sir Emery (1851-1933) (photographer)	862, 1004
Walker, James (1748-1808)	450
Walker, William (1791-1867)	254, 274, 366, 407, 420, 463, 478, 506, 792

	Item Number
Walton, C W (fl. 1900)	907
Ward, G R (1797-1879)	684
Ward, James (1769-1859) (See also ARTISTS)	40, 112, 522, 640 881
Ward, Sir Leslie, see SPY	
Ward, William (1766-1826)	44, 63, 97, 105, 141, 153, 265, 447, 482, 560, 577, 620, 639, 642, 980, 981
Watson, James (c.1740-90)	101, 244, 391, 459, 655, 895, 931
Watson, Thomas (1743-81)	46, 453
Watt, J H (1779-1876)	960
White, George (c.1684-1732)	71, 215
White, Robert (1645-1703) (See also ARTISTS)	79, 417, 498, 530, 541, 780, 816, 1000
Wilkin, C (1750-1814)	734
Williams, R (fl. 1680-1704)	484, 719, 769
Wilson, Benjamin (1721-88) (See also ARTISTS)	101
Young, John (1755-1825)	551, 602, 935
Zobel, George (c.1810-81)	578, 671, 898

A CATALOGUE

of paintings, drawings, engravings and sculpture in

THE PALACE OF WESTMINSTER

compiled during 1959/77

CATALOGUE OF PAINTINGS, DRAWINGS, ENGRAVINGS AND SCULPTURE IN THE PALACE OF WESTMINSTER COMPILED DURING 1959–77 BY R J B WALKER.

THIS IS COPY No. 4 OF THE EIGHT SETS PROVIDED IN THIS FORM.

1 R J B Walker Esq.
2 House of Lords Record Office
3 House of Commons Library
4 Palace of Westminister Curator
5 National Portrait Gallery
6 Courtauld Institute of Art
7 The London Library
8 PSA Library Services

Curator's Office

Not to be Removed

A CATALOGUE

of paintings,drawings,engravings and sculpture in

THE PALACE OF WESTMINSTER

compiled during 1959–77

by

R J B WALKER

VOL. 2 : Part II
Groups and Events
Part III
Views and Prospects

Property Services Agency Library Service
Whitgift Centre
Croydon

1988

Groups and Events

CONTENTS

Explanatory Note and Abbreviations iii

Catalogue of Groups and Events 1

Short Index of Names and Events 126

Index of Artists 169

Index of Engravers and Photographers 177

NOTE

This Part contains canvases, drawings, engravings and photographs from the Portrait Groups section of Part I and from Part VI of the original catalogue and Supplements from 1959-1976/77. It is arranged chronologically and includes brief mention of a number of political groups not in the collection but easily accessible elsewhere. A few Illustrated London News and Graphic illustrations have been listed for dates at which general elections and major changes of government have taken place. Satires have been excluded but can be found in M D George Catalogue of Political and Personal Satires.... British Museum 1935-1954.

Measurements are in centimetres, height before width, followed by inches in brackets; mc = margins cut or covered by mount. BM numbers refer to the entries in the British Museum Catalogue of Engraved British Portraits, Vol V, Groups.

A short index of individual portraits is included, and where a key plate exists the key number is shown in brackets. A full index of portraits will be produced in a subsequent volume.

ABBREVIATIONS

Advisory Committee	Advisory Committee on Works of Art in the House of Commons.
BM5	O'Donoghue and Hake, Catalogue of Engraved British Portraits .... British Museum, vol V (Groups), 1922.
CS	J Chaloner Smith, British Mezzotinto Portraits, 4 vols, 1884.
DNB	Dictionary of National Biography
DOE	Department of the Environment
Graphic	The Graphic. An illustrated weekly paper (1869-1925) with drawings by Hatherell, S P Hall, Graig, Castaigne, etc.
Hastings	Maurice Hastings, Parliament House, 1950.

HC Deb	Hansard's Parliamentary Debates (House of Commons) after 1908.
Hind I	A M Hind, Engravings in England. The Tudor Period, 1952.
Hind II	idem. James I, 1955
Hind III	idem. Charles I, 1964.
HL Deb	Hansard's Parliamentary Debates (House of Lords) after 1908.
HLRO Memo. 26	House of Lords Record Office Memorandum 26 (1961) - R M Price, Handlist of Paintings, Drawings and Engravings of the House of Lords and the House of Commons, 1523-1900.
ILN	The Illustrated London News, 1842 to date, with drawings by T W Wilson, S Begg, G Amato, Max Cowper, Cyrus Cuneo, A Forestier, Steven Spurrier, Bryan de Grineau, etc.
Lemon	R Lemon, Catalogue of Printed Broadsides ... Society of Antiquaries, London, 1866.
London Interiors	London Interiors with their Costumes and Ceremonies from Drawings made by Permission of the Public Officers, Proprietors and Trustees of the Metropolitan Buildings, published J Mead, 1841, with engravings by H Melville from drawings by T H Shepherd.
MOW/MPBW	Ministry of Works/Public Building and Works (now DOE).
Neale	J E Neale, The Elizabethan House of Commons, 1949.
NPG	National Portrait Gallery.

Parl Debates	Hansard's Parliamentary Debates up to 1908.
Pollard	A F Pollard, The Evolution of Parliament, 1926.
PRO	Public Record Office.
RA	Royal Academy.
Wright and Smith	A Wright and P Smith, Parliament Past and Present, 1902.
Wyon	A and A Wyon, The Great Seals of England, 1887.

HENRY III IN WESTMINSTER HALL, 1253

Henry III renewing and confirming Magna Carta in Westminster Hall, Archbishop Boniface pronouncing the anathema of excommunication, 13 May 1253. The scene is described by Matthew Paris in the Chronica Majora, the text below is an adaptation of Deuteronomy IV.

1 Line by John Miller, 1780
34.9 x 41.9 ($13\frac{3}{4}$ x $16\frac{1}{2}$).
Reproduced in Wright and Smith, p. 11.

Transferred in 1962 from MPBW (445).

1a Another copy, a plate to (?) Rapin History of England.

House of Commons purchase, 27 January 1976 (Parker Gallery).

EDWARD I IN PARLIAMENT

A Tudor representation, c. 1523, of EDWARD I enthroned in the House of Lords, the Archbishop of Canterbury and ALEXANDER III of Scotland on his right, LLEWELLYN AB GRYFFID and the Archbishop of York on his left; the Prince of Wales (Edward II) on a bench.

2 Colour reproduction of an illuminated illustration, c. 1523, in folio 12v, Wriothesley MS., Royal Library, Windsor.
Reproduced in colour, W S Churchill, The Island Race, 1964, p. 55.

HOUSE OF LORDS, 1399

Illumination of Jehan Creton, The Fall of Richard II, BM. MS. Harley 1319, f. 57.
Reproduced in G M Trevelyan, Illustrated English Social History, (1962 edition), I, Pl. 47.

HENRY VI IN PARLIAMENT, 1446

A copy of the Illumination of a CHARTER granted to the Provost and College of Eton by King Henry VI and confirmed by Act of Parliament, March 1446.

✓ 3 Coloured line engraving by John Pine, 1749
29.2 x 35.6 ($11\frac{1}{2}$ x 14) (three plates on one sheet, No 7 - HENRY VIII 1523, and No 11 - QUEEN ELIZABETH 1584 above, HENRY VI below).

Advisory Committee purchase, 1965.

✓ 4 Colour photograph of the original illumination in the library at Eton.

HENRY VIII IN PARLIAMENT, 1523

The King enthroned at the Opening of Parliament at Blackfriars, 15 April 1523, Cardinal Wolsey and Archbishop Warham beside him, the Bishop of London, Tunstall, delivering the opening speech.

✓ 5 Colour photograph of a drawing from the Wriothesley Garter Book, Royal Library, Windsor, commissioned by Sir Thomas Wriothesley, Garter King of Arms to Henry VIII (see Pollard, pp. 380-3).

The same picture.

✓ 6 Copperplate by an unknown artist, c. 1723
28.0 x 20.3 (11 x 8)mc, HLRO Memo. 26-2.
Plate to R Fiddes, Life of Wolsey, 1724, p. 302. The original drawing was sent to Fiddes by John Anstis, Garter King of Arms to George I. Fiddes gives a full account of it in his Collections, 1726, pp. 108-14, reprinting Anstis's explanatory letter dated 2 January 1723. See also Pollard, p. 380.

Presented by Sir Harry Samuel, MP, 1931.

HENRY VIII IN PARLIAMENT, 1523 (continued)

A modification of the same picture.

✓ 7 Line by John Pine
32.4 x 45.8 ($12\frac{3}{4}$ x 18), HLRO Memo. 26-3.
'... Taken from a drawing ordered by the then Garter, later in the possession of John Anstis, Esq., Garter King of Arms.'
A lettered key at the top indicates Cardinal Wolsey, Archbishop Warham, Bishops, Abbots, Barons, The Prior of St John of Jerusalem, Earls, the Dukes of Norfolk and Suffolk, and Garter King of Arms (Sir Thomas Wriothesley). Inscribed along the bottom edge: **'The Speaker of the House of Commons at the Bar with others of that House whereof one is covered, a Privilege granted to several Persons in the reign of Henry VIII.'** On the same plate, but separated by a decorated column, as No 11 - QUEEN ELIZABETH IN PARLIAMENT, 1584.

Presented by the Right Hon Lewis Harcourt, MP.

✓ 7a Another copy, acquisition uncertain.

✓ 7b Another copy, on the same plate as No 3 - HENRY VI IN PARLIAMENT, 1446. Advisory Committee purchase, 1965.

HENRY VIII IN COUNCIL, 1547

Woodcut by Jacob Faber used as a plate to Edward Halle, The Union of the two Noble and Illustrious Families of York and Lancaster, 1548.
Reproduced in Hind, Engravings, I, Pl. 8.

CORONATION OF EDWARD VI, 1547

See Part III, VIEWS, LONDON 1547.

QUEEN ELIZABETH AND THE KNIGHTS OF THE GARTER, 1576

WOA 1318

Duppa was appointed Black Rod in 1683 so is not in picture. Black Rod would have been William Norris

8 A procession of the Sovereign, members of the Order of the Garter and Heralds passing along an open portico at the installation of the Emperor Maximilian II. Among them is Sir Thomas Duppa, Black Rod.

Photograph of a detail of Hollar's plate to Ashmole's Order of the Garter, 1672. Original etching by M Gheeraerts in the British Museum (see Hind, Engravings, I, pp. 109-21).

QUEEN ELIZABETH IN PARLIAMENT, c. 1576

The Queen enthroned in the House of Lords (circular window, tapestries), the Speaker and Commons attending. Possibly intended to represent the closing ceremony in 1576.

9 Line after R Elstrack
32.4 x 20.9 ($12\frac{3}{4}$ x $8\frac{1}{4}$), BM5 p. 2, HLRO Memo. 26-5.
Frontispiece to D'Ewes, Journals, 1682. A lettered key along the bottom, extra cross benches, increase in number of Commons and importance of Speaker, Commons wear the costume of about 1630.
Reproduced in Neale, frontispiece, and Hastings, p. 129.

Acquisition uncertain.

QUEEN ELIZABETH IN PARLIAMENT, 1584

The Queen enthroned in the House of Lords (Painted Chamber), the Commons attending at the presentation of the Speaker (Puckering), 22 November, 1584.

✓ 10 Line attributed to R Elstrack
29.9 x 19.0 ($11\frac{3}{4}$ x $7\frac{1}{2}$), BM5 p. 2, HLRO Memo. 26-4.
Inscribed along top: **'Summi et supremi senaculi Parlamentaris in Anglia typus'** and along the bottom: **'Milites Provinciarum et Burgenses (quos vocant) utrinqu. qui Cameram Parlamenti inferiorem constituunt PROLOCUTOREM conducentes.'**
Plate to Robert Glover, Nobilitas Politica vel Civilis, 1608, p. 68. Described and reproduced in Pollard, pp. 383-5;

QUEEN ELIZABETH IN PARLIAMENT, 1584 (continued)

reproduced in Neale, p. 358, and Hind, Engravings, II, p. 201, Pl. 113(b).

Presented by Robert Yerburgh, MP.

✓ 10a Another copy, presented by Sir H Raphael.

An 18th century modification of the same picture.

✓ 11 Line by John Pine
32.4 x 45.8 ($12\frac{3}{4}$ x 18), HLRO Memo. 26-6.
'... Taken from a painted print in the Cottonian Library, British Museum.' Inscribed along the bottom edge: **'The Knights of Shires and Burgesses (as they call them) which constitute the Lower House of Parliament, presenting their Speaker.'**
On the same plate, but separated by a decorated column, as No 7, **'HENRY VIII IN PARLIAMENT, 1523.'**

Presented by the Right Hon L Harcourt, MP.

✓ 11a Another copy, acquisition uncertain.

✓ 11b Another copy, on the same plate, as No 3 - HENRY VI IN PARLIAMENT, 1446. Advisory Committee purchase, 1965.

JAMES I IN PARLIAMENT, 1604

The King enthroned in the House of Lords, 19 March 1604, the Speaker (Phelips) and Commons attending.

✓ 12 Line by R Elstrack
30.5 x 19.0 (12 x $7\frac{1}{2}$)mc, HLRO Memo. 26-7.
A 17th century modification of No 10 - QUEEN ELIZABETH IN PARLIAMENT 1584, the figure of James I substituted for the Queen.
Plate to Thomas Milles, The Catalogue of Honour, 1610, p. 69.
Reproduced (first state) within armorial border, in Hind, Engravings, II, Pl. 108.

Presented by Sir Harry Samuel, 1931.

✓ 13 Photograph of No 12.

THE GUNPOWDER PLOT CONSPIRATORS, 1605

Thomas Bates, Robert Winter, Christopher Wright, Thomas Percy, Guy Fawkes, Robert Catesby and Thomas Winter, half-lengths in high-crowned hats, conspiring.

✓ 14 Line after Crispin van de Passe
10.2 x 15.9 (4 x 6¼)mc, framed with No 15 - EXECUTION. Similar to BM5 p. 4 (1) but with title below: **'Concilium septem nobilium Anglorum conjurantium in necem Jacobi I magnae Britanniae etc.'** See Hind, Engravings, II, p. 391, Pl. 246. A variant with title in German is reproduced in D Carswell, Trial of Guy Fawkes, 1934, pp. 57 and 128.

Presented by Sir Philip Sassoon, Bart.

THE POWDER TREASON, 1605

Allegorical satire by Michael Droeshout; see Hind, Engravings, II, p. 342, Pl. 213.

GUNPOWDER PLOT, 1605

'To God in Memory of His double deliverance.'
Allegorical satire by Samuel Ward, 1621; see Hind, Engravings, II, p. 393, Pl. 247.

THE PAPISTS' POWDER TREASON, 1605

Allegorical satire printed by Richard Northcott - James I in Parliament (1606-13) centre left; see Hind, Engravings, II, p. 394, Pl. 248.

GUNPOWDER PLOT, 1605

'To the Glory of God and in Thankefull Remembrance of our three great Deliverances ... The Spanish Armada in 1588; the Powder Treason in 1605. And the heavy time of God's Visitation (plague) 1625.'
Allegorical broadside by Jan Barra; see Lemon, p. 76 (266), reproduced in Hind, Engravings, III, Pl. 51.

THE EXECUTION OF THE CONSPIRATORS, 1606

The Gunpowder Plot conspirators being hanged, drawn and quartered in New Palace Yard, 30 January 1606.

✓ 15 Line by (?) N de Visscher
13.3 x 19.0 (5¼ x 7½) (framed with No 14 - CONSPIRATORS 1605).
Reproduced in D Carswell, Trial of Guy Fawkes, 1934, p. 104.

Presented by Sir Philip Sassoon, Bart.

HOUSE OF COMMONS, c. 1610

Frontispiece to Elizabeth R Foster, Proceedings in Parliament, 1610, Vol 2, 1966, Yale University Press.

THE FIRST LEGISLATURE IN THE NEW WORLD, 1619

The General Assembly of Virginia, oldest offshoot of the Parliament of England, convened at Jamestown 30 July - 4 August 1619, by Governor Sir George Yeardley. It consisted of the Governor, six councillors and twenty-two elected Burgesses. John Pory, a former Member of Parliament, was chosen Speaker.

✓ 16 Canvas by Jack Clifton
119.5 x 211.0 (47 x 83).
Signed and dated: **'Clifton 69.'**

Presented in 1970 by the Jamestown Foundation of the Commonwealth of Virginia.

GILES MOMPESSON CENSURED BY PARLIAMENT, 1620

'The Description of Giles Mompesson, late Knight, censured by Parliament, 17 March 1620 (for his extortions as licenser of Inns)'
Allegorical broadside with cautionary verse; see Lemon, p. 54 (1621), reproduced in Hind, Engravings, II, p. 396, Pl. 251.

JAMES I IN PARLIAMENT, 1621

The King enthroned to left with heir apparent recognisable as Charles I; within armorial border. Line by R Elstrack (second state), reproduced in Hind, Engravings, II, p. 196, Pl. 110.

VOX REGIS, 1623

James I enthroned among the spiritual and temporal peers, the cheering populace in the foreground. Frontispiece to Thomas Scott, Vox Regis, reproduced in Hind, Engravings, II, p. 44, Pl. 17.

HOUSE OF COMMONS, 1624

'A True Platforme and Manner of the Sitting in the Lower House of Parliament ... Westminster, 12 February 1623.'
The Speaker admonishing a delinquent at the Bar.

17 Photographic reproduction of a double page line engraving in the British Museum (Harl MS 159. fo. 3-4), probably issued to commemorate the election of Speaker Crewe, 12 February 1623-4. It is possibly based on an earlier representation of Speaker Phelips admonishing the Warden of the Fleet Prison at the Bar of the House in 1604. The Commons appear to be wearing the costume of about this date.

A finer impression, without the BM identity stamp was used as a plate to the MS of D'Ewes Journals, 1630 (Harl MS 73, fo. 8), reproduced in Neale, p. 364 and Hastings, p. 130.

HOUSE OF COMMONS, 1624 (continued)

The same picture.

18 Etching published John Murray, 1831
12.0 x 12.0 ($4\frac{3}{4}$ x $4\frac{3}{4}$), HLRO Memo. 26-6.
A 19th century reproduction of No 17 - **'from a very scarce print (with a list) in the possession of Robert Greenhill Russell Esq of Chequers Court.'**

Presented anonymously.

JAMES I IN PARLIAMENT, 1624

Enthroned to left, Charles, Prince of Wales, now enlarged to head and shoulders above back of seat; within armorial border. Line by R Elstrack (third state), reproduced in Hind, Engravings, II, p. 196, Pl. 109.

HOUSE OF LORDS, c. 1628

'Order of Sitting of the Upper House in the Court of Parliament.' Broadside, c. 1628, reproduced in Hind, Engravings, III, p. 362, Pl. 206b. See also Lemon, p. 79 (281).

CHARLES I IN PARLIAMENT, 1628

The State Opening of Parliament in the Old House of Lords (circular window), extra Peers, Commons reduced, armorial border. Broadside, 1628, reproduced in Hind, Engravings, III, p. 361, Pl. 205.

CHARLES I ENTHRONED, 1628

'The Supplication of Great Brittaines Friends ...'
(Holland, Denmark, Palatinate, Rochelle). The King

CHARLES I ENTHRONED, 1628 (continued)

enthroned, the Clergy supplicating, the Nobility with swords drawn, the Commons beneath holding up hearts and purses. Broadside May 1628, Lemon, p. 80 (285), reproduced in Hind, Engravings, III, p. 360, Pl. 204a.

HOUSE OF COMMONS, 1628

'The Knights, citizens and burgesses of the Counties, cities and borough townes of England and Wales and the Baronies of the Ports now sitting in Parliament, holden at Westminster 17 March 1627-8, etc.'

Woodcut probably issued to commemorate the Opening of Parliament, 17 March 1627-8, and modified from No 17 - HOUSE OF COMMONS 1624. Reproduced in Dasent, Speakers, 1911, p. 178. See Lemon, p. 80 (282).

HOUSE OF LORDS, 1630-40

'L'Ordre, Maniere et Sceance de sa Majeste Britanique avec les Seigneurs ...'

19 Photograph in House of Lords library, Box I.

Original, Ashmolean Museum, Sutherland Clarendon, I, 107.

HOUSE OF COMMONS, 1630-40

'La maniere et ordre de la Sceance de la maison basse ou des communes qui consiste en chevaliers, gentils hommes et Bourgeois ...'

20 Line, anonymous
24.1 x 33.0 ($9\frac{1}{2}$ x 13)mc, HLRO Memo. 26-1.
A modification of No 17 - HOUSE OF COMMONS 1624 - (in reverse, the tester of the Speaker's chair without armorial, the 'delinquent' now standing at the Bar).
Probably issued for the Paris market.

Presented by Robert Yerburgh, MP.

HOUSE OF COMMONS, 1640

'The Platform of the Lower House of this present Parliament Assembled at Westminster the thirteenth day of April 1640.'
Broadside issued to commemorate the State Opening of Parliament, 13 April 1640, reproduced in Hind, Engravings, III, p. 362, Pl. 206a, and in Elizabeth Foster Proceedings in Parliament 1610, Vol 2, 1966, Yale University Press.

CHARLES I ENTHRONED, 1641

Enlarged and altered version of VOX REGIS 1623, plate to John Vicars, England's Remembrancer or a thankful Acknowledgement, 1641; reproduced in Hind, Engravings, III, p. 360, Pl. 204b.

THE TRIAL OF STRAFFORD, 1641

Westminster Hall, 22 March to 19 April 1641.

21 Etching by W Hollar
22.2 x 27.4 ($8\frac{3}{4}$ x $10\frac{3}{4}$).
Version with German title of Hollar's plate, **'The True Manner of the Sitting of the Lords, Commons, ... 1641.'**
Lettered key along the bottom. Hollar's companion plate shows the Execution of Strafford on Tower Hill. See A M Hind, Wenceslaus Hollar, 1922, p. 76 (91. III).

Presented in 1931 by Sir Harry Samuel, MP.

21a Another copy, presented by Sir H Raphael, Bart, MP.

Westminster Hall. The Earl, at the conclusion of his speech, points to his children, Pym standing behind.

22 Line by W H Simmons after William Fisk
58.4 x 87.7 (23 x $34\frac{1}{2}$).
Published Boys 1846, dedicated to Sir Robert Peel. Fisk's original painting, 1840, Walker Art Gallery, Liverpool.

Presented in 1935 by the executors of Professor W E Whitehouse.

THE TRIAL OF STRAFFORD, 1641 (continued)

22a Another copy, Speaker's Fund purchase.

CHARLES I ENTHRONED, THE COMMONS BELOW, 1641-3

A double view of the House of Lords above, the House of Commons below.

23 Anonymous woodcut
16.5 x 10.2 ($6\frac{1}{2}$ x 4) BM5 p.5, HLRO Memo. 26-16.
Plate to Edward Husband, An Exact Collection, 1642 and A Collection of all the Public Orders ..., 1646.

Presented by Sir H H Raphael, Bart, MP.

THE TRIAL OF ARCHBISHOP LAUD, 1643

Interior of the House of Lords, a kneeling witness testifies, the King's Pardon lies at Laud's feet.

24 Line and stipple after Alexander Johnston
59.7 x 85.1 ($23\frac{1}{2}$ x $33\frac{1}{2}$)mc. From the original painting exhibited British Institution 1849 (431), sold Christie's 21 January 1966 (157).

Purchased from the Speaker's Fund.

'... The Archbishop's Trial in the House of Peers.'
Etching by W Hollar, c.1645, reproduced in W H Hind, Hollar, 1922, p.75, Pl. LII.

THE WESTMINSTER ASSEMBLY, 1643/4[1]

The assertion of Liberty of Conscience by the Independents at the Westminster Assembly of Divines. The Assembly in the Jerusalem Chamber, Westminster Abbey, Cromwell seated in the centre amongst the Independents.[2]

THE WESTMINSTER ASSEMBLY, 1643/4 (continued)

25 Canvas by J R Herbert
56.6 x 85.1 ($21\frac{1}{2}$ x $33\frac{1}{2}$). No inscription.
Painted in about 1847-8,[3] no doubt inspired by the tercentenary of the Westminster Assembly. The painting is said to include a 'portrait' of Dr Thomas Goodwin, one of the Independent leaders and the founder of the City Temple.[4] The moment is crystalised by Milton: 'Give me the liberty to know, to utter, and to argue freely according to conscience, above all liberties.'[5]

Engraved by Samuel Bellin.[6]

Exhibited Art Treasures and Industrial Exhibition, Great Horton, Bradford, 1870 (286) lent by Arthur Briggs.

Presented in 1952 by Charles E Stambois.

[1] Herbert enjoyed a spate of authorities published during the tercentenary, 1843-9, eg Letters and Journals of Robert Baillie, 1637-1662, ed. David Laing, 1841-2; W M Hetherington, The Westminster Assembly, 1843; Gillespie, Notes of Debates and Proceedings, ed. David Meek, 1846. Bibliography in S W Carruthers, The Everyday Work of the Westminster Assembly, 1943.

[2] The scene described in Baillie, op.cit. II, pp.108-9.

[3] R E Graves in D.N.B., XXVI.

[4] Letter from the Hon Curator, City Temple, 17 July 1958.

[5] Milton, Areopagitica, Yale edition, 1959, II, p.560.

[6] Copy in Bellin sale, Christie's 30 March 1894 (146).

HOUSE OF LORDS AND COMMONS, c.1643

'A Solemn League and Covenant for Reformation ... 1643.'
Etching by Hollar, reproduced A M Hind, Hollar, 1922, p.75, Pl. LIII.

HOUSE OF COMMONS, 1643

'A perfect Diurnal of the Passages in Parliament.' Newspaper heading, ? April 1643, reproduced in Wright and Smith, p. 221.

HOUSE OF COMMONS BEFORE 1646

'A Letter sent to Mr PYM ...' Etching used as a plate to J Vicars, A Sight of the Transactions of these Latter Yeares, 1646, p. 17; and True Information of the Beginning and Cause of all our Troubles, 1648, p. 15.

HOUSE OF COMMONS, 1648

'The Seal of the COURT OF COMMON BENCH at Westminster A. Dni. MDCXLVIII.' Obverse a map of England and Ireland, reverse a view of the House of Commons in session, from Thomas Simon's Seal of the Court of Common Bench.

26 Line c. 1750 by George Vertue (torn top right corner) for his Medals, Coins, Great-Seals, Impressions, from the elaborate Works of Thomas Simon, etc. 1753 (1780 edition).
Plate mark c. 22.8 x 15.2 (9 x 6).

Presented in 1972 by Lord Simon of Glaisdale from the Rusk collection of legal prints.

THE TRIAL OF CHARLES I, 1649

Conjectural 19th century reconstruction of the scene in Westminster Hall, Bradshaw in the Chair, the King slightly below to the left. The roof painted with especial care.

27 Wood panel by unknown artist, c. 1850
86.4 x 75.0 (34 x 29½).

Presented in 1955 by Sir Alfred Bossom, MP.

Westminster Hall, 27 January 1649. Lady Fairfax exclaiming, "Oliver Cromwell is a rogue and a traitor and not a hundredth part of the people are in favour of the trial." (Fisk's note in RA Catalogue 1842.)

28 Line and stipple by Wagstaff after Fisk
58.4 x 87.7 (23 x 34½).
Published Boys 1846, dedicated to Sir Robert Peel.
Fisk's original painting exhibited RA 1842 (458).

Presented by the executors of Professor W E Whitehouse, 1935.

28a Another copy, Speaker's Fund purchase.

Contemporary engraving, BM. Clarendon, V (127), reproduced in H St G Saunders, Westminster Hall, 1951, p. 192, and (without key) Wright and Smith, p. 153.

Contemporary engraving, Ashmolean Museum, reproduced in C V Wedgwood, The Trial of Charles I, 1964, p. 180.

HOUSE OF COMMONS, 1649

The First Seal of the Commonwealth, 1649-51, reproduced in Wyon, XXX, 128.

HOUSE OF COMMONS, 1651

The Second Seal of the Commonwealth, 1651-60, reproduced in Wyon, XXXI, 130, and Hastings, p. 131.
See also No 31 HOUSE OF COMMONS, 1656.

HOUSE OF COMMONS, 1653

Oliver Cromwell as Hercules destroying a barrel of money with the Mace.

/ 29 Line engraving with verses in Dutch
14.6 x 20.3 ($5\frac{3}{4}$ x 8).
Dutch broadside, 20 April 1653: **'On the Dissolution of the so-called English Parliament by Oliver Cromwell, their General.'** BM. Personal and Political Satires, I (1870), p. 478.

Presented anonymously.

'Oliver Cromwell dissolving the Long Parliament.'
Cromwell points in derision to the Mace, Speaker Lenthall and MPs gesture in dismay.

/ 30 Line by John Hall after Benjamin West
50.2 x 63.5 ($19\frac{3}{4}$ x 25).
Published 5 April 1789. Original painting by West, then in possession of Lord Grosvenor, exhibited RA 1783 (62), now in Montclair Museum, New Jersey. A drawing for the central part is at Swarthmore College, Swarthmore, Pennsylvania. Another drawing, black chalk on blue paper **"Cromwell gesturing towards the Mace"** sold Christie's 14 March 1967 (50).

Transferred from MPBW 4963 (450).

/ 30a Another copy, mc, presented by Sir W Fraser.

/ 30b Another copy (coloured)
House of Commons purchase, 27 January 1976 (Parker Gallery).

'This House to Lett.'

Dutch line engraving in BM Print Room, Crowle Pennant III 241, reproduced in G M Trevelyan Illustrated History of England 1956 p. 416.

HOUSE OF COMMONS, 1656

Cromwell addressing the Speaker (Widdrington or Whitelock), two Clerks at the table, MPs wearing high-crowned hats.

✓ 31 Line by P Audinet after T Simon
12.0 x 9.6 ($4\frac{3}{4}$ x $3\frac{3}{4}$), HLRO Memo. 26-12.
19th century adaptation by Audinet (published Henry Colburn, 1828) of Thomas Simon's Second Great Seal of the Commonwealth, 1651-60. See HOUSE OF COMMONS, 1651.

Presented anonymously.

CHARLES II LANDING AT DOVER 1660

32 Line engraving by Woollett and Sharp after Benjamin West.

CORONATION OF CHARLES II, 23 April 1661

33 Etching by W Hollar used as folded plate in John Ogilby The Entertainment of his most Excellent Majestie Charles II in his Passage through . . London to his Coronation (1662).

OPENING OF PARLIAMENT, 8 May 1661

34 **'The Most Magnificent Riding of King Charles II to the Parliament.'**

Line engraving by Richard Gaywood.

THE TRIAL OF WILLIAM LORD RUSSELL, 1683

The trial of Lord Russell, 'the patriot', on a charge of high treason took place in the Old Bailey. He was

committed to the Tower and executed in Lincolns Inn Fields on 21 July 1683.

35 Mezzotint, 34.9 x 52.1 ($13\frac{3}{4}$ x $20\frac{1}{2}$), by Bromley from Hayter's oil painting at Woburn Abbey.

'THE TRIAL OF WILLIAM, LORD RUSSELL, 1683
To John Duke and Earl of Bedford .... This Engraving published under his patronage is most respectfully dedicated by His Grace's Obedient Servant Robert Bowyer
Painted by George Hayter Esq Engraved by John Bromley
Published by Robert Bowyer and Mr Parkes: Pall Mall, 1st January 1828 Proof.'

Transferred in 1975 from the DOE collection (11230).

CORONATION OF JAMES II, 1685

Plates to Francis Sandford, History of the Coronation of James II and Queen Mary (1687).

36 Line (copperplate) by Samuel Moore.
35.6 x 48.3 (14 x 19).

'A PROSPECT of the Inside of the Collegiate Church of St PETER in WESTMINSTER, from the QUIRE to the EAST END, with the FURNITURE thereof, as it appeared before the Grand Proceeding entred: Shewing the Position of the Altar, Theatre, Thrones, Chairs, Pulpit, Benches, Seats and Galleries.
S Moore delin. et sculp.'

House of Lords purchase, July 1973 (Parker Gallery).

37 Line (copperplate) by William Sherwin
35.6 x 48.3 (14 x 19).

'A Perspective of WESTMINSTER-ABBY from the High Altar to the West end, Shewing the manner of His Majesties CROWNING.
W Sherwin sculp.'

House of Lords purchase, July 1973 (Parker Gallery).

38 Line (copperplate)
35.6 x 48.3 (14 x 19).

'The INTHRONIZATION of Their MAJESTIES King JAMES the Second and Queen MARY (with a key along the lower edge) **A The KING, B The Ld Thomas Howard, C The Bishop of Durham, D The Bishop of Bath and Wells, E The Ld Great Chamberlain, F the Earl of Oxford, G the Earle of Shrewsbury, H The Earl of Derby, I the Earl of Pembroke, K The Dean of Westminster, L the QUEEN, M The Bishop of London, N The Bishop of Winchester, O The Duchess of Norfolk, P The Countess of Peterborow, Q The QUEENS Ld Chamberlain, R Dukes, S Duchesses, T Heralds of Arms, V Pursuivant of Arms.'**

House of Lords purchase, July 1973 (Parker Gallery).

39 Line (copperplate) by Samuel Moore.
35.6 x 49.6 (14 x $19\frac{1}{2}$)mc.

'A PROSPECT OF THE INSIDE OF WESTMINSTER HALL Showing how the KING and QUEEN with the Nobility and others, did sit at Dinner on the day of the Coronation, 23 Apr 1685
With the manner of Serving up the First Course of Hot Meat to their Majesties Table.'

Plate to Francis Sandford, History of the Coronation of James II and Queen Mary (1687) pp. 108-9.

House of Lords purchase, July 1973 (Parker Gallery).

39a Another copy, presented by Mrs Walter Erskine, 1953.

39b Another copy (coloured)

Advisory Committee purchase, May 1968 (Parker Gallery).

39c Another copy (uncoloured)

Advisory Committee purchase, June 1969 (Parker Gallery).

CORONATION OF JAMES II, 1685 (continued)

✓ 40 Line engravings by John and Thomas Bowles after Moore and Sherwin.
58.4 x 48.3 (23 x 19).
18th century reprints of the plates in Sandford, op. cit.
Compare Bowles' two page engraving, 'The Magnificent form usually observed in the procession to the coronation of the Kings and Queens of England,'? 1727.

Acquisition uncertain.

See also PART III VIEWS No 391, WESTMINSTER 1685.

THE SEVEN BISHOPS, 1688

The seven bishops,[1] headed by the Primate, committed to the Tower by James II in 1688 on a charge of seditious libel because of their petition against the second Declaration of Indulgence. William Sancroft, Archbishop of Canterbury; Thomas Ken, Bishop of Bath and Wells; John Lake, Bishop of Chichester; William Lloyd, Bishop of St Asaph; Sir Jonathan Trelawny, Bishop of Bristol; Francis Turner, Bishop of Ely; Thomas White, Bishop of Peterborough.

✓ 41 Canvas by unknown artist, relined on hardboard, c. 1688
106.8 x 89.0 (42 x 35).
The six bishops grouped round the Archbishop of Canterbury, each wearing his cap, rochet and chimere, and inset in a painted oval frame decorated with ribbons and spikes and surmounted by a mitre. Archbishop Sancroft in the centre is larger than the rest.

Probably painted in about 1688 and deriving from Jan Drapentier's engraving. Versions in the NPG (each bishop in a plain oval) and St Andrew's College, Birmingham. A different type of group in Lambeth Palace with Gospels, candles and an all-seeing eye.

Engraved by Jan Drapentier with the words **'IMMOBILE SAXUM'** beneath. A similar engraving by R White, The Counsel for the Seven Bishops, 1688. Engravings BM5, pp. 75-6.

THE SEVEN BISHOPS, 1688 (continued)

Presented (? in 1928) by the Marquess of Lincolnshire.

[1] See the mural painting, THE ACQUITTAL OF THE SEVEN BISHOPS, by E M Ward, RA 1867, in Part V ARTISTS, No 93. Parliamentary Question about a commemorative plaque in Westminster Hall, 26 April 1955.

ACQUITTAL OF THE SEVEN BISHOPS, 1688

Westminster Hall, 29 June 1688. 19th century oil painting by J R Herbert, engraved S W Reynolds 1844, reproduced Wright and Smith p. 157. See also E M Ward's mural painting (1867) on this subject in Part V ARTISTS, No 93.

THE BILL OF RIGHTS, 1688

WILLIAM AND MARY enthroned in the Banqueting House, Whitehall, surrounded by Peers and Commons, Lord Halifax kneeling to present the Crown and Sceptre, Speaker Powle leading the Commons, the Clerk of the House, John Browne, holding the Bill of Rights.

✓ 42 Canvas by James Northcote, RA
43.2 x 60.3 (17 x 23¾).
The frame contains a roller key plate and a copy of J Parker's line engraving published 26 April 1790. (See below). Inscribed on the back of the canvas: **'The Bill of Rights. The original picture painted by J Northcote, RA, for Mr ...'** (indecipherable). **'Shown to Mr Northcote, February 27th 1827.'** Inscribed on the stretcher: **'Miss Burdett Coutts (232) J Northcote.'**

The key indicates the following names: (1) Sir George Treby, MP. (2) Dr Gilbert Burnet, (3) Sir Jonathan Trelawny, Bt. Bishop of Bristol, (4) Henry Compton, Bishop of London, (5) John Churchill later Duke of Marlborough, (6) John Browne, Clerk of the Parliaments, (7) William Earl of Devonshire, (8) Henry Lord Delamere, later Lord Warrington. (9) Thomas Danby, later Duke of Leeds, (10) Edward Russell, MP, later Earl of Orford,

THE BILL OF RIGHTS, 1688 (continued)

(11) William Bentinck, later Duke of Portland, (12) George Savile, Marquess of Halifax, (13) WILLIAM, Prince of Orange, (14) MARY, Princess of Orange, (15) Thomas Wharton, MP, later Marquess of Wharton, (16) Henry Powle, Speaker of the House of Commons, (17) John Somers, Lord Chancellor, (18) Charles Mordaunt, later Earl of Peterborough, (19) Sir Robert Howard, MP.

Christie's 16 July 1965 (119).

Advisory Committee purchase, 1965, 36th meeting, 20 July 1965 (9).

43 Mezzotint by J Parker after J Northcote
43.2 x 61.0 (17 x 24).

'To His Royal Highness George Prince of Wales, This Print Representing the Completion of that Great and Glorious Event, which secured the Religion, Laws and Liberties of the People of Great Britain & Ireland & gave them Princes of the House of Brunswick to preserve those inestimable Blessings - is (with His Royal Highness's Permission) most humbly & gratefully Dedicated by his most obedient and most devoted Servant JOHN HARRIS
Painted by Jas Northcote RA Engraved by Jas Parker Publish'd April 26 1790 by J Harris, Royal Exchange, London.'

For E M Ward's mural painting (1867) of the same subject, see PART V ARTISTS No 94.

Presented by Sir William Fraser, Bart., MP.

43a Another copy, transferred from the DOE collection (1826).

WILLIAM III IN PARLIAMENT, 1689

The State Opening of Parliament, the King enthroned in an imaginary House of Lords.

44 Dutch line engraving by Romeyn de Hooghe
42.6 x 57.8 ($16\frac{3}{4}$ x $22\frac{3}{4}$)mc

WILLIAM III IN PARLIAMENT, 1689 (continued)

Published by Covens and Mortier (no date).
Inscribed: **'HINC GLORIA REGNI / HET HOOG-EN LAGER-HUYS VAN ENGELANDT / HINC FELICITAS PUBLICA.'**
The figures are numbered 1 to 21 and a small inset at the top, of the House of Commons, is lettered a to g. See F W H Hollstein, Dutch and Flemish Engravings, IX, p. 126, and Frederick Muller, De Nederlandsche Geschiednis in Platen, 1863-82 (2738).

Presented by Sir Courtenay Warner, Bart., MP. 1912.

WILLIAM III IN PARLIAMENT, c. 1695

The King enthroned in the (?) Banqueting House, Prince George of Denmark beside him, the Prince of Wales's chair empty. Dutch title, numbered key along the bottom.

45 Dutch line engraving by J Gole
22.8 x 33.7 (9 x $13\frac{1}{4}$).

Acquisition uncertain.

QUEEN ANNE IN PARLIAMENT

Line engraving by R de Hooghe, titled "Hinc gloria ...", altered from No 44, WILLIAM III IN PARLIAMENT, with the figure of Queen Anne substituted for William. BM. Print Room; reproduced Wright and Smith, p. 96.

HOUSE OF LORDS AND COMMONS, 1703-10

'Representation du Parlement d'Angleterre, les Chambres Assemblees et de la Reine sur son Throne; l'Ordre de la Chambre des Seigneurs et de celle des Communes.'

46 Line, anon 1702-14, published **'Avec privilege de Messeigneurs les Etats de Hollande et West Frize, Tome 2, No 49 of ...'**
35.6 x 45.8 (14 x 18).

Presented by Colonel T Warner, MP.

46a Another copy with remarks and key.

House of Lords purchase, December 1971 (Parker Gallery).

THE ARTICLES OF THE UNION, 1707

The Articles of the Union between England and Scotland presented by the Commissioners to Queen Anne, 1 May 1707. Portraits of Lord Chancellor Cowper, Speaker John Smith, Godolphin, Queensberry, and the English and Scots Commissioners. St James's Palace, ovals of William and Mary over the doors.

47 Mezzotint by Valentine Green after J G Huck
41.9 x 58.4 ($16\frac{1}{2}$ x 23), CS 153.
Open letter proof, published 1786, as No 12 of V and R Green Acta Historica Reginarum Angliae, 1786-92, from a drawing by Huck of Dusseldorf, of the same size, then in the possession of Valentine Green.
Reproduced Wright and Smith, p. 99.
For Monnington's mural painting (1927) of the same subject in St Stephen's Hall, see Part V, ARTISTS No 55.

Presented by Sir H Raphael, Bart., MP.

THE HOUSE OF COMMONS, c. 1710

The interior of the House of Session in St Stephen's Chapel, looking towards the Speaker. Queen Anne's arms surmount the Speaker's Chair.

48 Canvas by Peter Tillemans
137.3 x 123.3 (54 x $48\frac{1}{2}$). Signed: **'P Tillemans fecit.'**
Painted presumably between 1709 and 1714, the dates of Tilleman's arrival in England and the death of Queen Anne. The Speaker appears, without certainty, to be Speaker Onslow (November 1708 to September 1710). A similar painting of the House of Lords, with Queen Anne on the Throne, is in the Royal Collection (see O Millar Pictures in the Royal Collection 1963 p. 167)

Bought in 1920 at the sale of Lord Taunton's heirlooms, Sotheby's 15 July 1920 (156); DOE file AE 2064/10; reproduced in colour in Winston Churchill The Island Race 1964 p. 215.

INSTALLATION OF THE KNIGHTS OF THE BATH, 1725

Prince William offering his sword to the Dean of the Order at the Altar in St Paul's Cathedral; the Knights standing under their banners.

49 Line by J Pine after J Highmore
42.6 x 59.7 ($16\frac{3}{4}$ x $23\frac{1}{2}$), BM5, p. 7.
Plate from John Pine, The Procession and Ceremonies observed at the time of the Installation of the Knights Companions of the Most Honourable Military Order of the Bath, upon Thursday 17 June 1725, published 1730.

Presented in 1920 by Alan Hooke.

49a Another copy (coloured) mounted on card.

Presented in 1975 by Viscount Hood.

The Knights at Dinner. Bath King of Arms proclaiming the style of Prince William at the bringing in of the Second Course, attended by Heralds and Pursuivants.

50 Line by J Pine after J Highmore
41.9 x 59.7 ($16\frac{1}{2}$ x $23\frac{1}{2}$), BM5, p. 7.
Plate from John Pine, op. cit.

Presented in 1920 by Alan Hooke.

BAMBRIDGE ON TRIAL, 1729

Interior of the Fleet Prison, 27 February 1729, with Thomas Bambridge on trial for murder by a committee of the House of Commons. Members are being shown instruments of torture, said to have been used by Bambridge,

BAMBRIDGE ON TRIAL, 1729 (continued)

Warden of the Fleet, upon prisoners in his custody. Portraits listed in a sketch version by Hogarth in the NPG are: Francis Child, Sir Andrew Fountaine, Sir Archibald Grant, William Hucks, Lord Inchiquin, Lord Morpeth, General Oglethorpe, Sir Gregory Page, Lord Percival, Sir James Thornhill, Captain Vernon, General Wade.

✓ 51 Line by T Cook after W Hogarth
39.4 x 52.1 ($15\frac{1}{2}$ x $20\frac{1}{2}$).
Published 1803. Original painting 1728-9, version in NPG (926), sketch in Fitzwilliam Museum, Cambridge. For a full account see John Kerslake Early Georgian Portraits (NPG 1977).

Presented in 1922 by Sidney Robinson, MP.

THE HOUSE OF COMMONS AND SIR ROBERT WALPOLE, 1730

A scene in the House of Commons, Speaker Onslow in the Chair pointing to Sir Robert Walpole standing left wearing the ribbon of the Garter; Edward Stables, Clerk of the House, right with pen, ink and journal. Among the MPs seated on the benches in background are Sidney Godolphin, father of the House, Sir Joseph Jekyl, Sir James Thornhill, the artist, Colonel Onslow, the Speaker's brother, and Mr Aiskew, Clerk Assistant.

✓ 52 Canvas, after Hogarth and Thornhill
127.0 x 101.6 (50 x 40).
Copy c.1800, of the painting by Hogarth and Thornhill at Clandon Park which is inscribed on the paper: **'Done by Sir James Thornhill then a Member of the House of Commons, 1730.'** A MS note by Speaker Onslow himself states that 'some of the figures were done by Mr Hogarth'. The first row of heads in the Clandon picture are by Hogarth and said to have been put in later. [2]

Engraved (the Clandon original) by A Fogg, 1803, with no inscription on the paper (see below).

Acquisition uncertain, before 1933.

[1] C E Vulliamy, The Onslow Family, 1953, pp. 99-100.

[2] R B Beckett, Hogarth, 1949, p. 44

THE HOUSE OF COMMONS AND SIR ROBERT WALPOLE, 1730 (continued)

✓ 53 Watercolour drawing on paper after Thornhill and Hogarth
43.2 x 36.9 (17 x $14\frac{1}{2}$).
A copy made by W Wright for Fogg's engraving. A paper on the back inscribed in ink (? 19th century) 'Sir Robert Walpole and Speaker Onslow. The original picture was painted by (Sir J Reynolds erased) Hogarth and Sir James Thornhill. This watercolour copy was made for the engraving by W Wright, a cousin of Thomas Oliver, my grandfather. Signed L A Oliver.' Another paper states that the original had a paper on the back, signed A O (Arthur Onslow) giving a list of the names.

Acquisition uncertain.

✓ 54 Stipple by A Fogg after Hogarth and Thornhill
44.5 x 39.6 ($17\frac{1}{2}$ x $14\frac{1}{2}$), BM5, pp. 7-8, HLRO Memo. 26-19.
Published Harding 1803, reproduced Wright and Smith, p. 101.
Original painting by Hogarth and Thornhill at Clandon Park (National Trust).

Presented by Sir Harry Samuel, 1931.

✓ 54a Another copy, presented by Sir William Fraser, Bart, MP.

✓ 54b Another copy transferred from MPBW 1962.

✓ 54c Another copy, Speaker's Fund purchase, 13 June 1974, from the Hon Malcolm Davidson.

WEDDING OF THE PRINCESS ROYAL, 1734

Princess Anne, eldest daughter of George II, married to William Prince of Orange, in the German Chapel (Queen's Chapel, Marlborough Gate).

✓ 55 Line by J Rigaud after William Kent
34.3 x 25.4 ($13\frac{1}{2}$ x 10).
Titled: **'GEORGIO II do. Mag. Brit. Franc. and Hiber. REGI.'**
The painter originally commissioned was Hogarth (see Vertue, Notebooks, III, p. 68).

Presented by Alan Hooke, 1920.

GEORGE II IN PARLIAMENT, 1741-2

The King enthroned in the old House of Lords, the Speaker (Onslow) and Commons attending, at the end of the Session 1742. A list of Chancellors and Lord Keepers from 1067 to 1736 on either side.

56 Line by John Pine after a drawing by Gravelot 43.2 x 62.3 (17 x 24½), HLRO Memo. 26-20. Published 29 September 1749, dedicated to Lord Hardwicke (Lord Chancellor) by John Pine, Bluemantle. Reproduced in Wright and Smith, p. 107, and described and reproduced in Polland, pp. 385-6, Pl. 4.

Presented by Sir H Samuel, 1931.

56a Another copy, presented by Robert Yerburgh.

56b Another copy, presented by Sir William Fraser, Bart., MP.

56c Another copy, presented by Sir Philip Sassoon.

56d Another copy, Advisory Committee purchase, 1965.

56e Another copy, including decorated frame.

'A VIEW of the HOUSE of PEERS, the KING sitting on his Throne, the COMMONS attending him at the end of ye Session 1741/2.
To the Rt Honble Philip Lord Hardwicke, Baron Hardwicke in the County of Gloucester, Lord High Chancellor of Great Britain // This Plate is most humbly Dedicated by his Lordship's most oblig'd and most obedient humble Servant John Pine Bluemantle
Engrav'd & publish'd by J. Pine, Sept. 29 1749.'

House of Commons purchase, 24 July 1973.

HOUSE OF COMMONS, 1741-2

Interior of the House looking towards the Speaker (Onslow), the Prime Minister speaking, a list of Speakers from 1259 to 1747 on either side.

57 Line by John Pine after a drawing by Gravelot 43.2 x 62.3 (17 x 24½), HLRO Memo. 26-22. Published 29 September 1749, dedicated to Speaker Onslow by John Pine, Bluemantle. Reproduced in Wright and Smith, p. 125, and Hastings, p. 132.

Presented by Sir H Samuel, 1931.

57a Another copy, presented by Sir William Fraser, Bart., MP.

57b Another copy, presented by the Earl of Malmesbury, 1927.

57c Another copy, Speaker's Fund purchase.

57d Another copy, Advisory Committee purchase, 1965.

57e Another copy. Walpole's Garter Ribbon is coloured.

'A VIEW of the HOUSE of COMMONS in the Session 1741/2
To the Rt Honble ARTHUR ONSLOW Esq // Speaker of the House of Commons // This Plate is most humbly Dedicated by his Honour's // most oblig'd and most obedient humble Servant John Pine Bluemantle
Engrav'd & publish'd by J Pine Sept. 29. 1749.'

House of Commons purchase, 24 July 1973.

A reduced version of Pine's engraving, No 57

58 Line by White from an engraving by Pine after Gravelot 26.7 x 22.2 (10½ x 8¾), HLRO Memo. 26-20. Published 1 August 1809 and included among the additional plates to J T Smith, Antiquities of Westminster, 1809.

Presented by Sir William Bull, Bart.

TRIAL OF LORD LOVAT, 1747

'A Perspective view of Westminster Hall with both Houses of Parliament assembled ...', 9-19 March 1747.

59 Line, anon. published 1747 with a key below
25.4 x 22.8 (10 x 9).
Reproduced D N Mackay, Trial of Lord Lovat, 1911, p. 168.

Presented by Right Hon L Harcourt, MP.

59a Another copy, presented by Lord Beauchamp.

Similar print to No 59 above, view from the side.
Line by R Parr after J Freeman, published 30 June 1747 (BM Crowle Pennant III 165).
Reproduced in Wright and Smith, p. 159.

'A view of the Court erected in Westminster Hall for the Trial of Simon Lord Lovat ...'

60 Line by J Basire after S Wale
58.4 x 44.5 (23 x 17½).
Published by John Pine, 25 December 1750, and dedicated to the Lord Great Chamberlain. A key with a numbered and lettered plan at the top with a description of the opening of the trial. Same view as No 59, ie from behind the prisoner, but varying in several particulars, eg without the King's chair.

Advisory Committee purchase, 1965.

Drawings in soft pen and indian ink with vermilion on the centre figure, inscribed by Horace Walpole: **'Sketches of Lord Lovat's Trial by Hogarth.'** British Museum 1842-8-6-398, reproduced in A P Oppé, Drawings of William Hogarth, 1948, p. 39, but ascribed tentatively to Highmore.

GEORGE II IN THE STATE COACH GOING TO OPEN PARLIAMENT

See Part III VIEWS, Nos 94, 95, 97, HORSEGUARDS c. 1753.

GEORGE II IN PARLIAMENT, 1755

A modification of No 56 - GEORGE II IN PARLIAMENT 1741-2.

61 Line by B Cole
34.3 x 22.8 (13½ x 9).
Plate to T Osborne, English Architecture 1755 p. 74 and W Maitland, History of London 1755 p. 341, reproduced in Hastings p. 102.

Presented by Sir Lewis Harcourt, MP.

61a Another copy, presented by Lord Curzon.

61b Another copy, presented by Lord Amulree 1948.

61c Another copy, acquisition uncertain.

61d Another copy, presented in 1974 by Lord Selkirk.

'A VIEW of the HOUSE of PEERS. The King sitting on the Throne, the Commons attending him at the end of the Session 1755. B Cole Sculp.'

61e Another copy.
Plate to Maitland, History of London II 1756.

HOUSE OF COMMONS (1755)

A modification of No 57 - HOUSE OF COMMONS 1741-2.

62 Line by B Cole
34.3 x 22.8 (13½ x 9) mc.
Plate to T Osborne, English Architecture 1755 p. 75 and W Maitland, History of London 1755 p. 1340. A variation is entitled: 'VOX POPULI VOX DEI' (Guildhall Library 88).

Presented by Sir William Fraser Bart MP.

62a Another copy.
House of Commons purchase, 2 December 1976 (Baynton-Williams)

GLYN, WILKES AND HORNE TOOKE, 1769

Sergeant John Glyn(n), Alderman John Wilkes and the Rev John Horne (afterwards Tooke), nearly whole lengths seated at a table with ink, quills and documents, a picture of Liberty with Magna Carta behind.

63 Mezzotint by and after R Houston
26.7 x 38.8 ($10\frac{1}{2}$ x $15\frac{1}{4}$), BM5, p. 55.
Published R Sayer, 6 February 1769. Original oil painting by Houston, c. 1768, NPG (1944).

Advisory Committee purchase, 1965.

BECKFORD, TOWNSEND AND SAWBRIDGE, 1769

Three aldermen, William Beckford (MP for the City of London), James Townsend (MP for West Loe) and John Sawbridge (MP for Hithe), consulting over the petition to the King against Lord Holland, 1769.

64 Mezzotint by and after R Houston
27.4 x 39.4 ($10\frac{3}{4}$ x $15\frac{1}{2}$), BM5, p. 55.
Published J Smith 1769 and inscribed: **'The Power of the Legislature is only to make Laws and not to make Legislators ... Locke on Government.'**

Presented by Sir H Raphael, Bart., MP.

HOUSE OF LORDS, 1770

'A View of the Riot December 11th 1770.'

But that we are forbid
To tell the Secrets of the Upper House
We could a Tale unfold whose lightest Word
Would harrow up the Reader's Soul
Shakes. alter'd.

65 Line engraving
14.7 x 10.8 ($5\frac{3}{4}$ x $4\frac{1}{4}$).

The interior of the House of Lords when a speech on Gibraltar by the Duke of Manchester was interrupted by

HOUSE OF LORDS, 1770 (continued)

Lord Gower demanding that the House be cleared of strangers. '.. A violent outcry arose and all became clamour and confusion. Clear the House! Clear the House! was echoed from side to side ...' and Lord Chatham and several peers walked out in disgust at the unseemly behaviour.[1]

Advisory Committee purchase, June 1969 (Walter Spencer).

[1] History of Parliament, XVI, 1318-21; Horace Walpole, Memoirs of the Reign of George III (1894) IV, pp. 144-5; BM Catalogue of Political and Personal Satires, 4421.

MAUNDY MONEY, 1773

The Distribution of His Majesty's Maundy by the Sub Almoner (Dr Richard Kaye) in the Chapel Royal of Whitehall (ie the Banqueting House). George III and members of the royal family in the gallery.

66 Line by J Basire (1777) after S H Grimm
41.3 x 61.0 ($16\frac{1}{4}$ x 24)mc.
From the watercolour drawing by Grimm (1773) then in possession of the Rev Dr Richard Kaye, FRS, and now in the King's Library, British Museum, exhibited RA 1774 (112). Another plate, not in this collection, 'The Maundy Dinner', shows the recipients awaiting the arrival of the Sovereign. For details see R M Clay, S H Grimm, 1941, pp. 56-8, Pl. 50-1. John Charlton Banqueting House, Whitehall, 1964, pp. 35-6.

Presented by Alan Hooke, 1920.

DEATH OF THE EARL OF CHATHAM, 1778

Lord Chatham fainting in the House of Lords on the occasion of his last appearance there, 7 April 1778.

67 Line by F Bartolozzi after J S Copley
56.5 x 77.6 ($22\frac{1}{4}$ x $30\frac{1}{2}$), BM5, pp. 8-9, with a list of portraits.

DEATH OF THE EARL OF CHATHAM, 1778 (continued)

Published J S Copley 1791. Original painting in the Tate Gallery (100), reproduced Wright and Smith, p. 117.

Transferred from MPBW (2169/7) in 1962.

67a Another copy, acquisition uncertain.

THE IRISH HOUSE OF COMMONS, 1780

Henry Grattan urging the claim of Irish Right.

68 Photogravure, W Hartnell & Co., after Wheatley
43.2 x 56.5 (17 x 22¼).
Original painting by Francis Wheatley 1780 at Lotherton Hall, Leeds (Gascoigne collection); a key gives 148 names.

Presented by the Right Hon J W Lowther, MP.

68a Another copy, presented by Sir H Samuel in 1931.

68b Another copy, presented by R B Cherry, MP, in 1933.

THE PROTESTANT ASSOCIATION, 1780

Members of the Protestant Associations of London, Westminster, Southwark, etc, peaceably proceeding to the House of Commons, 2 June 1780. Lord George Gordon and Mr Hodgkinson (carrying the Petition) lead the procession past Westminster Hall.

69 Line from a drawing by J Wooding
18.4 x 32.4 (7¼ x 12¾). Published Hogg 1784.

Presented by the Earl Beauchamp.

THE PROTESTANT ASSOCIATION, 1780 (continued)

69a Another copy.

'The Members of the Protestant ASSOCIATION of London, Westminster, Southwark, &c. peacably proceeding to the HOUSE OF COMMONS on Friday June 2. 1780 .... their PETITION which was carried by Mr Hodgkinson and presented to the House by their President LORD GEORGE GORDON praying for the REPEAL of the ACTS lately passed in FAVOUR of the ROMAN CATHOLICS .... Published by Alexr Hogg at the King's Arms, No 16 Paternoster Row 1784. Engraved from an Original Drawing by Mr Wooding.'

House of Commons purchase, 24 July 1973.

GORDON RIOTS, 1780

Troops of the London Military Association firing on the rioters in New Broad Street, London Wall; a soldier tending one of the wounded.

70 Line, engraving before inscription, by Heath after Wheatley
42.6 x 59.7 (16¾ x 23½).

'Painted by Fras Wheatley Engrav'd by Jas Heath Publish'd Sepr 1790 by John & Josiah Boydell, Cheapside, and at the Shakespeare Gallery, Pall Mall, London.'

Reproduced in Christopher Hibbert, King Mob. 1958, p. 85.

House of Commons purchase, 25 June 1974 (Frank Sabin).

LORD MAYOR NEWNHAM TAKING THE OATHS, 1782

The Guildhall, London. **'The Annual Ceremony of administering the Oaths of Allegiance, etc., on 8th November, the day preceding Lord Mayor's Day, to Alderman Newnham, Lord Mayor of the City of London, with the portraits of the whole Court of Aldermen, Sheriffs, many of the Common Council and several spectators, etc.'** Among those present were: James Adair, MP. (Recorder), members of the

LORD MAYOR NEWNHAM TAKING THE OATHS, 1782 (continued)

Boydell family, Brass Crosby, George Dance, Sir James Esdaile, John Sawbridge, MP, James Townsend, MP, John Wilkes, MP, Gog and Magog, monuments to Chatham and Beckford and portraits of the Fire Judges.

71 Stipple by B Smith after W Miller
56.5 x 72.5 (22¼ x 28½), BM5, p.10.
Published Boydell 1801 with a key plate listing 120 names.

Transferred from MPBW (1543) in 1962.

PITT, FOX, Lord NORTH AND SPEAKER CORNWALL, 1785

Pitt speaking in the House of Commons, addressing Fox biting his nails on the Opposition Benches, Lord North beside him peering myopically at a paper; the clerks John Hatsell and John Ley at the desk; Speaker Cornwall standing to the left, behind the clerks. A roll on the table inscribed: **'Westminster Petition'** and the names: **'Jack Straw, Wat Tyler, John Cade.'** [1] Below the inscription: **'CICERO IN CATILINAM Quousque tandem abutere, Catilina, patientia nostra - ?** [2]

'Perhaps an allusion to the dispute between Pitt and Fox on 9 March 1785 in a debate on the Scrutiny, when Pitt accused Fox of "speaking of the recently elected House with the most insolent contempt and invective", and was restrained by the Speaker from quoting the words of another Member spoken in a former debate.'[3]

72 Pen, ink and wash drawing by J Sayers
36.9 x 30.5 (14½ x 12).
Engraved and published 17 March 1785 with a fuller quotation from Cicero. Other prints of Fox as Catiline exist.[4]

Purchased from the Speaker's Fund.

[1] Probably Fox's petition to the House to order the high bailiff to make a proper return of the Westminster Election of April-May 1784 (presented 25 May 1784).

PITT, FOX, Lord NORTH AND SPEAKER CORNWALL, 1785 (continued)

[2] Cicero, In Catilina, I, 1, 1. How far then, Catiline, will you try our patience?

[3] M D George, Catalogue of Political and Personal Satires ... British Museum, VI (1938), No 6784. Parliamentary History, XXV, 140-2.

[4] Thomas Wright, Caricature History of the Georges, 1868, 402-3.

TRIAL OF WARREN HASTINGS, 1788

Westminster Hall, 1788-95.

73 Aquatint by Pollard and Jukes after Dayes
40.0 x 66.1 (15¾ x 26).
Published Pollard 3 January 1789. (BM Crowle Pennant III 175).
Original watercolour drawing by Edward Dayes, 1788, in the Museum of London, reproduced Saunders, Westminster Hall, 1951, p. 272, and (better reproduction) in Wright and Smith, p. 1163.

Presented by R H Barran, MP.

Same picture.

74 Line by H Melville from a drawing by Cattermole after Edward Dayes (see No 73 above).
12.7 x 17.8 (5 x 7), framed with WESTMINSTER HALL 1844, Part III VIEWS, No 563.
Plate to London Interiors, 1841.

Presented by the Right Hon Lewis Harcourt, MP.

HOUSE OF COMMONS, 1793

Oil painting by Karl Anton Hickel in the National Portrait Gallery (745), reproduced in Wright and Smith, frontispiece, and Hastings, pp. 134-5.

ROYAL WEDDING, 1795

75 Coloured aquatint
22.8 x 34.9 (9 x 13¾).

'The GRAND PROCESSION from the DRAWING ROOM to the CHAPEL ROYAL ST JAMES'S on the Marriage of His Royal Highness the Prince of Wales with Princess Caroline of Brunswick 8 April 1795 - a Gentleman Usher between two Heralds preceded the Bride who was led by His Royal Highness the Duke of Clarence, her train being supported by Four Ladies, Daughters of Dukes, and attended by the Ladies of her Household - the Procession of the Bridegroom was in the same Order attended by the Gentlemen of his Household.
Published 1st May 1795 by Haines & Son, No 19 Rolls Buildings, Fetter Lane.'

House of Lords purchase, 21 May 1974 (Parker Gallery).

WESTMINSTER ELECTION, 1796

The hustings at St Paul's Church, Covent Garden. The candidates were C J Fox, Admiral Sir Alan Gardner and Horne Tooke. Gardner in naval uniform speaking with arms folded, hat on head, Tooke on left, Fox with left arm round post.

76 Coloured aquatint by Robert Dighton
57.2 x 80.1 (22½ x 31½).
Original watercolour painting in the Royal Collection, reproduced in colour in W S Churchill, The Island Race, 1964, p. 242; also etched by M N Bate, and mezzotint by H S Sadd (see Mrs M D George, Political and Personal Satires, VII, 1942, pp. 258-60). For Dighton's drawing of the 1788 election see Ralph Edwards, 'Robert Dighton', in Apollo, August 1951, p. 98.

Presented by Sir Alfred Bird, MP, 1920.

PROCLAMATION OF PEACE, 1802

'The Peace of Paris proclaimed outside the Royal Exchange, London, 29th April 1802, with the Lord Mayor (Sir John Eames), Sheriffs, Sword-Bearer, Mace-Bearer, Ward Beadle, City Marshal, Sergeant Trumpeter, Musicians, Richmond Herald, Norroy, Knight Marshal, Windsor Herald, Chester Herald, Lancaster Herald, trumpeters, horse guards and pioneers.'

77 Line and aquatint
22.2 x 40.7 (8¾ x 16).
Published 1 June 1802 by P W Tomkins with a text of the Proclamation and a description of the ceremony.

Presented by Mr Alan Hooke, 1920.

STATE OPENING OF PARLIAMENT, 1804

'The Houses of Parliament with the Royal Procession.'
George III entering Old Palace Yard for the State Opening of Parliament with a good view of the Stone Building, Bellamy's house and the Royal Entrance.

78 Line by Thompson after E Pugh
12.7 x 18.4 (5 x 7¼).
Published April 1804 by Richard Phillips, as a plate to Modern London, 1805, p. 267.

Presented by Sir Harry Samuel, MP, 1931.

78a Another copy, presented by Sir Courtenay Warner, 1914.

78b Another copy (coloured)

House of Lords purchase, February 1972 (Walter Spencer)

GEORGE III IN PARLIAMENT, 1804

'The King on his Throne in the House of Lords.'
Court of Requests, Speaker Abbot and Commons attending.

79 Line by J Fittler after E Pugh
12.7 x 18.4 (5 x 7¼), HLRO Memo. 26-23.
Published 11 August 1804 by Richard Phillips, as a plate to Modern London, 1805, p. 268.

Presented by Sir Harry Samuel, MP, 1931.

HOUSE OF COMMONS, 1804

'The House of Commons.' Interior of the House looking towards Speaker Abbot, Pitt speaking.

80 Line by J Fittler after E Pugh
12.7 x 18.4 (5 x 7¼), HLRO Memo. 26-26.
Published 11 August 1804 by Richard Phillips as a plate to Modern London, 1805, p. 270.

Presented by Sir Harry Samuel, MP, 1931.

80a Another copy, presented by Sir Courtenay Warner, Bart., MP.

WOBURN SHEEPSHEARING, 1804

The Farmyard at Woburn Abbey with John, 6th Duke of Bedford, surrounded by the leading agriculturists of the day.

81 Mixed engraving by Stadler and Morris after Garrard
45.8 x 75.6 (18 x 29¾), BM5, p. 12.
Published by G Garrard 1811 with a key plate listing 88 portraits. Original painting by Garrard at Woburn Abbey.

Presented by the Right Hon Noel Buxton, 1924.

THE DEATH OF NELSON, 1805

Admiral Lord Nelson lying mortally wounded on the quarterdeck of HMS Victory, 21 October 1805.

82 Line by C W Sharpe after D Maclise
27.4 x 113.1 (11¾ x 44½).
Published by the Art-Union of London, 1876, from the painting by Daniel Maclise in the Royal Gallery, House of Lords (see Part V ARTISTS No 54 and Art-Union annual Reports 1875 pp. 8-10 and 1876 p. 3).

Presented by the Lord Great Chamberlain.

82a Another copy, transferred from MPBW (0/245).

82b Another copy, acquisition uncertain.

TRIAL OF LORD MELVILLE, 1806

'The Trial of Henry Lord Viscount Melville in Westminster Hall.'

83 Coloured aquatint by Hill and Pugin after Nattes
33.7 x 45.8 (13¼ x 18).
Published Ackermann, July 1806.

Presented by Sir H Raphael, Bart., MP.

HOUSE OF COMMONS, 1808

Interior of the House looking towards Speaker Abbot, a member of the Opposition speaking.

84 Coloured aquatint by Bluck after Pugin and Rowlandson
19.0 x 25.4 (7½ x 10), HLRO Memo. 26-27.
Published 1 June 1808 as a plate to Ackermann, The Microcosm of London, 1811, Pl. 21.

Presented by Sir H Samuel, MP, 1931.

HOUSE OF COMMONS (continued)

84a Another copy, acquisition uncertain.

84b Another copy, presented by Sir H Raphael, Bart., MP.

84c Another copy, presented by Lord Amulree, 1948.

84d Another copy, House of Commons purchase, July 1974 (Parker Gallery).

HOUSE OF LORDS, 1808

Interior of the House of Lords (Court of Requests), Lord Eldon on the Woolsack, a Peer addressing the House. Chandeliers and Armada tapestries clearly shown.

85 Coloured aquatint by Bluck after Pugin and Rowlandson
19.6 x 24.8 ($7\frac{3}{4}$ x $9\frac{3}{4}$)mc, HLRO Memo. 26-24.
Published 1 January 1809 as a plate to Ackermann, The Microcosm of London, 1811, Pl. 52.

Presented by Sir H Samuel, MP, 1931.

85a Another copy, presented by Sir H Raphael, Bart, MP.

85b Another copy, presented by Lord Latymer, 1915.

85c Another copy, presented by Lord Cholmondeley, 1972.

SHERIFFS OF LONDON, 1811

The ceremony of presenting the Sheriffs of London, Samuel Birch and William Heygate, in the Court of Exchequer on the morrow after Michaelmas Day, 1811. The Cursitor Baron on the Bench, the Lord Mayor and the newly elected Sheriffs at the Bar, sword-bearer and common cryer behind, aldermen and companies and various officials in the back-

SHERIFFS OF LONDON, 1811 (continued)

ground. Horseshoes, nails, knives, and sticks on the table. For a full description see Wilkinson, Londina Illustrata, 1819, II, p. 9.

86 Watercolour drawing by C J M Whichelo
27.4 x 37.5 ($10\frac{3}{4}$ x $14\frac{3}{4}$).
Inscribed on a book: **'Court of Exchequer.'**

Engraved by Stow for Wilkinson's Londina Illustrata, 1819, II, p. 9. Compare W Capon's drawing, 'The Great Exchequer Court looking north, 1822', reproduced in F A Inderwick, The King's Peace, 1895, p. 53.

Presented by the Marquess of Lincolnshire, KG.

87 Line engraving by J Stow after Whichelo
27.4 x 37.5 ($10\frac{3}{4}$ x $14\frac{3}{4}$), inscribed:

'Representation of the Ceremony of Presenting the Sheriffs of London, Samuel Birch and William Heygate, in the Court of Exchequer, on the morrow after Michaelmas Day 1811.'

Published in 1813 and used as a plate in R Wilkinson, Londina Illustrata, 1819, II, p. 110. See original above.

Presented by Sir Philip Sassoon, Bart, MP.

87a Another copy (coloured).

House of Commons purchase, 21 March 1973 (Parker Gallery).

ASSASSINATION OF SPENCER PERCEVAL, 1812

88 Woodcut (coloured in watercolour)
33.7 x 45.1 ($13\frac{1}{4}$ x $17\frac{3}{4}$).

'The ASSASSINATION of the RIGHT HONble SPENCER PERCEVAL Chancellor of the Exchequer // who was murder'd by a pistol shot in the lobby of the House of Commons by an assassin John Bellingham a Merchant of Liverpool on Monday Evening May the 11th 1812. Bellingham was Executed May the 18th at the drop in the Old Baily // Published May 21 1812 by G Thompson No 43 Long Lane West Smithfield.'

Advisory Committee purchase, 27 July 1971 (Walter Spencer).

DUKE OF WELLINGTON AT THE BAR OF THE HOUSE, 1814

Speaker Abbot reading the thanks of the House of Commons to the Duke of Wellington, 1 July 1814.

89 Vignette, anonymous engraver
17.8 x 25.4 (7 x 10), HLRO Memo. 26-28.
Possibly used on the title page of a book. In spite of the title, the Duke is actually standing at the Table, a chair behind him, his hat in hand. MPs are standing.
(See Philip Guedalla, The Duke, 1931, p. 254.)

Acquisition uncertain.

KNIGHTS OF THE BATH, 1814

90 Coloured lithograph by George Lewis
46.4 x 38.1 ($18\frac{1}{4}$ x 15)

'PROCESSION OF THE KNIGHTS OF THE MOST HONORABLE ORDER OF THE BATH in Westminster Abbey Drawn by F Nash Engraved by G Lewis Pub^{d} 1814 by R Ackermann, 101 Strand, London'

House of Lords purchase, November 1973.

THE BATTLE OF WATERLOO, 1815

'The Meeting of Wellington and Blucher after the Battle of Waterloo at La Belle Alliance.'

91 Line by Lumb Stock after Daniel Maclise
29.9 x 114.4 ($11\frac{3}{4}$ x 45).
Published by the Art Union of London, 1875, after the painting by Maclise in the Royal Gallery, House of Lords (see Part V ARTISTS No 53).
Lumb Stock was paid £3150 for the print which took five years to engrave. 'If there be any cavillers concerning the Art-Union this print is the triumphant answer of the Council' (Art-Union annual Report 1874 pp. 6-10 and Art-Journal 1875 p. 62). Lumb Stock's affectionate message to his wife can be found on the roof of La Belle Alliance.

Acquisition uncertain.

THE 'TRIAL' OF QUEEN CAROLINE, 1820

A view of the interior of the House of Lords (Court of Requests) during the Important Investigation in 1820.[1] The occasion was 'one of the days when the House was extremely full, and when Majocchi, an Italian witness, was under examination by his Majesty's Solicitor General.'[2]

Among the figures most clearly represented are the Queen, her Counsel (Lushington, Brougham, Williams and Denham), the interpreters, Cohen standing in red facing the Queen, and Spinetto in black gesturing, a group of legal luminaries to the left including Gifford, the Attorney General, and Copley, the Solicitor General. Stephanoff, the artist, stands to right behind the curtain. Indistinct but identifiable figures include Sir Walter Scott, Southey, Wordsworth, Hood, Chantrey, Nollekens, Pugin, and Robert Bowyer, 'projector and proprietor of this work.'[3]

The galleries, supported on cast iron pillars and draped with crimson cloth, were erected specially for the trial by Sir John Soane. 'Your galleries have met with universal approbation', wrote the Surveyor General, Benjamin Stephenson; 'they are admired for the good taste in which they have been constructed, and the Lords seem anxious for them to remain not only as a useful but as a highly ornamental addition to their House'.[4]

92 Watercolour drawing by Stephanoff, Pugin and Bowyer
31.2 x 39.4 ($12\frac{1}{4}$ x $15\frac{1}{2}$).
Not dated but according to Bowyer made during the trial itself. Bowyer specifically mentions Pugin for the architectural work, Stephanoff for the figures, and with laborious modesty, himself for the miniature portraits.[5]

A stipple engraving by J G Murray[6] with a key plate identifying 141 names, was published by Robert Bowyer in 1823.[7] It shows the Armada tapestries rather more clearly and, looking through a window, the Marquess of Londonderry who usually during the Investigation stood on the staircase leading to the gallery.[8]

Compare its companion watercolour drawing, No 130. THE HOUSE OF COMMONS IN 1821-3 and Sir George Hayter's painting of 'The Trial of Queen Caroline' in the National Portrait Gallery with a complete index.

Presented in 1934 by Lord Moyne.

[1] For accounts of the Important Investigation see the Report of the Proceedings in the House of Lords on the Bill of Pains and Penalties, three volumes published by Bell and Bradfute, 1820; and W D Bowman, The Divorce of Queen Caroline, 1930.

[2] Robert Bowyer, An Impartial Historical Narrative of those Momentous Events ... 1816 to 1823, 1823, p. 55.

[3] See the accompanying key.

[4] Dorothy Stroud, The Architecture of Sir John Soane, 1961, p. 132.

[5] Robert Bowyer, op. cit. p. 56.

[6] British Museum Catalogue of Engraved British Portraits, V, (Groups), p. 15. (See also below, No 93).

[7] Robert Bowyer, op. cit. p. 26.

[8] Inscription on the accompanying key.

The same subject, the Solicitor General (Copley) examining Theodore Majocchi.

93 Stipple by J G Murray after Stephanoff, Pugin and Bowyer. 33.0 x 45.8 (13 x 18), HLRO Memo. 26-31, BM5, p. 15 with a list of portraits.
Published R Bowyer 1823 with a key plate and reproduced as Plate 3 in his An Impartial Historical Narrative of those Momentous Events ... 1816 to 1823, 1823, p. 26. See original watercolour drawing No 92.

Presented by Sir H Samuel, 1931.

93a Another copy, presented by Lord Beauchamp.

93b Another copy, presented by Lord Curzon.

93c Another copy, presented by Sir H Raphael, Bart., MP.

93d Another copy, presented by Alan Hooke, 1920.

93e Another copy, coloured, proof impression.

'View of the interior of the House of Lords during the important investigation in 1820.'

Advisory Committee purchase, 44th meeting, 1 June 1967.

The same subject during the sixth day, 23 August 1820, Lord Grey examining the witness, Theodore Majocchi.

94 Composite pen and ink drawing by Sir George Hayter, several pieces of paper stuck together 55.9 x 87.7 (22 x 34½).
Inscribed: **'G Hayter Invt. Pinxit et Incidit. 1823.'**
This is a study for Hayter's etching for the key (published 1823) to his painting then in Lord Dover's collection and now NPG (999), see R L Ormond Early Victorian Portraits.
For mezzotints of the subject see No 95 below. Three of the original chandeliers now hang on the staircase to the Upper Waiting Hall.

Presented by the Right Hon Lewis Harcourt, MP.

95 Mezzotint by Bromley, Porter and Murray after Hayter 57.8 x 87.7 (22¾ x 34½), HLRO Memo. 26-36, BM5, pp. 13-15 with a list of portraits.
Published Bowyer and Parkes 1832. Original painting by Hayter in NPG (999) with a numbered and alphabetical key to the portraits; and a composite pen and ink drawing by Hayter (see above).

Presented by Sir H Samuel, 1931.

95a Another copy, Speaker's Fund purchase.

THE 'TRIAL' OF QUEEN CAROLINE, 1820 (continued)

'View of the House of Lords during Her Majesty's Trial'

96 Aquatint (coloured) showing (1) the Queen, (2) Witness, (3) King's and Queen's Council, (4) Interpreters.
10.2 x 16.5 (4 x $6\frac{1}{2}$).

Presented in 1972 by Lord Simon of Glaisdale from the Rusk collection of legal prints.

'INTERIOR OF THE HOUSE OF LORDS DURING THE TRIAL OF HER MAJESTY QUEEN CAROLINE // OVERSEERS OF SAINT MARGARET & ST JOHN 1820-1821.'
James Archer Goodwin, John Henry Taylor, Thomas Mitchell (all engraved in reverse for a silver plate, assay marks top right: e leopard George IV PS.

97 Line engraving (uncoloured)
13.9 x 16.5 ($5\frac{1}{2}$ x $6\frac{1}{2}$).

House of Lords purchase, February 1972 (Walter Spencer).

OLD PALACE YARD, 1820

Queen Caroline returning from the House of Lords after the 'Important Investigation', riding in her State coach through Old Palace Yard.

98 Aquatint by M Dubourg
27.4 x 36.9 ($10\frac{3}{4}$ x $14\frac{1}{2}$).
Proof impression, published by R Bowyer 1821.

Presented by Sir H Samuel, 1931.

98a Another copy, acquisition uncertain.

98b Another copy, coloured impression.

MPBW purchase 1959.

OLD PALACE YARD, 1820 (continued)

98c Another copy (coloured), used as a plate in Bowyer's An Impartial Historical Narrative of those Momentous Events ... 1816 to 1823, 1823.

Advisory Committee purchase, May 1968 (Parker Gallery).

98d Another copy (coloured).

House of Commons purchase, 24 July 1973 (Parker Gallery).

CORONATION OF GEORGE IV, 1821

Plates to Sir George Nayler, The Coronation of George IV, 19 July 1821, 1824 (H G Bohn edition 1839, folio volume in the Lord Great Chamberlain's office).

99 Coloured aquatint, published 1827.
'His Majesty Proclaimed at Carlton House.'

100 Coloured aquatint, published 1827.
'His Majesty Proclaimed at the Royal Exchange, 31st January 1820.'

MPBW purchase, 1959.

100a Another copy presented by John Mace, 1959.

101 Coloured aquatint by S W Reynolds after J Stephanoff.
'The Court of Claims in the Painted Chamber.' Wall painting of a vertue clearly visible in one of the window reveals. Nayler Plate 3. Reproduced in Colvin, Architectural History, fig 113.

MPBW purchase, 1959.

101a Another copy, from the Jerningham collection (MPBW).

102 Coloured aquatint by Dubourg after Wild.
'PROCESSION of the Dean and Prebendaries of Westminster with the REGALIA.' (Westminster Hall).
Nayler Plate 4.

MPBW purchase, 1959.

102a Another copy, presented by G W Agnew, MP.

103 Coloured aquatint by F C Lewis after J Stephanoff.
'The King seated in St Edward's Chair crowned by the **Archbishop of Canterbury.'**
Nayler Plate 38. BM5, p. 15.

Presented by John Mace, 1959.

103a Another copy, MPBW purchase, 1959.

104 Coloured aquatint by W Bennett after Pugin and Stephanoff.
'The Ceremony of the Homage in Westminster Abbey.'
Nayler Plate 39.

MPBW purchase, 1959.

104a Another copy, presented by G W Agnew, MP.

104b Another copy, acquisition uncertain.

104c Another copy (coloured but faded), presented in July 1972 by Lord Segal.

105 Coloured aquatint by R Havell, jun, after Wild.
'The Royal Banquet in Westminster Hall. The Bringing up of the First Course.'

MPBW purchase, 1959.

105a Another copy, presented by John Mace, 1959.

106 Coloured aquatint by W Bennett after Wild.
'The Royal Banquet in Westminster Hall. The Bringing up of the Second Course.'

MPBW purchase, 1959.

106a Another copy, presented by John Mace, 1959.

106b Another copy, presented by G W Agnew, MP.

106c Another copy, uncoloured, with a preliminary engraving on the reverse.

Presented by Alan Hooke, 1920.

107 Coloured aquatint
35.6 x 55.9 (14 x 22).

'THE BISHOP OF GLOUCESTER carrying the Patina
THE BISHOP OF ELY carrying the Bible
THE BISHOP OF CHESTER carrying the Chalice'

House of Lords purchase, 1975 (Walter Spencer).

108 Coloured aquatint
45.8 x 34.9 (18 x $13\frac{3}{4}$).

'THE CHANCELLOR
of His Majesty's Exchequer In his Coronation Dress
and Robe of State 19th July 1821
P Stephanoff pinxit
Reynolds & Scriven Engravers to His Majesty Sculpt
London Published .... Sir George Nayler, Garter'

House of Lords purchase, 1975 (Walter Spencer).

109 Coloured aquatint
45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$).

'CLERK OF HIS MAJESTY'S
Most Honourable Privy Council in Ordinary 19th July 1821
P Stephanoff del.
Engr by S Reynolds & E Scriven Engrs to the King
London Published .... Sir George Nayler, Garter'

House of Lords purchase, 1975 (Walter Spencer).

110 Coloured aquatint
45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$).

'THE DEAN OF WESTMINSTER
in a rich cope Bringing the Crown from the Altar
upon a Cushion of Cloth of Gold 19th July 1821
F P Stephanoff del^{t} Engr^{d} by Wm Bond & S Reynolds,
Eng^{s} to the King
London Published .... Sir George Nayler, Garter'
('John Ireland DD 1761-1842' in pencil).

House of Lords purchase, 1975 (Walter Spencer).

111 Coloured aquatint, 45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$).

'A DUKE
in the Coronation Dress and Robes of Estate 19th July 1821
P Stephanoff del^{t} S Reynolds, Engraver to the King,
Sculp^{t}
London Published .... Sir George Nayler, Garter'

House of Lords purchase, 1975 (Walter Spencer).

112 Coloured aquatint
44.5 x 34.3 ($17\frac{1}{2}$ x $13\frac{1}{2}$).

'A GENTLEMAN OF HIS MAJESTY'S PRIVY CHAMBER
Stephanoff Pinxit H Meyer Sculpsit
19th July 1821
London Published .... Sir George Nayler, Garter'
('Sir Frederick G Fowke, Bart.' in pencil).

House of Lords purchase, 1975 (Walter Spencer).

113 Coloured aquatint
43.2 x 57.8 (17 x $22\frac{3}{4}$).

'THE KING
In His Royal Robes wearing a Cap of State
His Majesty's Train borne by Eight eldest Sons
of Peers assisted by the Master of the Robes
19th July 1821
Stephanoff pinxit E Scriven Engraver to the King
Sculp London Published .... Sir George Nayler, Garter'
House of Lords purchase, 1975 (Walter Spencer).

114 Coloured aquatint
44.5 x 34.9 ($17\frac{1}{2}$ x $13\frac{3}{4}$).

'A KNIGHT COMMANDER
Of the Most Honourable Military Order of the BATH
In the Mantle and Habit of that Order 19th July 1821
P Stephanoff del^{t} E Scriven Historical Engraver
to His Majesty
London Published .... Sir George Nayler, Garter'
(Admiral Sir Edmund Nagle 1757-1830).

House of Lords purchase, 1975 (Walter Spencer).

115 Coloured aquatint
45.8 x 28.0 (18 x 11).

'A KNIGHT OF THE GARTER
In the Habit and Collar of that Most Noble Order
19th July 1821
Jas Stephanoff del^{t} Engr^{d} by Wm Bond & Wm Bennett
London Published .... Sir George Nayler, Garter'

House of Lords purchase, 1975 (Walter Spencer).

116 Coloured aquatint
41.3 x 26.7 ($16\frac{1}{4}$ x $10\frac{1}{2}$).

'A KNIGHT GRAND CROSS
Of the Most Honourable Military Order of the BATH
In the full Habit and Collar of that Order 19th July 1821
P Stephanoff del^{t} Eng^{d} by Wm Bond & Wm Bennett
London Published .... Sir George Nayler, Garter'

House of Lords purchase, 1975 (Walter Spencer).

117 Coloured aquatint
45.1 x 34.3 ($17\frac{3}{4}$ x $13\frac{1}{2}$).

'THE LIEUTENANT
Of the Yeomen of the Guard 19th July 1821
Stephanoff pinxit Meyer sculpsit
London Published .... Sir George Nayler, Garter'

House of Lords purchase, 1975 (Walter Spencer).

118 Coloured aquatint
44.5 x 34.9 (17½ x 13¾).

'THE LORD HIGH CHANCELLOR OF GREAT BRITAIN
bearing the Purse with the Great Seal and attended
by a Page
Jas Stephanoff pinxit Reynolds & Scriven, Engravers
to His Majesty'
(John Earl of Eldon Page J Farrer)

House of Lords purchase, 1975 (Walter Spencer).

119 Coloured aquatint
50.2 x 37.5 (19¾ x 14¾).

'THE LORD MAYOR OF LONDON
In his Coronation Robe 19th July 1821
T Uwins pinxit H Meyer Sculpsit
London Published .... Sir George Nayler, Garter'

House of Lords purchase, 1975 (Walter Spencer).

120 Coloured aquatint

'A MEMBER OF HIS MAJESTY'S
Most Honourable Privy Council 19th July 1821
P Stephanoff del E Scriven & S W Reynolds sculpt
Engravers to the King
London Published .... Sir George Nayler, Garter'
(The Marquess of Hertford)

House of Lords purchase, 1975 (Walter Spencer).

121 Coloured aquatint
45.1 x 34.9 (17¾ x 13¾).

'OFFICER OF THE JEWEL HOUSE
Attendant upon the VICE-CHAMBERLAIN of His
Majesty's Household 19th July 1821
F Stephanoff pinxt H Meyer Sculpt'

House of Lords purchase, 1975 (Walter Spencer).

122 Coloured aquatint

'A PRINCE OF THE ROYAL BLOOD
In the Coronation Dress and Robes of Estate
attended by his Trainbearer 19th July 1821
J Stephanoff pinxit Reynolds Engraver to His
Majesty, Sculpt'

House of Lords purchase, 1975 (Walter Spencer).

123 Coloured aquatint
44.5 x 34.3 (17½ x 13½).

'THE TREASURER
Of His Majesty's Household bearing the Crimson Bag
with the Medals 19th July 1821
Stephanoff Pinxit E Scriven Sculpsit
London Published .... Sir George Nayler, Garter'

House of Lords purchase, 1975 (Walter Spencer).

124 Coloured aquatint by P W Tomkins after P Stephanoff
c. 37.5 x 28.0 (14¾ x 11).

'HARBINGER OF THE BAND OF GENTLEMAN
PENSIONERS 19th July 1821'

House of Lords purchase, 22 February 1973.

CORONATION OF GEORGE IV, 1821 (continued)

125 Coloured lithograph
29.2 x 22.2 (11½ x 8¾).

'MISS FELLOWES
Herb-Strewer at the Coronation of His Majesty
King George 4
Drawn on Stone by M Gauci from the Original by
Miss Baker Printed by C Hullmandel
London Published Nov 1821 by Messrs Colnaghi & Co.
Cockspur Street.

Plate from ? (not Nayler).

House of Lords purchase, 1975 (Walter Spencer).

126 Coloured aquatint by G Humphrey
31.2 x 110.6 ($12\frac{1}{4}$ x $43\frac{1}{2}$).

**'CORONATION OF HIS MOST GRACIOUS MAJESTY KING GEORGE THE FOURTH. An Exact representation of the Procession from Westminster Hall to the Abbey shewing the appearance of the surrounding Buildings &c &c on the 19th of July 1821.
Published by G Humphrey 27 St James's Street London, the 22nd of October 1821
From a Drawing made on the Spot.'**

Exhibited Matsuzakaya Department Store promotion, Tokyo, May 1975.

MPBW purchase, 1959.

126a Another copy.

House of Commons purchase, 21 March 1973 (Parker Gallery).

127 Coloured aquatint
16.0 x 47.6 ($6\frac{1}{4}$ x $18\frac{3}{4}$).

'Explanatory Key to the Grand Historical Print of the Coronation of his Most Gracious Majesty King George the Fourth.'

See No 126 above.

Advisory Committee purchase, June 1969 (Parker Gallery).

128 Lithograph by George Scharf
29.2 x 45.1 ($11\frac{1}{2}$ x $17\frac{3}{4}$).

**'THE CORONATION PROCESSION OF HIS MAJESTY KING GEORGE THE FOURTH, July 19th 1821 // To give a more extensive view of the Procession, the Platform is represented without the Roof
Drawn from Nature & on Stone by G Scharf
Printed by Hullmandel London. Published by T Clay, Ludgate Hill, Aug 20 1821.'**

House of Commons purchase, 21 March 1973.

128a Another copy, coloured.
View from Whitehall with New Palace Yard and Westminster Hall to left, St Margaret's and the Abbey right background.

Advisory Committee purchase, 1966.

129 Coloured aquatint by Dubourg after Stephanoff
33.0 x 45.8 (13 x 18).

'THE CORONATION OF HIS MAJESTY, GEORGE THE FOURTH: TAKEN AT THE TIME OF THE RECOGNITION, July 19 1821 Stephanov Pinx.'

Published by R Bowyer 1822 and reproduced as Plate VII in his An Impartial Historical Narrative of those Momentous Events ... 1816 to 1823 (1823).

MPBW purchase, 1959.

129a Another copy.

House of Commons purchase, 24 July 1973.

'North View of Westminster Hall with a representation of the Champion entering through the Triumphal Arch.'

The scene is the entry of Henry Dymoke, deputy for his father, the Rev John Dymoke, hereditary King's Champion and Lord of the Manor of Scrivelsby. He was accompanied by the Lord High Constable, the Duke of Wellington, and the Lord High Steward, the Marquess of Anglesey. The Triumphal Arch was designed by John Hiort, one of the architects of the Board of Works, and is described in detail in Robert Huish, History of the Coronation of King George IV, 1821, pp. 95-6.

130 Line engraving 20.9 x 17.1 ($8\frac{1}{4}$ x $6\frac{3}{4}$) from the Gentleman's Magazine, August 1821. One of the four plates originally published by The Observer, 22 July 1821, in two very large sheets of which 62,000 copies were printed. The other three prints were "West View of Westminster Abbey, representing the Ceremony of His Majesty's Coronation", "East View of Westminster Abbey with the Archbishops and Bishops doing Homage", and "South View of Westminster Hall, representing the manner of serving up the first course at the Coronation Banquet". Details of the Coronation are given in The Observer; Gentleman's Magazine, xci, pp. 3-16 and 105-10; The Times,

17 July 1821, 2e, and 20 July 1821, 3c; Huish, op. cit.; Sir George Nayler, Coronation of George IV, 1824.

Advisory Committee purchase, 1967.

THE HOUSE OF COMMONS, 1821-3

A view of the House of Commons (St Stephen's Chapel) looking towards the Speaker, candles ablaze, the Galleries crowded, the Chief Clerk, J H Ley, standing reading a paper, two other Clerks beside him at the Table. The occasion is unstated but possibly, because of its companion drawing, THE 'TRIAL' OF QUEEN CAROLINE, No 92, may represent the King's Speech being read on 23 January 1821, after which the House voted the Queen an annual allowance of £50,000.[1] Alternatively, because of the identity of the prominent Members in the foreground, it may be the Clerk reading one of a number of Petitions expressing 'disgust at the late proceedings against Her Majesty'.[2]

131 Watercolour drawing by Stephanoff, Pugin and Bowyer
34.3 x 49.6 ($13\frac{1}{2}$ x $19\frac{1}{2}$).

According to a pencil note on the key accompanying Scott's mezzotint (No 132) the architectural parts were drawn by A Pugin, the composition and figures by J Stephanoff, and the portraits by Robert Bowyer and Abraham Wivell.[3]

Presented in 1934 by Lord Moyne.

[1] Parl Debates, 23 January 1821, pp. 3 ff. and 1 February 1821, pp. 308 ff.

[2] Parl Debates, 26 January 1821, p. 126, 2 February 1821, pp. 331, etc.

[3] John Gore, The Creevy Papers, 1934, pp. 173, 176.

132 Mezzotint by Scott after Stephanoff, Pugin and Bowyer.
42.6 x 54.6 ($16\frac{3}{4}$ x $21\frac{1}{2}$), HLRO Memo. 26-30.
Published Parkes 1836 with a key plate.

The key identifies 176 names including the Speaker, Sir Charles Manners-Sutton, J H Ley, John Rickman and William Ley, the Clerks; Castlereagh, Robinson, Huskisson and Canning on the Government Benches; Brougham, Melbourne, Wilberforce, Lord John Russell and Lord Derby on the Opposition side. The most prominently displayed portraits are of Sir Charles Long, W Holmes, Sir William Curtis, Joseph Birch, Viscount Duncannon and the Earl of Yarmouth, later Marquess of Hertford.

Original drawing, see No 131.

Presented by R E Whitehead, KC, MP, 1925.

132a Another copy, presented by Sir H Samuel.

132b Another copy, presented by Lord Moyne, 1934.

132c Another copy, (1933), presented by Sir W Fraser.

CATHOLIC EMANCIPATION ACT, 1829

The interior of the old House of Lords (Court of Requests) with the Catholic Emancipation Act receiving the Royal Assent on 13 April 1829.[1]

133 Canvas by George Jones, RA
153.8 x 254.2 ($60\frac{1}{2}$ x 100).

[1] Act 10 George IV, c. 7 (1829). The second reading was carried after three nights' debate, 2-4 April 1829 (House of Lords Journal, Vol 61 pp. 328 ff.). See Lords Journal, 13 April 1829, Vol 61, p. 389 (with a list of Peers present); The Times, 11 April 1829, 1e (debate on 10 April), 14 April, 1e (Royal Assent), 15 April, 3b (voting list); Bernard Ward, The Eve of Catholic Emancipation, 3 Vols 1911-12.

CATHOLIC EMANCIPATION ACT, 1829 (continued)

There is no key to the picture and the portraiture is hazy, but various figures can be identified. In the left corner is the 6th Lord Clifford who commissioned the painting, standing with his family and the Arundels of Wardour; seated at the foot of the throne are the three Commissioners, the Lord Chancellor (Lyndhurst), the Lord President (Bathurst) and the Lord Privy Seal (Ellenborough), and standing behind them probably the Lord High Chamberlain (Gwdir); to their right, standing behind the Great Seal, Lord Grey (?) and the Duke of Clarence;[2] the Lord Chief Justice (Tenterden) faces them seated on the Woolsack; the two Archbishops stand in the centre, the Reading Clerk behind them reading the Bill, the Prime Minister (Wellington) standing by the Archbishops with a number of other Peers probably including the Marquess of Anglesey; in a group at the top right corner, Speakers Manners-Sutton, Peel, Daniel O'Connell, Brougham and a number of other Members of the Commons. The Armada Tapestries, destroyed five years later in the Fire of 1834, form the background.

The picture was commissioned by Lord Clifford of Chudleigh for his house in Devon, Ugbrooke Park, where it has remained until 1966 when it came to the House of Lords. An oil sketch was exhibited in 1859 at the British Institution together with a scene in the Vatican, 1830, "Bishop Weld about to receive the dignity of Cardinal from Pope Pius VIII". Cardinal Weld became a Priest after the death of his wife in 1815. Their daughter, Mary Lucy, married Lord Clifford's son, Hugh Charles, later 7th Lord Clifford.

LENT by Lord Clifford of Chudleigh, 1966.

2 There were actually two Royal Dukes present on 13 April (Cumberland and Sussex) and four Bishops (Oxford, Carlisle, Llandaff, Chester), but the heir to the Throne and the two Archbishops were probably painted in ex officio.

HOUSE OF LORDS, 1831

'The King Proroguing Parliament, April 1831.'
Interior of the House (Court of Requests), Soane's galleries removed.

134 Drawn and engraved by H Melville
10.2 x 15.2 (4 x 6).
Published Fisher Son and Co 1831. Plate to ?

Presented by Lord Amulree, 1948.

WILLIAM IV IN COUNCIL, 1831-2

135 Lithograph by J Knight
19.0 x 25.4 ($7\frac{1}{2}$ x 10), BM5, p. 86.

The King seated at the head of the table, Lord Brougham on his right, Sir Thomas Denman speaking on Parliamentary Reform. A key along the lower edge also indicates Grey, Holland, Goderich, Durham, Russell, Lansdowne, Devonshire, Spring-Rice.

Speaker's Fund purchase.

THE HOUSE OF LORDS, 1832

The interior of the House of Lords (Court of Requests) at the passing of the Reform Bill. The Crown Clerk (Sir George Rose) is reading the Act and the six Commissioners are seated in front of the Throne, the Mace on the woolsack. From left to right, they are: the Marquess Wellesley, the Marquess of Lansdowne, Lord Brougham, Lord Holland, the Earl of Durham and Earl Grey. Peers fill the benches to the right of the Throne; the Opposition benches are empty. The Speaker and Members of the House of Commons are at the Bar. Two clerks writing.

136 Canvas by S W Reynolds
60.1 x 53.3 (26 x 21).
Painted from a drawing made on the spot when the Assent

was declared; the portraits from original and authentic sketches. [1]

Engraved by S W Reynolds junior and W Walker as 'The Reform Bill Receiving the King's Assent by Royal Commission, 7th June 1832.' Published with a key in 1836. [2] See No 137.

Presented in 1908 by a number of Peers.

[1] Inscription on Reynolds and Walker's engraving, 1836.

[2] British Museum Catalogue of Engraved Portraits V (Groups), p. 16.

137 S W Reynolds jun and W Walker after S W Reynolds sen.

Mezzotint
71.8 x 56.5 ($28\frac{1}{4}$ x $22\frac{1}{4}$), BM5, p. 16, HLRO Memo. 26-42.

'THE REFORM BILL receiving the King's Assent by Royal Commission, Thursday June VII, MDCCCXXXII. Engraved by Will[m] Walker and Sam[l] W Reynolds from a Picture taken on the Spot by the late Sam[l] W Reynolds Esq. when the Assent was declared. The Portraits from Original & Authentic Sketches.
William Walker excudit, June 1836, No 64 Margaret Street, Cavendish Square, London, & 22 London Street, Edinburgh.
Printed by Lahee & Co.'

Published by W Walker 1836 with facsimiles of the Commissioners' autographs.

Presented by Sir Edmund Gosse, 1908.

137a Another copy, with a key plate.

Presented by Sir Harry Samuel, 1931.

The Reform Bill receiving the King's Assent by Royal Commission - continued

137b Another copy, with key plate.

Presented by Cecil Harmsworth.

137c Another copy.
Transferred in 1975 from the DOE collection.

138 S W Reynolds or John Doyle.

Watercolour drawing
54.0 x 34.9 ($21\frac{1}{4}$ x $13\frac{3}{4}$), enlarged by 1.8mm ($\frac{3}{4}$") along bottom and right-hand side.
No inscription.

A preliminary drawing for Reynolds's oil painting, see No 135.
According to Austin Dobson in DNB, 'it has not hitherto been stated that (John) Doyle was the author of the original drawing for the large engraving by Walker and Reynolds ... the fact being kept strictly secret lest it should disclose the origin of the 'HB' series.' See No 136.

Presented by the Marquess Curzon of Kedleston, KG.

REFORM BANQUET, 1832

The Banquet given in honour of Earl Grey and the reformers at Guildhall, London, 11 July 1832.

139 Mezzotint by J C Bromley after B R Haydon
53.3 x 66.7 (21 x $26\frac{1}{4}$), BM5 pp. 16-7.
Published with a key plate, Bromley 1 June 1837.
Original painted by Haydon for Lord Grey, at Howick.

Presented by the Right Hon E F L Wood, MP, 1925.

THE HOUSE OF COMMONS, 1833

The interior of the first Reformed House of Commons, Speaker Manners-Sutton in the Chair, the Earl of Ormelie in scarlet coat addressing the House, groups in foreground, centre and right include Francis Burdett, Castlereagh and Wellington.

140 Canvas by Sir George Hayter
35.6 x 55.9 (14 x 22). Inscribed on the stretcher: **'Sketch for the large picture at Windsor (engraved) by Sir David Wilkie'** (sic.)

A sketch by Hayter for his large painting in the National Portrait Gallery, No 54, 'The Interior of the Old House of Commons during the moving of the Address of the Crown at the Meeting of the First Reformed Parliament on the 5th February 1833.'

Bought in 1957 from Messrs Colnaghi (Advisory Committee, 10th Meeting, 27 November 1957).

141 Photogravure privately reproduced for G Moreton, 1895, from the painting by Sir George Hayter in the National Portrait Gallery (reproduced Hastings, pp. 136-7). See reference to this painting under No 139.
Two engraved plates and a key give a list of 375 names.
The NPG publish an alphabetical and numerical key.

Presented by the First Commissioner, 1910.

WILLIAM IV IN PARLIAMENT, 1835

'The King enthroned reading the Speech in the House of Lords (Painted Chamber restored after the Fire).'

142 Mezzotint by T Kearnan after Robert Smirke
19.6 x 15.9 ($7\frac{3}{4}$ x $6\frac{1}{4}$), HLRO Memo. 26-48.
Published Ackerman & Co, 22 March 1835.

Presented by Sir H Samuel, 1931.

142a Another copy, presented by L Harcourt.

THE FIRST COUNCIL OF QUEEN VICTORIA, 1837

Queen Victoria holding her first meeting of the Privy Councillors in Kensington Palace, 20 June 1837. The Councillors grouped behind a table and Lord Melbourne standing, holding State papers.

143 Canvas after David Wilkie
151.2 x 136.3 ($59\frac{1}{2}$ x 93) (sight size), accompanied by a key plate giving 33 names.

A copy, commissioned by Queen Victoria, of Wilkie's painting in the Royal Collection at Windsor Castle - "one of the worst pictures I have ever seen" (Queen Victoria's Journal, 12 November 1847).

LENT to the House of Lords by Her Majesty the Queen, 1975.

144 C Fox after D Wilkie

Stipple and line
59.1 x 86.4 ($23\frac{1}{4}$ x 34), BM 5, p. 17, proof before inscription.
Published by Moon 1839, with a key plate, from the original at Windsor Castle. See No 143.

Presented by Lord Beauchamp.

THE STATE OPENING OF PARLIAMENT, 1837

'The Arrival of Her Most Gracious Majesty Queen Victoria At the House of Lords, to Open the First Parliament of Her Reign', 20 November 1837.

The procession led by the Lord Chancellor (Lord Cottenham) holding the Great Seal, passing through Sir John Soane's Royal Gallery (built 1823-4, survived the fire of 1834, demolished probably 1838).

145 Colour print by George Baxter
34.9 x 44.5 ($13\frac{3}{4}$ x $17\frac{1}{2}$). Signed: **'G. Baxter'** lower left in front of saluting guardsman. Uninscribed but published 1 October 1841 as No 131 of Baxter's oil colour prints.
For a full description see C T C Lewis, The Picture Painter of the Nineteenth Century, George Baxter 1804-1867 (1911), pp. 172-3, with a key to names and officials.

Serjeant-at-Arms purchase from MPBW funds, 1965.

THE STATE OPENING OF PARLIAMENT, 1837 (continued)

146 Mezzotint by and after George Baxter
54.6 x 41.9 ($21\frac{1}{2}$ x $16\frac{1}{2}$), BM5, p.17.
Published posthumously by Dixon and Ross, 1 January 1869 from Baxter's original colour print (No 145).
'Designed, engraved, printed and published by the Proprietor. George Baxter, Patentee of Oil Colour Printing ... 1st October 1841.' C T C Lewis, George Baxter, 1924, pp. 321-3, gives a key to names and officials.

Speaker's Fund purchase.

147 Oil sketch on hardboard by Sir George Hayter
30.5 x 25.4 (12 x 10).

Interior of the House of Lords, the Queen enthroned at the State Opening, 20 November 1837, the first of her reign.

Probably a study for Hayter's large oil painting. "The State Opening" in the Guildhall, London. A label on the back reads: "Opening by Queen Victoria of her first Parliament. This oil painting was purchased by L Le N Parker early in the 20th century at a sale of effects of the late librarian, House of Lords, Wandsworth Common" (ie James Pulman who retired from the library in 1897 and died at his home in Wandsworth shortly afterwards). It was later in the collection of Mr John Woodward and exhibited at Messrs Agnews, Victorian Painting 1837-87 (1967), No 37. Reproduced Hastings, p. 123.

House of Lords purchase, 1966 (DOE file AE 2068/59).

CORONATION OF QUEEN VICTORIA, 1838

'Her Most Gracious Majesty Queen Victoria Receiving the Sacrament at Her Coronation', (Westminster Abbey, 28 June 1838).

148 Colour print by George Baxter
34.9 x 44.5 ($13\frac{3}{4}$ x $17\frac{1}{2}$).

Unsigned and uninscribed but published 1 October 1841 as No 129 of Baxter's oil colour prints. Baxter was given facilities to make drawings of the ceremony from a gallery

CORONATION OF QUEEN VICTORIA, 1838 (continued)

in Westminster Abbey. For a full description see C T C Lewis, George Baxter, 1924, pp. 168-71, with a key to names and officials.

Serjeant-at-Arms purchase from MPBW funds, 1965.

CORONATION PROCESSION, 1838

'Panoramic Coronation Procession from drawings taken on the spot.' The procession of Queen Victoria to Westminster Abbey, 28 June 1838.

149 Coloured woodcut in three strips on one sheet, printed and published by E Elliot, 14 Holywell Street, Strand.
24.1 x 61.6 ($9\frac{1}{2}$ x $24\frac{1}{4}$).

Advisory Committee purchase, June 1969 (Parker Gallery).

CORONATION OF QUEEN VICTORIA, 1838

Oil painting by E T Parris, Royal Collection, engraved Wagstaff, reproduced Wright and Smith, p. 197.

QUEEN VICTORIA IN PARLIAMENT, 1839

The Queen enthroned in the temporary House of Lords (Painted Chamber) opening a Session of Parliament.

150 Line by H Melville after T H Shepherd
12.7 x 17.8 (5 x 7), HLRO Memo. 26-51.
Framed with No 151, HOUSE OF COMMONS 1839.
Plate to London Interiors, 1841, p. 25.
Henry Melville exhibited a painting of this subject, RA 1841 (624).

Presented by L Harcourt, MP.

QUEEN VICTORIA IN PARLIAMENT, 1839 (continued)

150a Another copy (coloured), inscribed:

'HOUSE OF LORDS. HER Majesty opening the Session of Parliament // La Chambre des Pairs ... // Das Pairen Commer ...'

House of Lords purchase, 23 July 1971 (Parker Gallery).

HOUSE OF COMMONS, 1839

Speaker Shaw-Lefevre admonishing a delinquent at the Bar of the House.

151 H Melville after T H Shepherd

Line
12.7 x 17.8 (5 x 7), HLRO Memo. 26-38.
Framed with No 150, QUEEN VICTORIA IN PARLIAMENT 1839. Plate to London Interiors, 1841, p.101.

Presented by L Harcourt, MP.

151a Another copy (coloured), inscribed:

'HOUSE OF COMMONS The Speaker reprimanding a person at the Bar // La Chambre des Deptes ou des Communes - Le President reprimande un Delinquent // Das Unterhaus des Parlaments - Der 'Speaker' tadelt einen Delinquent.'

Published for the Proprietors by J Mead, 10 Gough Square, Fleet Street, as a plate to London Interiors 1841.

House of Commons purchase, 25 January 1972 (Parker Gallery).

THE CHRISTENING OF VICTORIA, THE PRINCESS ROYAL, 1841

The christening of the Princess Royal at Buckingham Palace, 10 February 1841, with portraits of Queen Victoria, the Prince Consort, Queen Adelaide and other members of the Royal Family; the Archbishops of Canterbury and York officiating.

152 Canvas after C R Leslie
127.0 x 182.4 (50 x 71¾) (sight size).
A copy, commissioned by Queen Victoria, of the painting in the Royal Collection.

LENT to the House of Lords by Her Majesty the Queen in 1975.

GRAND DINNER GIVEN TO CAPTAIN ROUS, 1841

153 Coloured lithograph by and after T T Bury
33.0 x 45.8 (13 x 18).

'The Grand Dinner given to Captain Rous, RN, MP, by the Electors of Westminster at Drury Lane Theatre, 20th August 1841.' Sir Francis Burdett, President; Captain (later Admiral) Henry Rous, steward of the Jockey Club, public handicapper, MP, 1841-

Advisory Committee purchase, 1965.

CHARTISTS' PETITION, 1842

A group of prints showing the Chartist procession through London and the presentation of the Petition in the House of Commons, 2 May 1842.

154 Line and stipple, unknown.
34.3 x 62.3 (13½ x 24½).

1. Members of the National Convention.

2. Procession attending the great National Petition of 3,317,702 to the House of Commons, 2 May 1842.

3. Thomas Duncombe, Esq, presenting the Petition in the House of Commons.

4. Sixteen vignettes of Temple Bar, Somerset House, Northumberland House, Whitehall, Richmond Terrace, Westminster Bridge, Westminster Hall, Houses of Parliament (Old Palace Yard and the Court of Requests), St Clement Danes, St Mary le Strand, Adelphi Theatre, Nelson's Monument, Admiralty, Horse Guards, Treasury and Westminster Abbey.

Presented by the Right Hon L Harcourt, MP.

154a Another copy of No 3: 'T Duncombe presenting the Petition in the House of Commons'.
17.1 x 12.7 ($6\frac{3}{4}$ x 5)mc, cut from a copy of No 154 above.

Presented by the Right Hon L Harcourt, MP.

QUEEN VICTORIA OPENING PARLIAMENT, 1845

The Queen seated on the throne in the House of Lords, on the occasion of the opening of Parliament, 4 February 1845. She is surrounded by peers, peeresses, bishops and judges; a group of Members stand at the Bar. Behind the Bench of bishops sit the foreign ambassadors with their wives and the peeresses on the left of the Queen under the gallery.

✓155 Canvas by Alexander Blaikley
155.0 x 119.5 (61 x 47), arched top.

A key indicates the thirty-two portraits:
Queen Victoria, the Prince Consort, Lord Aberdeen, Lord Ashley, Duke of Beaufort (with the Crown), Lord Beaumont, Duke of Cambridge, Lord Canning, Sir August Clifford (Deputy Lord Great Chamberlain), Lord Dalhousie, Earl of Derby, Earl of Devon, Count Dietrich of Austria, T Duncombe,[1] Sir James Graham, Joseph Hume, Lord Jocelyn, Marquess of Lansdowne, Marquess of Londonderry (gold stick), Lord Lyndhurst (Lord Chancellor), Duke of Montrose, Lord Monteagle, Duke of Norfolk (Earl Marshal), Daniel O'Connell, Lord Palmerston, Sir Robert Peel (Prime Minister), James Pulman (Usher)[1] Duke of Richmond, Lord John Russell, Speaker Shaw-Lefevre, Lord Shaftesbury,

Count St Auboise (French ambassador),[1] M Van de Weyer (Belgian ambassador),[1] Duke of Wellington (bearing the sword of State).

Exhibited at the RA 1845 (1136).

Bought in 1913 (details uncertain - MOW Catalogue 0/120, £100).

[1] Painted from sketches made from sittings expressly for the picture.

LORD JOHN RUSSELL'S FIRST CABINET, 1846

Macaulay, Grey, Sir George Grey, Wood, Morpeth, Cottenham, Clanricarde, Campbell, Russell, Lansdowne, Labouchere, Minto, Palmerston, Auckland, Clarendon, Hobhouse. ILN, 25 July 1846, p. 57.

BANQUET GIVEN BY THE REFORMERS OF MARYLEBONE, 1847

Fifty-two diners addressed by Sir Benjamin Hall, 1 December 1847, in Marylebone Town Hall.

Lithograph by Ploszcynski after C Compton
45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$), BM5, p. 87.
Published Wilson with a key-plate.

Copies in British Museum and National Portrait Gallery.

ANTI-CORN LAW LEAGUE, 1847

Interior of a room with George Wilson at the head of a long table, Richard Cobden speaking.

Line and stipple by S Bellin after J R Herbert (1847).
Published Agnew, 1850, with a key-plate listing fifty-five names. BM5, p. 87.
Copies in NPG and National Liberal Club.

THE ROYAL EMBARKATION FROM WESTMINSTER, 1849

A royal party consisting of Prince Albert, the Prince of Wales and the Princess Royal, escorted by the Lord Mayor's barge, the Queen's shallop and Admiralty barges, leaving Whitehall Stairs to open the Coal Exchange, 30 October 1849. Queen Victoria was unable to attend owing to an attack of chicken pox. The Royal Barge had been built for Queen Victoria's great-grandfather, Frederick Prince of Wales, and was rowed by twenty-seven oarsmen. This was its last State voyage.[1] The Coal Exchange in Lower Thames Street was built by J B Bunning almost entirely of glass and cast iron and has been described as the prime City monument of the Early Victorian period.[2] It was sadly demolished in 1962.[3]

156 Watercolour drawing by J W Oakes
24.8 x 41.9 ($9\frac{3}{4}$ x $16\frac{1}{2}$), signed **'J. W. Oakes'** in red paint.
Oakes was a Liverpool man and does not appear to have taken up residence in London till 1855.

Collections: Messrs Thomas Appleby Bros; Messrs Leggatt Bros.[4]

Speaker's Fund purchase, 1965.[5]

[1] For a full account of the occasion, which took place on a sunny October day, see The Times, 30 October 1849, 4f, and 31 October 1849, 5a-f; short paragraph in Sidney Lee, Queen Victoria, (1902), p. 203.

[2] H-R Hitchcock, Early Victorian Architecture in Britain, (1954), pp. 316-24.

[3] HC Deb, 6 March 1962, pp. 194-7 and HL Deb, 7 March 1962, pp. 1150-5. An admirable account of the decision to demolish the Coal Exchange and the subsequent attempts to save it, may be found in the annual Report of the Victorian Society, 1962-1963, pp. 5-8.

[4] This drawing was bought in 1965 as 'A Ceremonial Occasion on the River at Westminster.' I am indebted to Mr Maurice Bond, Clerk of the Records in the House of Lords, for identifying the exact occasion.

[5] Advisory Committee, 36th meeting, 20 July 1965 (6).

HOUSE OF COMMONS, c 1850

View of the new Chamber of the House of Commons shortly after the opening in May 1850. A member of the Opposition speaking.

157 Line engraving (coloured) by E Chavanne after a drawing by Read, No 55 in ?
19.0 x 14.6 ($7\frac{1}{2}$ x $5\frac{3}{4}$).

Advisory Committee purchase, 27 July 1971 (Parker Gallery).

HOUSE OF LORDS, c 1851

'HER MAJESTY PROROGUEING PARLIAMENT, House of Lords.'
Interior of the new House of Lords, Queen Victoria enthroned, Prince Albert on her right, Speaker and Members of the Commons at the Bar.

158 Coloured line by Woods after Read
18.4 x 15.2 ($7\frac{1}{4}$ x 6).
Published London, Read & Co, Paris H Mandeville.

Advisory Committee purchase, 1 June 1967.

THE STATE OPENING, 4 February 1851, see Part III, VIEWS, No 156, HOUSE OF LORDS 1851.

THE STATE OPENING OF PARLIAMENT, 1852

The Royal Procession down Whitehall, 3 February 1852, ILN, 7 February 1852, p. 128. Royal Entrance and Victoria Gallery, November 1852, ILN, 13 November 1852, pp. 400-1 (two full page cuts).

FUNERAL OF THE DUKE OF WELLINGTON, 1852

**'The Funeral Procession of the Duke of Wellington passing Apsley House
A view from the roof of St George's Hospital.'**

✓ 159 Coloured lithograph by Maclure, Macdonald and Macgregor after A Maclure
25.4 x 39.4 (10 x 15½).
Published 1852.

House of Commons purchase, 24 July 1973.

**'The Funeral Car passing the Archway at Apsley House, Nov 18th 1852
T Picken lith. from a painting by Louis Haghe, Esq.
Printed in colors by Day & Son. Lithrs to the Queen.
London Published April 30th 1853 by Ackermann & Co.
96 Strand and Day & Son, 17 Gate St.'**

✓ 160 Coloured lithograph by Thomas Picken after Louis Haghe
40.7 x 54.6 (16 x 21½).

House of Lords purchase, 11 December 1973.

'The Duke of Wellington's Funeral, Trafalgar Square.'

✓ 161 Coloured lithograph by and after E S Drummond,
29.2 x 40.7 (11½ x 16), signed **'E S Drummond Nov 16 1852.'**
Published 1852.

House of Lords purchase, 10 May 1972 (Parker Gallery).

THE MINISTERIAL SIDE OF THE HOUSE OF COMMONS, 1854

Speaker Shaw-Lefevre referring to the Orders of the Day.
Prominent figures: Disraeli, Spooner, Sibthorp, Macaulay and members of Lord Aberdeen's ministry - Gladstone, Palmerston, Russell, Graham, Wood, Molesworth, Herbert.

✓ 162 Woodcut by G Thomas, T R Macquoid and W Thomas
52.7 x 77.6 (20¾ x 30½), HLRO Memo. 26-40.
Published ILN, 4 February 1854, with a key on p. 115.

Acquisition uncertain.

THE EARL OF ABERDEEN'S CABINET, 1854

'The Aberdeen Cabinet Deciding upon the Expedition to the Crimea' - (Aberdeen, Argyll, Clarendon, Cranworth, Gladstone, Graham, Granville, Grey, Herbert, Lansdowne, Molesworth, Newcastle, Palmerston, Russell, Wood).

✓ 163 Stipple by W Walker after J Gilbert (1855)
44.5 x 67.4 (17½ x 26½), BM5, p. 23.
Private plate published by the engraver, 4 June 1857, open letter proof, signed by the Cabinet Ministers. Original drawing NPG (1125).

Acquisition uncertain.

✓ 163a Another copy, signed artists' proof but without Ministers' signatures.

✓ 164 Photograph of the NPG drawing with a key to names.
Presented by Speaker Fitz Roy, 1937.

HOUSE OF LORDS, 1856

'The House of Lords sitting as a Court of Appeal.'
Drawing by Macquoid, ILN, 7 June 1856, p. 617.
House of Lords library, Box 1.

'Life Peerages. The Assistant Keeper of the records reading the Peerage Patent at the bar.' Drawing in ILN 23 February 1856, p. 204, House of Lords library, Box 1.

THE HOUSE OF LORDS, 1857

The State Opening, 3 December 1857. The interior of the House looking towards the throne, Queen Victoria and Prince Albert seated awaiting the arrival of the Commons. The Magna Carta Barons, stained glass and frescoes clearly shown. Sunlight streaming through west windows.

✓ 165 Gouache on paper by Joseph Nash
108.0 x 85.1 (42½ x 33½), backed on wood, curved top.
Signed and dated: **'Joseph Nash 1858.'**

THE HOUSE OF LORDS, 1857 (continued)

Exhibited 1858, with the companion painting of the House of Commons (No 167), by Mr Fairless, 12 Pall Mall East, and in 1865 at Crockford's, 17 Regent Street (The Athenaeum, 12 June 1858, p. 758, with a detailed description; The Art-Journal, July 1858, p. 223, and August 1865, p. 258). Engraved in chromo-lithography by Samuel Hodson, 1860, with a key 1861 (V & A 19B).

Presented in 1945 by Sir William Brass, MP.

THE MARRIAGE OF THE PRINCESS ROYAL, 1858

The marriage of the Princess Royal to Frederick William of Prussia in the Chapel Royal St James's, 25 January 1858; accompanied by a key plate giving 47 names. Published by Gambart 1865.

166 Canvas after John Phillip (sight size)
101.6 x 181.8 (40 x 71½).
A copy of the painting in the Royal Collection.

LENT to the House of Lords by Her Majesty the Queen in 1975.

THE HOUSE OF COMMONS, 1858

The interior of Barry's new House looking towards Speaker Denison in the Chair, Lord Palmerston to his right addressing the House.

167 Gouache painting by Joseph Nash
108.0 x 85.1 (42½ x 33½).
Signed and dated: **'Joseph Nash 1858.'**

Exhibited 1858 by Mr Fairless, 12 Pall Mall East, and 1865 at Crockford's, 17 Regent Street (The Athenaeum, 12 June 1858, with a detailed description; The Art-Journal, July 1858, p. 223, and August 1865, p. 258). Engraved in chromo-lithography by William Bunney, published Fairless 1860 (see below).

Presented in 1945 by Sir William Brass, MP.

THE HOUSE OF COMMONS, 1858 (continued)

Same subject as No 167.

168 Chromolithograph by W Bunney after J Nash
76.3 x 59.1 (30 x 23¼), HLRO Memo. 26-41.
Published Fairless 1860; reproduced Hastings, p. 142.
Original gouache painting, see above.

Presented by Sir Charles Oman, 1932.

CITY STEAM BOAT COMPANY, c 1858

Three coloured lithographs by Edwin Jewitt after H S Melville.
Each 33.7 x 45.8 (13¼ x 18).

169 **'THE FLEET OF the CITY STEAM BOATS passing in Review Order off Chelsea on the Annual Commemoration // Dedicated to the Chairman, R Jennings Esq. Directors & Shareholders // by the obedt Servant J B Burney Supt H S Melville, del. Edwin Jewitt lith.**

House of Commons purchase, 13 December 1973.

170 **'THE CAPTAINS, CREWS and WORKING STAFF in the EMPLOY of the CITY STEAM BOAT COMPY Commemorating the 13th Anniversary in the Compys Dry Dock at Battersea // Dedicated to the Chairman R Jennings, Esq. Directors & Shareholders // by their obed Servant J B Burney, Supt H S Melville, del. Edwin Jewitt, lith.**

House of Commons purchase, 13 December 1973.

171 **'THE CHILDREN of the WORKMEN in the SERVICE of the CITY STEAM BOAT COMPY // celebrating their annual Festival in the Dry Dock of the Compys Works, Battersea // Dedicated to the Chairman R Jennings, Esq. Directors & Shareholders, / by their obedt Servant, J B Burney, Supt H S Melville, del. Edwin Jewitt, lith.**

House of Commons purchase, 13 December 1973.

Cobden's Commercial Treaty designed in Cobden's own words to 'unite the peoples of France and England in the bonds of commercial dependence'. As a result of the treaty, the value of British exports of coal and manufactured goods more than doubled between 1859 and 1869, and the import of French wine and brandy also doubled.

172 Canvas by John Philip, RA
137.3 x 172.9 (54 x 68).
Signed and dated: **'18 JP 63.'**

A scene in the House of Commons, Speaker Denison in the Chair, Palmerston speaking during the debates on the Treaty in February 1860.[1] On and behind the Treasury bench are Sir George Cornewall Lewis, Lord John Russell, W E Gladstone, T Milner Gibson, E Ellice, Sir Francis Baring, Lord Henry Vane, Richard Cobden, John Bright, Lord Elcho, Edward Cardwell, Sir Roundell Palmer, C P Villiers, W Massey, Sir George Grey and Sir Charles Wood, On and behind the front Opposition bench are Disraeli,[2] Lord Stanley, E Bulwer Lytton, Sir Hugh Cairns, Sir John Pakington, Colonel Patten, Sotheron Estcourt, General Peel, S H Walpole and J W Henley. Sir Denis Le Marchant, T Erskine May and Mr Lee at the table. Lord Charles Russell, who had laid the Treaty before Parliament, stands by the Speaker's Chair.[3]

The Mace, despatch boxes, books etc on the table, and papers, one inscribed Treaty of Commerce between Her Majesty and the Emperor of the French.

[1] Parl Debates, 10-20 February 1860.

[2] Philip told me (Frith) that, after the first sitting from Disraeli - the colours being necessarily somewhat crude - ... Mrs Disraeli returned to the studio and, walking quickly up to the painter, said, "Remember his pallor is his beauty," and without another word, rejoined her husband.' (Memoirs of W P Frith, RA, ed N Wallis, 1957, pp.114-5.)

[3] O'Donoghue and Hake, Catalogue of Engraved British Portraits ... in the British Museum, V. (Groups), 1922, p. 25.

Commissioned by Speaker Denison and in the family possession at Ossington till its removal to the House of Commons in 1960. Offered to the Speaker by his great-nephew Colonel W M E Denison, in a letter dated 4 November 1959.[4]

Engraved in mezzotint by T O Barlow and published by Agnew 1866 (see No 173).[5] Exhibited RA 1863, International Exhibition 1863. Manchester 1887, Victorian Exhibition 1891-2.

LENT in 1960 by Colonel W M E Denison.

[4] Advisory Committee Minutes of 17th Meeting, 16 March 1960.

[5] Compare the engraving of Eastham's picture 'The Treaty of Commerce 1860' reproduced in ILN 1 March 1862 pp. 230-1.

Lord Palmerston speaking in the debates on the Commercial Treaty with France, February 1860.

173 Mezzotint by T O Barlow after J Phillip
57.2 x 75.0 ($22\frac{1}{2}$ x $29\frac{1}{2}$), BM5 p. 25, HLRO Memo. 26-43.
Published Agnew 1866 with a key plate.
Original oil painting by J Phillip, see No 172.

Presented by Sir Robert Gower, MP.

173a Another copy, proof before letters, without key, presented by J E Ellis, PC.

173b Another copy, mc, presented by Sir H Samuel, MP, 1931.

173c Another copy, presented in 1968 by Miss C E Rich of Hove, a constituent of Mr Martin Maddan, MP. (Advisory Committee meeting 13 June 1968).

PEERS' LOBBY, 1861

A group in the Peers' Lobby in 1861. Lord Campbell, in Lord Chancellor's robes and wig, advances to speak to a soldier in Field Marshal's uniform, probably the Duke of Cambridge. The exact occasion is uncertain.

✓ 174 Watercolour drawing by R Dudley
47.0 x 31.8 ($18\frac{1}{2}$ x $12\frac{1}{2}$), signed and dated: **'R. Dudley 1861.'**
For a chromolithograph see below. Barry's Peers' Lobby is described in The Builder 24 April 1847 p. 189 and in Houses of Parliament ed Port, MH, 1976 plates VII and 79.

Purchased by subscription in 1940.[1]

[1] Details written on the back by the Librarian, Sir Charles Clay. The picture was bought for £5 from R M Smith, Fine Art Dealer, 42 Lambert Road, Brixton.

✓ 175 Chromolithograph after R Dudley - see above.
44.5 x 31.8 ($17\frac{1}{2}$ x $12\frac{1}{2}$).

Speaker's Fund purchase.

✓ 175a Another copy, acquisition uncertain.

THE INTELLECT AND VALOUR OF GREAT BRITAIN, 1861

An imaginary composition of 36 figures grouped in a room. On the extreme l. are John, 1st Baron Lawrence, Sir Henry Lawrence and Sir Henry Havelock standing talking; to the r. of them is sitting Thomas Cochrane, Lord Dundonald **'Proposing his plan for the destruction of Kronstadt and Sebastopol'** to Sir William Peel, Lord Brougham, Lord Lyndhurst, the Earl of Derby, Lord Beaconsfield, Lord Stanley, Lord Lytton and Lord Macaulay; to the r. of them is standing Richard Cobden **'Discussing the terms of the treaty with France'** with Lord John Russell, W E Gladstone and Lord Palmerston; to the r. of them is standing Sir David Brewster **'Explaining his invention of the lenticular stereoscope'** to Sir Roderick Murchison, Charles Dickens, Sir Richard Owen, Michael Faraday,

THE INTELLECT AND VALOUR OF GREAT BRITAIN, 1861 (continued)

Daniel Maclise and Lord Tennyson; to the right of them and on the extreme r. of the picture is standing Sir William Armstrong **'Explaining the peculiar construction of his famous cannon'** to Sir James Outram, Sir Hope Grant, the Earl of Elgin, Sir Archdale Wilson, Sir Charles Barry, David Livingstone, Sir Benjamin Brodie, Sir John Inglis, Lord Clyde, Lord Gough, Robert Stephenson and William Makepeace Thackeray.

✓ 176 Engraving in the mixed method (described as 'etching')
62.3 x 99.1 ($24\frac{1}{2}$ x 39) by C G Lewis from a painting by Thomas Jones Barker (signed August 1861).
Published by Mr John Garle Browne, Bufton Lodge, Botcheston, Leicester, October 17 1862. See O'Donoghue and Hake, Catalogue of Engraved Portraits ... British Museum, Vol V (GROUPS), 1922, pp. 87-8.

House of Lords purchase, 26 July 1972 (Mr Maurice Dean of Blackpool).

OPENING OF PARLIAMENT, 1862

The Opening of Parliament by Royal Commission, 6 February 1862 (the first after the death of the Prince Consort), full page cut in ILN, 15 February 1862, p. 179.

OPENING OF PARLIAMENT, 1866

The Lord Chancellor reading the Speech in the House of Lords. Large supplement plate in ILN, February 1866.

LORD DERBY'S THIRD CABINET, 1867

The Cabinet Council, in the Cabinet Room, 10 Downing Street, November 1867, deciding on the expedition to Abyssinia in 1868.

✓ 177 Mezzotint by J Scott after H Gales
43.8 x 67.4 ($17\frac{1}{4}$ x $26\frac{1}{2}$), BM5 pp. 26-7 with a list of portraits.

Signed artists' proof before any inscription, published Graves 1870.

Acquisition uncertain.

177a Another copy, signed artists' proof, with autograph signatures of Buckingham, Carnarvon, Chelmsford, Cranborne, Derby, Disraeli, Gathorne-Hardy, Malmesbury, Manners, Mayo, Northcote, Pakington, Peel, Stanley and Walpole.

House of Lords purchase, December 1969 (David Gould).

HOUSE OF COMMONS, 1868

Disraeli speaking for the first time as Prime Minister, 5 March 1868. ILN, 14 March 1868 p. 245; reduced version in Laundy, Speakers, 1964, p. 303 (as Chancellor of the Exchequer 1867).

THE SPEAKERS PROCESSION, 1869

Speaker Denison and Members of the Commons entering the House of Lords at the Opening of Parliament, February 1869. Drawing in ILN, 27 February 1869, p. 197.

COMMONS LOBBY, 1869

Large cut by M Jackson, ILN, Supplement 26 June 1869, copy in NPG.

The Cabinet Room, 10 Downing Street, the Prime Minister and fourteen Ministers standing or sitting round the table. (Argyll, Bright, Bruce, Cardwell, Childers, Clarendon, de Grey, Fortescue, Gladstone, Granville, Hartington, Hatherley, Kimberley, Lowe).

178 Mezzotint by J Scott after H Barraud
50.2 x 71.2 ($19\frac{3}{4}$ x 28). Signed artists' proof before any inscription, published 1871 (no key plate). Original painting, with a key, in the National Liberal Club (see The Times, 30 October 1937), now in the National Portrait Gallery.

Speaker's Fund purchase.

Fifteen Ministers grouped in a room decorated with whole-length panel paintings of statesmen.

179 Photograph of a painting.

Presented by Sir Robert Gower, MP.

Oil painting by Lowes Dickinson in the Devonshire Club, St James's, dated 1869-74 (reproduced in H T Waddy, The Devonshire Club and Crockfords, 1919, p. 61).

THE LOBBY OF THE HOUSE OF COMMONS, 1872-3

A scene in the Commons Lobby showing portraits of about 150 Members including Gladstone, John Bright, Disraeli, Lord Cranbourne, W E Forster etc.[1] A key exists.

180 Canvas by Henry Barraud
119.5 x 213.5 (47 x 84).

Presented in 1927 by the Right Hon Colonel J Gretton, MP.

[1] Gladstone's Cabinet in 1872-3 (not Peers); Chancellor of the Exchequer, Robert Lowe; Home Secretary, Henry Austin Bruce; Secretary for War, Edward Cardwell; Admiralty, George J Goschen; President of the Board of Trade, Chichester Samuel Fortescue; Ireland, Marquess of Hartington; Education, W E Forster; Local Government Board, James Stansfield; Duchy of Lancaster, Hugh Culling Eardley Childers; Postmaster General, William Monsell.

DISRAELI'S SECOND CABINET, 1874

"The National Memorial Picture" painted by Charles Mercier for the Junior Carlton Club (1875) and engraved with a key plate by Henry Lemon, published Colnaghi 1880, copy in NPG.

THE HOUSE OF COMMONS, 1874-5

Speaker Brand in the Chair, Disraeli, the Prime Minister, addressing the House.

✓ 181 Pencil and wash drawing by Frederick Sargent heightened with white
77.6 x 128.4 ($30\frac{1}{2}$ x $50\frac{1}{2}$). Signed and dated: **'F. Sargent 75.'**
A key gives a list of 192 Conservative Members, 160 Liberals, and six officials of the House.

Engraved in aquatint and published by H Graves & Co.

Presented by Sir James Agg Gardner.

✓ 182 Proof autotype by Spencer, Sawyer, Bird & Co published by H Graves & Co from Frederick Sargent's wash drawing (No 181).
60.5 x 102.2 ($23\frac{3}{4}$ x $40\frac{1}{4}$).

Presented in 1968 by Miss C E Rich of Hove, a constituent of Mr Martin Maddan, MP. (Advisory Committee meeting, 13 June 1968).

COMMONS LOBBY, 1875

Members of Parliament grouped in the Lobby, prominent among them being: Egerton, Wheelhouse, Bolckow, Muncaster, Sclater-Booth, Hay, Mahon, Forster, Hartington, Gladstone, Knatchbull-Hugessen, Biddulph, Bowyer, Ashbury, Cross, Disraeli, Hope, Manners, Playfair, Lloyd.

✓ 183 Permanent carbon print of composite photographs with a key plate published by Barraud and Jerrard giving a list of 143 names.
48.3 x 78.8 (19 x 31).

Presented by Robert Pierpoint, MP, 1924.

HOUSE OF LORDS, 1876

Interior of the House of Lords, the Foreign Secretary Lord Derby addressing the House.

✓ 184 Autotype reproduction from a painting by F Sargent, 1876.
59.7 x 101.6 ($23\frac{1}{2}$ x 40).
Open letter proof, published Graves with a key plate listing 231 names. A later version, painted in oils, with Lord Beaconsfield substituted for Lord Derby, is in the House of Lords. See HOUSE OF LORDS, 1880, No 186.

Presented by Commander Sir Archibald Southby, 1939.

THE HOUSE OF COMMONS, 1878

The House of Commons in session, Speaker Brand in the Chair, Sir Stafford Northcote, Chancellor of the Exchequer speaking. Portraits of Viscount Barrington, Joseph Biggar, Henry Brand, John Bright, Isaac Bukk, F W Cartwright, Joseph Chamberlain, H Childers, Leonard Courtney, Charles Dilke, Henry Fawcett, W E Forster, W E Gladstone, G J Goschen, William Vernon Harcourt, Gathorne-Hardy, Marquess of Hartington, E V H Kenealy, Sir Wilfred Lawson, Marquess of Lorne, Robert Lowe, Sir Erskine May, Sir A Milman, P H Muntz, Sir Stafford Northcote, Sir Reginald Palgrave (Clerk of the House), Sir Robert Peel, J A Roebuck, W H Smith.

✓ 185 Canvas by W M Wyllie
76.3 x 127.0 (30 x 50). Signed and dated: **'W. M. Wyllie 1878.'**

Another group by W M Wyllie. The Ministerial Benches in the House of Commons, 1882, shows Gladstone speaking, Sir Stafford Northcote opposite; engraved for the Pictorial World, 4 November 1882; a copy in NPG.

Presented in 1921 by Sir Alfred Bird, MP.

CONGRESS OF BERLIN, 1878

Oil sketch by Anton Werner, Carlton Club, St James's.

GLADSTONE'S SECOND CABINET, 1880

Group in No 10 Downing Street - Northbrook, Dodson, Harcourt, Kimberley, Hartington, Argyll, Spencer, Selborne, Chamberlain, Childers, Bright, Granville, Forster. ILN, Extra Illustrated Supplement, 15 May 1880, drawing by F Dadd; Graphic, Supplement 15 May 1880, with a key.

HOUSE OF LORDS, 1880

Interior of the House looking towards the Throne showing about two hundred and thirty portraits including Lord Selborne (Lord Chancellor) and the Earl of Beaconsfield speaking. Prominent on the cross benches are the Prince of Wales, the Dukes of Edinburgh, Connaught, Cambridge and Norfolk, Earl Grey, Lords Sherborne, Oranmore, Dinevor, Napier of Magdala, Bloomfield, Blantyre, Forester, Lifford, Hawarden and General Sir William Thomas Knollys (Black Rod).

✓ 186 Oil on paper on wood by Frederick Sargent
83.9 x 134.7 (33 x 53).
Signed in red: **'F. Sargent 1880.'**

Almost identical with an earlier painting by F Sargent (whereabouts uncertain but known in autotype reproductions) dated 1876 and showing Lord Derby speaking instead of Lord Beaconsfield. (See No 184). Lord John Russell (d. 1878) and Viscount Canterbury (d. 1877), prominent in the earlier picture but later deceased, have been replaced by other Peers. Admiral Clifford (Black Rod) who figured in the centre front of the 1876 picture died in 1877 and was succeeded by General Knollys.

Formerly in the collection of the Commonwealth Institute (then the Imperial Institute) and transferred to the Ministry of Public Building and Works on the Institute's removal in 1962 to its new premises in Kensington High Street. Earlier history uncertain.

Presented in 1962 by the Commonwealth Institute.

HOUSE OF COMMONS, 1881

Gladstone introducing the Land Law (Ireland) Bill, 7 April 1881.

✓ 187 Line by and after F Sargent
55.3 x 94.0 (21¾ x 37), HLRO Memo. 26-50.
Published 13 February 1882 with a key plate listing 352 names. Prominent in bottom right corner: Sullivan, Dillon, Biggar, Power, Parnell, O'Donnell, O'Kelly.
Original painting in the Collection of Viscount Boyd, Ince Castle, Saltash, Cornwall.

Acquisition uncertain.

✓ 187a Another copy, presented by Sir R Gower.

✓ 187b Another copy, chromolithograph, published Beckmann Bros 1882. Acquisition uncertain.

✓ 187c Another copy, chromolithograph, presented by Commander Glover, 1964.

Interior of the House, taking a division, the Tellers at the table, supplement to The Graphic, 29 January 1881 (copy in Mayson Beeton Collection, XXIII, 24), reproduced in Hastings, Parliament House, p. 143.

THE HOUSE OF LORDS, 1883

The House of Lords, Lord Granville, the Foreign Secretary speaking. The key gives a list of 233 names of which the most easily recognised are the Duke of Cambridge, the Prince of Wales, the Earl of Enniskillen, Viscount Eversley, Earl Fortescue, Earl Granville, A J Mundella, Lord Oranmore and Browne, Sir William Rose (Clerk of the Parliaments), the Earl of Selborne (Lord Chancellor), the Duke of Sutherland.

✓ 188 Canvas by W M Wyllie
104.2 x 167.8 (41 x 66). See a cut by G W Pearson in The Pictorial World Supplement, 14 April 1883, copy in NPG.

Presented in 1928 by the Marquess of Lincolnshire.

GLADSTONE'S CABINET, 1883

Mr Gladstone's second Cabinet (1880-85) meeting in the Cabinet Room, 10 Downing Street. Figures from left to right are: H C E Childers, Lord Carlingford, Gladstone, Lord Northbrook, Lord Granville, Lord Spencer, Lord Derby, Joseph Chamberlain, Sir Charles Dilke, Lord Kimberley, Lord Selborne, Sir William Vernon Harcourt, Lord Hartington, J G Dodson. 7 o'clock, 7 July 1883.

189 Chromolithograph by T (Theobald Chartrand) sight size 22.8 x 34.3 (9 x 13½) dated London 7 July 1883 and published by Vincent Brooks Day & Sons. Lith for Vanity Fair. The print is surrounded by fifteen manuscript letters and signatures inset into the mount.

1. Lord Northbrook would be obliged to Messrs ....
2. 15 Nov 1862 Sir, I have the honour to acknowledge the receipt of your note, & to be Sir your obedient servant Childers.
3. 13 July 1866 Dear Mr - I shall be happy to sign the deed at eleven on Monday if that time suits you, yours sincerely, Granville.
4. Kimberley
5. St James's Square, May 15/78 Dear Sir - I thank you for the statement as to the Land Security Company. Faithfully yours Derby.
6. Private - Right Hon B Disraeli &c. Derby
7. Spencer
8. Hartington
9. Yr obedt servant W V Harcourt
10. J Chamberlain
11. remembering you were in the Lobby I shall hope to meet you at the H. of Lords on Thursday soon after 4. Yrs very faithfully Carlingford.
12. Faithfully yours W Gladstone

13. July 15/79 Lord Selborne returns the enclosed envelope regretting that it is not convenient to him to subscribe to the Epileptic Hospital
14. 8 February 1878 My dear Sir - The Notting Hill Ward meeting for the election of delegates stands fixed for Friday the 8th March at the Victoria Hall Archway. I not only hope that you will be able to be present, but that you will allow yourself to be proposed as a delegate - proceedings commence at 8 pm. Yrs very truly Charles W Dilke.
15. Admit to the Gallery, House of Commons, April 24-77. J G Dodson.

Advisory Committee purchase, July 1971 (Michael Rochford, St Christopher Place, W.1).

189a Another copy.

House of Lords purchase, December 1972 (Parker Gallery).

GLADSTONE'S CABINET, 1884

A photograph of a group in the Cabinet Room, 10 Downing Street, with portraits and facsimile signatures of: J G Dodson, Lord Kimberley, Lord Hartington, W Vernon Harcourt, Lord Derby, Lord Granville, W E Gladstone, Lord Selborne, Lord Carlingford, Hughe Erskine Childers, Charles Dilke, Lord Northbrooke, Joseph Chamberlain, Lord Spencer, all members of Gladstone's second Cabinet in 1884.

190 Photograph by A Bassano 1884.

Presented in 1975 by Lord Kimberley.

THE SPEAKER'S PROCESSION, 1884

The Speaker, the Right Hon Henry Brand, preceded by the Serjeant-at-Arms, Captain R A Gosset, passes through the Lobby of the House of Commons.

191 Canvas by F Wilfred Lawson
170.3 x 274.5 (67 x 108).
Signed and dated: **'F. W. Lawson 1884-1899.'**

Portraits are indicated by a key. William Agnew, Ellis Ashmead-Bartlett, Arthur Balfour, Sir Thomas Brassey, Henry Brand, John Bright, W C Brooks, Mr Brown (train-bearer), the Hon and Rev Francis Byng (chaplain), C W Campion, Joseph Chamberlain, Henry Chaplin, H C E Childers, Lord Randolph Churchill, Edward Clarke, Sir R A Cross, Inspector Denning, Sir Charles Dilke, A Akers Douglas, H D Erskine, Dr Robert Farquharson, Henry Fawcett, Cyril Flower, Viscount Folkestone, Sir Charles Forster, Sir Robert Fowler; Edward Gibson, W E Gladstone, Captain R A Gosset (Serjeant-at-Arms), Frank Gosset, Lord Richard Grosvenor, Lord George Hamilton, Sir William Vernon Harcourt, Marquess of Hartington, Admiral Sir J D Hay, Sidney Herbert, Sir Michael Hicks-Beach, Lord A W Hill, Sir Henry James, Lord Kensington, Henry Labouchere, Sir Wilfred Lawson, Justin Macarthy, Lord John Manners, Samuel Morley, Sir John Mowbray, A J Mundella, Sir Stafford Northcote, Charles Stewart Parnell, Arthur Peel, Sir John Pender, Earl Percy, Sir Lyon Playfair, David R Plunkett, Sir Matthew White Ridley, C T Ritchie, Peter Rylands, G J Shaw-Lefevre, W H Smith, Sir George O Trevelyan, Sir Edward Watkin, Samuel Whitbread, Sir H Drummond Wolff, Baron H de Worms.

Presented in 1935 by the artist's family.

SALISBURY'S FIRST CABINET, 1885

Lord Salisbury's first ministry, June 1885 - Churchill, Iddesleigh, Hicks-Beach, W H Smith, Cross, Harrowby, Cranbrook, Gibson, Hamilton, Stanhope, Manners, Richmond and Gordon, Giffard, Carnarvon, Stanley. ILN, 27 June 1885, pp.650-1, two pages of vignette portraits; Graphic, Supplement 27 June 1885, two page drawing.

STATE OPENING, 1886

The Royal Procession 21 January 1886. ILN, 30 January 1886, four page drawing by R Caton-Woodville; Graphic, 30 January 1886, two page drawing.

LOBBY OF THE HOUSE OF COMMONS, 1886 WoA 492

Inspector Denning, A Milman, Bright, Harcourt, Gosset, Labouchere, Bradlaugh, Chamberlain, Parnell, Gladstone, Randolph Churchill, Hartington, Chaplin, Leveson-Gower, Spencer, Hill, Hansard. Vanity Fair, 25 December 1886.

THE HOUSE OF COMMONS, c 1886

Gladstone leaning on the Opposition Despatch box addresses the Government front benches, Speaker Peel in the Chair behind him, the Mace and papers on the table. Gladstone gesticulates with his right hand and wears a large bow tie and button hole.

Portraits of Joseph Chamberlain, Lord Randolph Churchill, G J Goschen, W H Smith, Lord Stanhope, and others.

192 Black and white gouache by unknown artist
33.0 x 29.9 (13 x 11¾).
Probably painted for an engraving though no such engraving is known.

Presented in 1911 by Mr Lawrence Baker (PRO Works/11/127).

LOBBY OF THE HOUSE OF COMMONS, 1886-7

Members grouped in the Lobby, prominent among them being Cranbrook, Churchill, Matthews, Iddesleigh, Edward Stanhope, W H Smith, Cross, Hicks-Beach, Lord George Hamilton, Stanley, Manners, Goschen, Holland, Ritchie.

193 Permanent carbon print of composite photographs published by Messrs Barraud.
47.0 x 71.8 (18½ x 28¼).

Presented by Mr Henry Arkle, 1950.

JUBILEE CELEBRATION, 1887

The Royal Procession passing Trafalgar Square on the day of Queen Victoria's Golden Jubilee. 21 June 1887.

194 Chromolithograph published by G W Bacon.

House of Commons purchase, 27 January 1976 (Parker Gallery).

Queen Victoria's Golden Jubilee, Westminster Abbey, 21 June 1887.

195 Photogravure from W E Lockhart's painting (Royal Collection), published with a key to 277 names by W Doig & Co. 66.1 x 86.4 (26 x 34).

Acquisition uncertain.

THE FIRST HOUSE OF COMMONS STEEPLECHASE, 1889

A field of thirteen parliamentary horsemen leaping a fence, Mr Walter Long in the lead, a group of onlookers and a shepherd and dog to the left.

Portraits of Lord Henry Bentinck, W Bromley-Davenport, Lord and Lady Chesham, the Hon Henry Fitzwilliam, Cyril Flower, P R Heath, Hermon Hodge, A Weston Jarvis, Elliot Lees, Walter Long, F B Mildmay, P A Muntz, Lord Newark, Viscount Valentia, J Basely White.

The race was run in beautiful weather at Bicester on Saturday 6 April 1889. Mr Cyril Flower passed the flag half a length ahead of Mr Elliot Lees, but later admitted that his horse was disqualified having taken part in racing contests before. Elliot Lees was accordingly declared the winner. [1]

196 Canvas by G D Giles
122.0 x 193.2 (48 x 76) with printed label **'OLDHAM 1891'** on the back. Signed and dated 1890.

Another version was offered to the House in 1955 by Mr G Blyth of Rugby.

Presented in 1929 by Lord Wyfold. [2]

[1] The Times 8 April 1889 p.7, col c, 12 April p.11, col d. and 13 April p.11, col f.

[2] Letter to the Speaker 30 July 1929.

GLADSTONE'S FOURTH CABINET, 1892

'The First Cabinet Council.' Gladstone's fourth ministry, August 1892 (Asquith, Spencer, Ripon, Rosebery, Herschell, Harcourt, A Morley, Kimberley, Mundella, Fowler, Shaw-Lefevre, J Morley, Trevelyan, Acland, Campbell-Bannerman, Bryce. ILN, 27 August 1892, pp.272-3, double page drawing by Walter Wilson; Graphic, 27 August 1892, Supplement.

HOUSE OF COMMONS, 1893

Gladstone speaking in the House of Commons, Speaker Peel in the Chair. Prominent portraits; Connor, Dyke, Feilden, Freeman-Mitford, Gane, Hulse, Jacoby, Temple, Whitehead.

197 Photogravure of a painting by F Sargent
66.7 x 87.7 ($26\frac{1}{4}$ x $34\frac{1}{4}$).
Published Hildersheimer 1894 with an alphabetical key plate listing 369 names.

Acquisition uncertain.

197a Another copy, presented by Speaker Lowther.

THE HOME RULE DEBATE IN THE HOUSE OF LORDS, 1893

Gladstone's second Home Rule Bill debated and rejected by the Lords, 9 September 1893; the Marquess of Salisbury speaking.

198 Canvas by Dickinson and Foster
205.9 x 366.0 (81 x 144).

The key plate gives a list of 202 Peers and 26 Peeresses in the gallery. Among the more readily recognisable are: Abergavenny, Abercorn, Ailsa, Ancaster, Argyll, Amherst, Ardilaun, Ashbourne, Balfour of Burleigh, Slingsby Bethell, Bradford, Cadogan, Churchill, Clanwilliam, Colville of Culcross, Connemara, Coventry, Cranbrook, Cross, Derby, Dunraven, Ebury, Forbes, Gainsborough, Galloway, H J L Graham, Halsbury, Herschell

(Lord Chancellor), Hobhouse, Houghton, Kimberley, Knutsford, Lathom, Lothian, Limerick, Mowbray and Stourton, Poltimore, Ripon, Roden, Rosebery, Rutland, Salisbury, Sandys, Somerset, Spencer, Colonel Talbot (Serjeant-at-Arms), E P Thesiger, Waldegrave, Zetland.

Presented in 1912 by a group of Peers, with a contribution from the Office of Works. [1]

[1] Bought for £200 together with a companion picture (No 200) through Messrs Gooden & Fox (PRO Works/11/125).

✓ 199 Photogravure published by Dickinson and Foster, 1 May 1897, from the painting by Dickinson above.

Presented by the First Commissioner of Works, 1909.

Gladstone's second Home Rule Bill debated and rejected by the Lords, 9 September 1893; the Lord Chancellor (Lord Herschell) about to put the question.

✓ 200 Canvas by Dickinson and Foster
205.9 x 366.0 (81 x 144).

The key plate gives a list of 180 Peers and officials and 39 Peeresses and ladies in the Gallery. Among the more readily recognisable are: Balfour of Burleigh, the Bishop of Bath and Wells, Slingsby Bethell, Breadalbane, Monk Bretton, Archbishop of Canterbury, Carlingford, Carlisle, Carrington, Cranbrook, Devonshire, Bishop of Durham, H J L Graham, Grafton, Halsbury, Harlech, Herschell (Lord Chancellor), Houghton, Kimberley, Leinster, Lingen, Lismore, Bishop of London, Lothian, Marlborough, Meath, Monkhouse, Morley, Mount Edgecumbe, North, Northampton, Northbrook, Oranmore and Brown, Oxenbridge, Ripon, Rosebery, Salisbury, Sandhurst, Selborne, Spencer, Suffield, Suffolk and Berkshire, Colonel W P Talbot (Serjeant-at-Arms), E P Thesiger, Tweedale, Bishop of Winchester, Wrottesley, Archbishop of York.

Presented in 1912 by a group of Peers.

✓ 201 Photogravure published by Dickinson and Foster
1 May 1897, from the painting by Dickinson above.

Presented by the First Commissioner of Works, 1909.

DINNER AT NO 10 DOWNING STREET, 1894

Ministerial dinner given by Gladstone, 17 February 1894. ILN, 24 February 1894, p. 221, drawing by Walter Wilson.

HOUSE OF COMMONS, 1894

'The House of Commons at Work.' Graphic, Supplement, 24 February 1894, large drawing by W Hatherell.

Gladstone's last speech, 1 March 1894. ILN, 10 March 1894, p. 288.

HOUSE OF LORDS, 1894

Lord Rosebery's first speech as Prime Minister - a eulogy of Mr Gladstone. ILN, 17 March 1894, p. 313, drawing by Walter Wilson.

LOBBY OF THE HOUSE OF COMMONS, 1894-5

Members of Parliament grouped in the Lobby, Gladstone standing in the centre. Prominent among Rosebery's Cabinet are Vernon-Harcourt, Asquith and Campbell-Bannerman.

✓ 202 Permanent carbon print of composite photographs by Messrs Mayall & Co (no key).
67.4 x 4 x 106.8 ($26\frac{1}{2}$ x 42).

Presented by Mrs E M Evans, 1954.

INSTALLATION OF ANNUNCIATORS, 1894/95

203 Parchment scroll
180.5 x 31.8 (71 x 12½), plus about 15.2cm (6") of blank paper folded back at the bottom.

"To the Right Honourable David Plunket. MP - Her Majesty's Chief Commissioner of Works -

Sir. We the undersigned Members of the House of Commons beg to represent to you the great inconvenience and loss of time occasioned by the absence of any direct means of communication, telegraphic or otherwise, between the House itself and the Libraries and Smoking Rooms such as if established might enable Members when using the latter apartments to be kept informed of the course of business in the House. We understand that you are prepared with a system of communication effective for the purpose but that before you set it up you desire to have an expression of opinion from a substantial number of Members of the House of Commons as to the advisability of your doing so. We beg therefore to inform you of our wish that you should cause some such system to be established without further delay -."

The petition was signed by about four hundred Members of Parliament including Lord Harrington, Joseph Chamberlain, Charles Parnell, George Otto Trevelyan, Gathorne Hardy. William Redmond and W C Gully. David Plunket was First Commissioner from 1885 to 1892 and the signatures appear to have been collected over a period between these dates. As a result the first annunciators were installed by the Exchange Telegraph Company in December 1894 and January 1895.[1]

Presented by Sir Robert Cary, Bart, MP, in 1965.

[1] Advisory Committee, 34th meeting, 9 March 1965 (5).

LORD SALISBURY'S THIRD CABINET, 1895

'The Eastern Question: A Cabinet Council.' James, White-Ridley, Balfour, Salisbury, Chaplin, Ashbourne, Balfour of Burleigh, Hicks-Beach, Lansdowne, Ritchie, Chamberlain, Lord George Hamilton, Halsbury, Devonshire, Goschen, Cross, Cadogan. ILN, 30 November 1895, pp. 672-3, double page drawing by Walter Wilson.

HOUSE OF COMMONS, 1896

'The Government Side.' Speaker Gully in the Chair, Balfour (First Lord of the Treasury) speaking. Lord Salisbury's third Cabinet (1895-1902): Akers-Douglas, (Ashbourne), Balfour, Balfour of Burleigh, (Cadogan), Chamberlain, Chaplin, Cross, (Devonshire), Goschen, (Halsbury), Hamilton, Hicks-Beach, (James), (Lansdowne), Long, Ridley, Ritchie.

✓ 204 Photograph of a painting by F Sargent
52.1 x 129.6 (20½ x 35½), HLRO Memo. 26-53. No key.

Presented by Mr F Sargent.

JUBILEE CELEBRATION, 1897

'Commemoration of Her Majesty's Jubilee, 1897.'
Outside St Paul's Cathedral.

✓ 205 Photogravure published Hildersheimer & Co, August 1897.
36.9 x 57.8 (14½ x 22¾).
Compare S Amato's painting for ILN, dated 1898 (MPBW 1495/50) and Andrew C Gow's painting in Guildhall Library, London.

Acquisition uncertain.

HOUSE OF COMMONS, 1899

'The Fourteenth Parliament of Queen Victoria', (1895-1901). View from behind the Front Opposition Bench, Speaker Gully in the Chair, Balfour and Chamberlain on the Government Benches, in the immediate foreground Dilke, Lockwood, Allan, Asquith, Fowler and Harcourt.

✓ 206 Photogravure
49.6 x 87.7 (19½ x 34½) from a painting by Dickinsons, published 1899 with a key plate listing 216 names. Reproduced Parliament through Seven Centuries, Hansard Society 1962, p.55.

Presented by the First Commissioner of Works, 1909.

✓ 206a Another copy, acquisition uncertain.

HOUSE OF COMMONS, 1900

Speaker Gully returning thanks on his re-election
ILN, 8 December 1900, p. 835, drawing by S Begg.

DEBATE ON THE ADDRESS, 1900

Balfour speaking, 10 December 1900, Graphic,
15 December 1900, p. 875, drawing by S P Hall.

THE OATH OF ALLEGIANCE, 1901

Harcourt, Campbell-Bannerman, Hicks-Beach, Chamberlain,
Akers-Douglas, taking the oath of allegiance, 23 January 1901.
Graphic, 2 February 1901, p. 150, drawing by S P Hall.

OPENING OF PARLIAMENT, 1901

Procession in the Royal Gallery, House of Lords,
14 February 1901. ILN, 23 February 1901, p. 267, drawing
by S Begg; Graphic, 23 February 1901, pp. 288-9, drawing
by Hatherell and Craig; Wright and Smith, p. 315, drawing
by W Paget.

EDWARD VII IN PARLIAMENT, 1901

The King and Queen Alexandra enthroned in the House of
Lords surrounded by the Great Officers of State, at the
Opening of Parliament, 14 February 1901.

✓ 207 Photogravure after a painting by S Begg
41.9 x 61.0 ($16\frac{1}{2}$ x 24).
One of 200 signed proofs of the ILN, Historical Fine
Art Plates, reproduced ILN, Supplement,
23 February 1901.

HOUSE OF LORDS, 1901

Speaker Gully, his Chaplain (Wilberforce) and the Serjeant-
at-Arms (Erskine), at the Bar of the House of Lords,
14 February 1901. ILN, 23 February 1901, p. 271,
drawing by T W Wilson.

Edward VII signing the Declaration of Adherence to the
Protestant Religion, 14 February 1901. ILN,
23 February 1901, pp. 272-3, double page drawing by
Walter Wilson; Graphic, Supplement 23 February 1901,
drawing by Hall and Paget.

LOBBY OF THE HOUSE OF COMMONS, 1901

'The First Parliament of Edward VII, February 1901.'
The Speaker's Procession entering the House of Commons
with Speaker Gully, Sir Henry Erskine, Canon Wilberforce,
Balfour, Harcourt, Chamberlain, etc.

✓ 208 Photogravure from a painting by Dickinsons
published 1902 (no key plate).
49.6 x 89.0 ($19\frac{1}{2}$ x 35).

Presented by the First Commissioner of Works, 1909.

✓ 208a Another copy, acquisition uncertain.

TRIAL OF LORD RUSSELL, 1901

Earl Russell tried for bigamy in the Royal Gallery,
18 July 1901. ILN, 27 July 1901, pp. 134-5, drawing by S Begg.

OPENING OF PARLIAMENT, 1902

Edward VII about to read the Speech in the House of Lords,
January 1902. Wright and Smith, Parliament Past and
Present, 1902, p. 317, drawing by Alfred Pearce.

THE BENCH OF BISHOPS, HOUSE OF LORDS, 1902

Group of eleven bishops and various subsidiary figures.
Water and body colour drawing by S P Hall, National Portrait Gallery (2639).

CORONATION OF EDWARD VII, 1902

Four colour prints by Byam Shaw.
Each 41.9 x 30.5 ($16\frac{1}{2}$ x 12).
Plates to H F Burke, Historical Record of the Coronation ... 9 August 1902, 1904.

209 The Archbishop of Canterbury crowns the King in Westminster Abbey.

210 The King's canopy borne by the Earls Spencer, Rosebery and Cadogan.

211 Queen Alexandra's canopy borne by the Duchesses of Marlborough, Portland, Sutherland and Montrose.

212 The Bible borne by the Bishop of London, the Chalice by the Bishop of Winchester and the Patina by the Bishop of Ely.

HOUSE OF COMMONS AT PRAYER, 1903

The Speaker's Chaplain (Canon Wilberforce) reading prayers, Speaker Gully standing beside him, MPs standing at their places, turned outwards.

213 Drawing by A Castaigne, 1903
47.0 x 32.4 ($18\frac{1}{2}$ x $12\frac{3}{4}$).
Reproduced in The Graphic, 6 February 1904, p.177.

CAMPBELL-BANNERMAN'S CABINET, 1905-6

Campbell-Bannerman's Liberal ministry formed December 1905 - Campbell-Bannerman, Loreburn, Crewe, Ripon, Asquith, H J Gladstone, Grey, Elgin, Haldane, Morley, Sinclair, Bryce, Tweedmouth, Fowler, Lloyd George, Burns, Carrington, Birrell, Buxton. ILN, Supplement, 20 January 1906, photographs.

THE SPEAKER'S INSTALLATION, 1906

Speaker Lowther escorted to his Chair by his sponsors, Sir Wilfred Lawson and Mr Stuart-Wortley, 13 February 1906. ILN, 17 February 1906, p.221, drawing by H H Flere.

THE LADIES' GALLERY, 1906

'Woman's only place in Parliament - behind the Grille in the Ladies' Gallery.' ILN, 10 March, 1906, pp.350-1, double page drawing by Max Cowper.

HOUSE OF COMMONS, 1906-8

View from behind the Front Opposition Benches, Speaker Lowther addressing the House. Portraits include Akers-Douglas, Asquith, Balfour (behind the Speaker), Campbell-Bannerman, Churchill, Forster, Haldane, Lloyd-George, Long, Morpeth, Wyndham.

214 Photogravure from a painting by Dickinsons
44.5 x 87.7 ($17\frac{1}{2}$ x $34\frac{1}{2}$).
Published 1908 with a key plate listing 134 names.

Speaker's Fund purchase.

MARK TWAIN AT THE HOUSE OF COMMONS, 1907

Mark Twain (S L Clemens) seated on the Terrace with the Earl of Crawford, John Henniker-Heaton and Sydney Buxton, 2 July 1907.

215 Photograph by Sir Benjamin Stone.

Presented by Sir Benjamin Stone, 1907.

HOUSE OF LORDS, 1908-9

Photogravure from a painting by Dickinsons, published 1 January 1909 as a companion print to No 214, HOUSE OF COMMONS 1906-8. Copy in NPG.

MEMBERS OF THE TERRACE, 1909

A group of MPs on the Terrace, Harcourt (seated), Keir Hardie (leaning on parapet), Sir Benjamin Stone, Sir Edward Grey, Erskine, Henniker-Heaton, Lockwood, Emmott, Lansdowne, Lamont, Lord Claud Hamilton.

216 Photograph of a painting by Milly Childers, 1909. A note on the back by R Butcher, Assistant Serjeant 1931, with a key and the information that the photograph was presented by Miss Childers to Sir David Erskine who was unable to discover the original painting.

Presented by W Erskine in 1929.

216a Another copy, acquisition uncertain.

IRISH LEADERS, 1910

Redmond and the shadowy figures of Grattan, Butt, McCarthy, Mitchell, Parnell, O'Connell. ILN, 5 February 1910, p. 191, drawing by Cyrus Cuneo.

PROPOSING A SPEAKER, 1910

Sir Courtenay Ilbert, Clerk of the House, silently pointing to Thomas Burt who proposes Speaker Lowther, 15 February 1910. ILN, 19 February 1910, p. 253, drawing by S Begg.

THE OATH OF ALLEGIANCE, 1910

Joseph Chamberlain touching his name written by his son, Austen Chamberlain, Lord Morpeth and Sir Courtenay Ilbert behind. ILN, 26 February 1910, p. 320, drawing by S Begg.

A MESSAGE FROM THE KING, 1910

The Prime Minister, Mr Asquith, at the Bar of the House, 12 May 1910, reading a message from George V about the death of Edward VII. ILN, 21 May 1910, p. 755, drawing by S Begg.

THE PRIME MINISTER'S ROOM, 1910

Secret discussion of the Constitutional Question between Asquith, Balfour, Crewe, Lansdowne, Cawdor, Lloyd George, Birrell, Austen Chamberlain. ILN, 25 June 1910, p. 1005, drawing by S Begg.

THE CORONATION OF HIS MAJESTY KING GEORGE V IN WESTMINSTER ABBEY, 22 JUNE 1911

View in Westminster Abbey, the King enthroned and surrounded by Queen Mary, members of the Royal Family, the Great Officers of State and a large congregation. A key accompanying the picture was published by William Doig & Co and gives a list of 321 names.

217 Canvas by J H F Bacon, ARA
approximately 3.33 x 5.52m (10'11" x 19'1")
signed and dated: 'John Bacon 11-12-13.'

CORONATION OF KING GEORGE V, 1911 (continued)

Exhibited RA 1912 (149). See The Strand Magazine and Pall Mall Magazine, May 1912; Oliver Millar, Catalogue of the Pictures in the Royal Collection (20th Century forthcoming). Some of Bacon's preparatory sketches are in the Museum of London (see John Hayes, Catalogue, 1970, pp. 28-9).

LENT to the House of Lords in 1970 by Her Majesty the Queen.

218 Photogravure from the painting by J H F Bacon (Royal Collection), see No 217.

Westminster Abbey, 22 June 1911, King George V, Queen Mary (seated), Archbishop of Canterbury, Garter King of Arms, Norfolk, Fife, Carrington, Morley, Beauchamp, Lady Victoria Carrington.

219 Colour print
17.1 x 25.4 ($6\frac{3}{4}$ x 10).

SPEAKER'S STAFF, 1911

Speaker Lowther with his attendants and the Speaker's Coach in the Speaker's Court before the Coronation of King George V and Queen Mary, 22 June 1911.

220 Photograph.

220a Another copy, signed Benjamin Stone.

THE STAFF OF THE OFFICIAL REPORT, 1911

A group on the Terrace: W H Potts, Fred Dring, John Sherlock, J R Fergusson, William Collins, James Howarth, A H Moore, G F Dawney, James Dods Shaw, John Mason, W T Perkins, J P Hickey, W J Flynn, W H G Ashenden.

221 Photograph by Sir Benjamin Stone, March 1911. Presented to the archives of the Official Report, House of Commons, by Jeffrey Charles Poole, son-in-law of William Turner Perkins, Editor 1916 until retirement.

LOBBY OF THE HOUSE OF COMMONS, 1912

A group of MPs in the Lobby, prominent among them being Asquith, Balfour, Chamberlain, Churchill, Grey, Harcourt, Ramsay Macdonald.

222 Photogravure of a painting (1912) by J Hassall and T E Macklin, published 1913 Fine Art Publishing Co. 45.8 x 76.3 (18 x 30). No key.

Acquisition uncertain.

THE HOUSE OF COMMONS, Spring 1914

The House of Commons in debate, Speaker Lowther in the Chair, Mr Asquith addressing the House.

223 Canvas by Leopold Braun
144.9 x 203.3 (57 x 80). Signed: 'LB.'

A photographic key gives a list of 109 Members of which the most readily distinguishable are: L C M S Amery, H H Asquith, Augustine Birrell, Lord Castlereagh, Lord H R H Cecil, Winston Churchill, J J Clancy, H P Croft, Joseph Devlin, L W Evans, Lord Grey, R S Gwynne, Keir Hardie, Lord Hemsley, Lloyd George, J W Lowther, Ramsay Macdonald, J G S MacNeill, Patrick O'Brien, T P O'Connor, Lord Samuel, Lord Simon, Lord Wolmer.

Painted in 1914 in the Old Petitions Room of the House of Commons and completed in San Francisco. Exhibited Panama-California Exposition 1916, bought by Captain Arthur W Hughes of Toronto 1916, lent to Toronto University 1951, bought by Mr Marshall Field (an American Department Store owner) and presented by him to the Speaker in 1953.[1]

A large number of portrait sketches for this picture exist and were offered to the House for sale in 1957 from Toronto.

Presented in 1953 by Mr Marshall Field.

[1] Yorkshire Observer, 23 January 1954.

THE MEN WHO MADE HOME RULE, 1914

A scene in the Irish House of Commons containing portraits of John Barry, J Biggar, T Brennan, P A Collins, Dr Croke, Archbishop of Cashel, Michael Davitt, John Dillon, P Egan, Sir Thomas Grattan Esmonde, J Ferguson, Rev Professor Galbraith, E Dwyer Gray, T Harrington, T M Healy, Justin McCarthy, William O'Brien, T P O'Connor, Boyle O'Reilly, Charles Parnell, John Redmond, Thomas Sexton, Sheridan, T D Sullivan, Alexander Sullivan, the Most Rev Dr Walsh, Archbishop of Dublin.

The old Irish House of Commons, destroyed in 1804, is here reconstructed as a pious and symbolic setting for the gathering of Home Rule supporters. It is an echo of Wheatley's famous picture of Grattan speaking in the Irish House of Commons 1780.

✓ 224 Canvas by W Drummond Young
137.3 x 228.8 (54 x 90).
In black and grey grisaille, signed: 'W Drummond Young' below an atlas open at Ireland.

Probably painted in about 1914 (or shortly after) when the third Home Rule Bill was passed.

Presented by Lord Devonport.

STATESMEN OF THE WAR OF 1914-18

Oil painted by J Guthrie in the National Portrait Gallery (2463) showing a group of 17 standing figures.

COALITION GOVERNMENT, 1915

Asquith's coalition Cabinet formed June 1915 - Henderson, A Chamberlain, Wood, Churchill, Law, Kitchener, Asquith, Crewe, Lloyd George, Harcourt, McKenna, Buckmaster, Grey, Simon, Runciman, Birrell, Long, Selborne, Carson, Curzon, Balfour, Lansdowne, ILN, 5 June 1915, pp. 728-9, double page drawing, with a key, by S Begg.

HOUSE OF COMMONS, 1916

Third Reading of the Military Service Bill (No 2), 24 January 1916. ILN, 29 January 1916, pp. 132-3, double page engraving by S Begg.

COMMERCIAL COMMITTEE, 1917

Inter-Parliamentary Union Commercial Committee luncheon given, 14 November 1917, by Sir John S Randles (Chairman) to the Hon Walter H Page, Ambassador of the USA at which members of the American mission were present. Portraits include Speaker Lowther and A J Balfour (Foreign Secretary).

✓ 225 Photograph on the Terrace by Walsham's Limited, with a key.

INTER-PARLIAMENTARY COMMERCIAL CONFERENCE, 1918

Group on the Terrace, 5 July 1918, including A Bonar Law (Chairman), Sir Norval Helme (Vice-Chairman), Sir John Randles (President), Lewis Haslam (Secretary), Sir Edward Pryce-Jones (Secretary).

✓ 226 Photograph on the Terrace, with a key.

THE KING'S VICTORY SPEECH, 1918

King George V and Queen Mary in the Royal Gallery, the Lords and Commons standing, 19 November 1918. ILN, 23 November 1918, p. 653, drawing by S Begg.

COALITION GOVERNMENT, 1919

'A Target for Criticism.' Lloyd George, Balfour, Curzon, Bonar Law, Churchill, Addison, Lee, Long, R Horne, R Munro, E Geddes, Ian MacPherson, Montagu, Barnes, A Chamberlain. ILN, 15 November 1919, pp. 782-3, double page drawing by Steven Spurrier.

HOUSE OF COMMONS, 1919

INTRODUCTION OF LADY ASTOR INTO THE HOUSE OF COMMONS BY ARTHUR BALFOUR AND DAVID LLOYD GEORGE, 1 DECEMBER 1919

227 Colour photograph of a painting by Charles Sims in the City of Plymouth Art Gallery. The original painting by Sims (canvas 4.58 x 2.44m (15' x 8')) was commissioned for the House of Commons in 1923 and is now on loan to the Historical Association, Virginia University.

House of Commons purchase, April 1973, from the Plymouth Art Gallery.

THE BURIAL OF THE UNKNOWN WARRIOR, 1920[1]

'The body of a British warrior, unknown by name or rank, was brought from France to be among the most illustrious of the land, and buried in Westminster Abbey on Armistice Day, 11 November 1920, in the presence of His Majesty King George V, his Ministers of State, the Chiefs of his Forces, and a vast concourse of the nation.'

228 Canvas by Frank O Salisbury
266.9 x 411.8 (105 x 162). Signed: **'Frank O. Salisbury.'**

A numbered key indicates the twenty-seven portraits:
H H Asquith, Admiral of the Fleet Earl Beatty, Archbishop of Canterbury, Marquess of Carisbrooke, Austin Chamberlain, Duke of Connaught, Lord Curzon, Brigadier-General Sir Douglas Dawson, Edward Prince of Wales, Field-Marshal Lord French, General Gatliff, King George V, George Duke of York, Field-Marshal Earl Haig, Prince Henry, Admiral of the Fleet Sir H B Jackson, Bonar Law, David Lloyd George, Bishop of London, Speaker Lowther, Queen Mary, Field Marshal Lord Methuen, Admiral of the Fleet Sir H Meux, Queen of Norway, Queen of Spain.

[1]The picture's original title was 'And they buried him among the Kings.' Royal Academy Catalogue, 1921.

THE BURIAL OF THE UNKNOWN WARRIOR, 1920 (continued)

Commissioned by King George V and painted in 1920-1 from notes made by the artist during the service in Westminster Abbey.[2] Exhibited RA 1921 (73) and on tour through the provinces 1921-2.

Presented in 1922 by Sir Robert Bird, MP, in memory of his father Sir Alfred Bird, Bart, MP, who had obtained permission from the King to present it to the Houses of Parliament.

229 Photograph published by W Doig & Co after the painting by Frank Salisbury.

[2]Frank O Salisbury, Sarum Chase, 1954, pp. 54-9 (reproduced)

HOUSE OF LORDS, 1921

Interior of the House of Lords looking towards the throne. Lord Birkenhead on the Woolsack, Lord Morley, aged eighty-three, speaking, 15 September 1921.

230 Photograph of a painting by Sir John Lavery in Glasgow Art Gallery, exhibited RA 1922 (125).
Reproduced ILN, 6 May 1922 Supplement.

Advisory Committee purchase 1964.

230a Another copy signed by the Artist - **'To Black Rod from Sir John Lavery.'**

SPEAKER'S STAFF, 1923

The Opening of Parliament 1923. Speaker Whitley on the Terrace with his staff, Sir Colin Keppel, Mr Murrell, Canon Carnegie and Sir Ralph Verney.

231 Photograph by Elliott & Fry, with a key.

232 The same group in profile.

HOUSE OF COMMONS, 1924

The first Labour Government, Ramsay Macdonald speaking. Speaker Whitley in the Chair.

✓ 233 Photograph of a painting by Sir John Lavery in Glasgow Art Gallery, exhibited RA 1924 (94).
Reproduced in John Lavery, The Life of a Painter, 1940, Pl. 36.

Advisory Committee purchase, 1964.

PRESENTATION OF A PETITION, 1926

Presentation of a Petition by the City of London, 20 July 1926, for the Preservation of the City Churches. The Sheriffs presenting the Petition were Sir Charles Batho, Sir Francis Agar, and the City Remembrancer, Colonel Stuart Sankey.

✓ 234 Photograph from The Times, 21 July 1926, 8d, framed with No 254, PETITION 1948.

VICTORIA CROSS DINNER, 1929

Dinner given to the recipients of the Victoria Cross in the Royal Gallery, House of Lords, 9 November 1929, presided over by the Prince of Wales.

✓ 235 Photograph from The Times, 11 November 1929, p. 18.
Other photographs in ILN, 18 November 1929, pp. 854-5.

SPEAKER'S STAFF, 1930

The Opening of Parliament, 28 October 1930. Speaker Fitz Roy on the Terrace with his staff, P R Collings (Mace-Bearer), Sir Colin Keppel (Serjeant-at-Arms), W Murrell (Train-Bearer), Canon Carnegie (Chaplain), Sir Ralph Verney (Secretary).

✓ 236 Signed photograph by Elliott and Fry.

SPEAKER'S STAFF, 1930 (continued)

✓ 237 The same group in profile.

INDIAN ROUND TABLE CONFERENCE, 1930

King George V addressing the plenary meeting of the IRTC, in the Royal Gallery, House of Lords, 12 November 1930. On the King's right are Ramsay Macdonald (Prime Minister), and the Maharajah of Baroda; on his left Wedgwood Benn (Secretary for India), Arthur Henderson (Foreign Secretary), Lord Sankey (Lord Chancellor), J H Thomas (Dominions Secretary), Lord Reading (ex Viceroy), the Aga Khan.

✓ 238 Photograph from The Times, 13 November 1930, p. 18, and double page in ILN, 15 November 1930, pp. 880-1.

THE NATIONAL GOVERNMENT, 1931

Photograph in ILN, 29 August 1931, pp. 320-1.

SPEAKER'S STAFF, 1935

The Silver Jubilee of King George V, 6 May 1935, Speaker Fitz Roy with his State Coach and staff, Sir Colin Keppel, Sir Ralph Verney, P R Collings, E E Meathrel, W Murrell.

✓ 239 Signed photograph by Elliott & Fry.

✓ 239a Another copy.

THE PRINCES' VIGIL, 1936

The Princes' Vigil, 12.15 am 28 January 1936.
The Lying in State of King GEORGE V in Westminster Hall.

240 Coloured photograph of a painting by Frank Beresford.

Presented by Colonel C de W Crookshanks, MP.

THE CORONATION OF HIS MAJESTY KING GEORGE VI IN WESTMINSTER ABBEY, 12 MAY 1937

View in Westminster Abbey, the King enthroned and surrounded by Queen Elizabeth, members of the Royal Family, the Great Officers of State and a large congregation. An accompanying key gives a list of forty-five names.

241 Canvas by Frank Salisbury
approximately 2.64 x 4.58m (8'8" x 15').
Signed and dated: **'Frank O. Salisbury 1939.'** [1]

Presented to HM King George VI as a token of loyalty and affection by Canada, New Zealand and the Union of South Africa.

LENT to the House of Lords in 1970 by Her Majesty the Queen.

[1] Frank Salisbury, Sarum Chase, 1953, pp. 156-66.

SPEAKER'S STAFF, 1937

The Coronation of King George VI, 12 May 1937,
Speaker Fitz Roy with his State Coach and staff,
Sir Charles Howard (Serjeant-at-Arms),
Rev Alan Don (Chaplain), Sir Ralph Verney (Secretary)
W J Pusey (train-bearer).

242 Signed photograph by Elliott & Fry.

242a Another copy, signed.

HOUSE OF COMMONS, 1940

The interior of the House looking towards the Speaker's Chair and Government Benches, L S Amery speaking to Neville Chamberlain in the words of Oliver Cromwell: "You have sat too long here for any good you have been doing. Depart, I say, and let us have done with you. In the name of God, go!" [1] This was during the debate on the conduct of the War, 7 May 1940. Three days later Germany invaded Holland and Belgium, Chamberlain resigned, and Churchill became Prime Minister.

243 Canvas by John Worsley
91.5 x 68.7 (36x27). Signed and dated: **'John Worsley 1947.'**

The painting was commissioned by Life magazine which holds the reproduction rights but the canvas itself remained the artist's property and was purchased from his studio in 1965. [2] Reproduced in K R Mackenzie The English Parliament 1950 plate 8. See Lord Brabazon's photographs in Sunday Times 1 May 1966 p. 5.

Advisory Committee purchase, 1965. [3]

[1] HC Deb, 7 May 1940, p. 1150; L S Amery, My Political Life, III (1955), p. 365; Iain Macleod, Neville Chamberlain (1961), p. 289; Winston S Churchill, The Second World War, I (1948), p. 594; A J P Taylor, English History 1914-1945 (1965), p. 472.

[2] DOE file AE 2068/56.

[3] Advisory Committee 37th meeting, 14 December 1965 (11).

MR WINSTON CHURCHILL IN OTTAWA, 1941

The arrival of Mr Churchill at the Houses of Parliament, Ottawa, 30 December 1941, to address the Members of the Senate and House of Commons. [1]

244 Photograph. Other photographs in The Times, 8 January 1942, p. 6, and ILN, 17 January 1942, p. 73.

[1] The Times, 31 December 1941, 4f, and 1 January 1942, 5b.

GENERAL SMUTS IN THE ROYAL GALLERY, 1942

The Right Hon J C Smuts addressing a meeting of Members of the House of Lords and House of Commons in the Royal Gallery, Westminster, 21 October 1942. On the platform are Speaker Fitz Roy, Lloyd George (Chairman), Winston Churchill (Prime Minister), Viscount Simon (Lord Chancellor).

✓ 245 Photograph. Reproduced in The Times, 22 October 1942, p. 6, and ILN, 31 October 1942, p. 493.

PARLIAMENTARY DEMOCRACY, 1943

The first meeting of a course on Parliamentary Democracy arranged by the Empire Parliamentary Association (UK Branch) in cooperation with the Directorate of Army Education and the Army Bureau of Current Affairs, in the House of Commons (Committee Room 14), 29 October 1943. Platform party, Lord Croft, Viscount Simon, Speaker Clifton Brown, Sir James Grigg, General Sir Ronald Adam, Major J Milner, Sir Drummond Shiels.

✓ 246 Photograph from The Times, 30 October 1943, p. 8.

EMPIRE PARLIAMENTARY ASSOCIATION, 1943

Conference at Ottawa 1943. A group of delegates from the UK and from Congress of the USA, taken at the Seigniory Club, Ottawa. Portraits include Lord Marchwood, Sir John Wardlaw-Milne, Viscount Stansgate, Neil Maclean, Senator W R Austin.

✓ 247 Photograph.

SPEAKER'S STAFF, 1945

The Terrace, Victory Day, 8 May 1945, before the Thanksgiving Service in St Margaret's Church. Speaker Clifton Brown with his staff, E C Delmage, (Mace-Bearer), Sir Charles Howard (Serjeant-at-Arms), Rev Alan Don (Chaplain), Sir Ralph Verney (Secretary), W J Pusey (Train-Bearer).

✓ 248 Signed photograph by Elliott & Fry.

✓ 249 The same group in profile.

✓ 249a Another copy.

THE COMMONS IN PROCESSION, MAY 1945

The Procession to St Margaret's Church, Westminster, on Victory Day, 8 May 1945, Speaker Clifton Brown followed by his staff (W Pusey, Rev Alan Don and Sir Ralph Verney) and Mr Churchill, Mr Attlee and MPs.

✓ 250 Photograph.

THE COMMONS IN PROCESSION, AUGUST 1945

The Procession to St Margaret's Church, Westminster, on Victory Day, 15 August 1945, Speaker Clifton Brown followed by his staff (W J Pusey, Rev Alan Don and Sir Ralph Verney), three Clerks, Mr Attlee, Mr Churchill, Sir Anthony Eden and Members of Parliament.

✓ 251 Photograph.

HOUSE OF COMMONS, 1945

'A great ovation for Mr Churchill', 1 August 1945. ILN, 18 August 1945, p. 171, drawing by Steven Spurrier.

A GROUP AT THE CENOTAPH, 11 NOVEMBER 1945

Standing from the left: A V Alexander, Stafford Cripps, Hugh Dalton, J J Lawson, Arthur Greenwood, G H Hall, Ernest Bevin, Lord Jowitt, Winston Churchill (as Leader of the Opposition), and Herbert Morrison.

252 Photograph. A similar photograph appeared in The Times, 12 November 1945.

Acquisition uncertain.

THE STAFF OF THE OFFICIAL REPORT, 1947

A group on the Terrace: O Bradley, Frank Bower, C A Allen, R P Dring, T A Giles, H Jackinson (?), J F Burns, W J Winford, J F Wakefield, W L Dixon, Jean Winder, R E G Slade, W P Brooks, N M Bussey, Michael Bear, T H O'Donoghue, V E Hamson, Fred Bailey, G R Read, E Billas, Hugh Scott, W L Tilley, E Burton.

253 Photograph by E. R. 2 June 1947.

PRESENTATION OF A PETITION, 1948

The Sheriffs, Sir Leslie Boyce, Mr R C Hammett and the City Remembrancer (L C B Bowker), arriving at the House of Commons to present a Petition from the City of London, 16 February 1948, for amending the Representation of the People Bill. [1]

254 Photograph framed with No 234, PETITION 1926.

[1] The Times, 17 February 1948, 4e (photograph 10de).

COMMONWEALTH SPEAKERS, 1950

The opening of the new Chamber of the House of Commons, 26 October 1950. A group on the Terrace of thirty-one Commonwealth Speakers and Presiding Officers, Speaker Clifton Brown in the centre.

255 Photograph from The Times, 27 October 1950, p. 6, with a key to names. For the scene in Westminster Hall, King George VI replying to addresses from both Houses of Parliament, see The Times, 27 October 1950, 10.

255a Another copy.

255b Another copy.

OPENING OF THE NEW HOUSE OF COMMONS, 1950

The ceremony in Westminster Hall at the Opening of the new House of Commons by HM King George VI. Photographs in The Times, 27 October 1950, p. 10, and Illustrated London News, 217 (1950), pp. 723-5.

HOUSE OF COMMONS, 1950

'The First Prayers in the New Chamber.' Drawing by Bryan de Grineau in The Illustrated London News, 4 November 1950, pp. 726-7. See also ILN, pp. 641-3, 688-91, 720-8, and The Times, 18 October 1950, 5 fg and 10.

COMMONWEALTH PARLIAMENTARY ASSOCIATION, 1950

Farewell dinner in the Members' Dining Room of the House of Commons, 27 October 1950, after the State Opening of the new House of Commons and in honour of the visiting Commonwealth Speakers.

256 Photograph, with a key.

HOUSE OF COMMONS, 1951

Sir Winston Churchill speaking in the debate on the King's Speech, 6 November 1951, Speaker Morrison in the Chair.

✓ 257 Photograph of a drawing by Bryan de Grineau, ILN, 17 November 1951, pp. 804-5. Acquired for the Simon de Montfort Parliament Centenary, 1965.

SPEAKER'S STAFF, 1953

The Coronation of Queen Elizabeth II, 2 June 1953. Speaker Morrison with his State Coach and staff, Sir Charles Howard (Serjeant-at-Arms), A Stockley, S A Wormald, J H Pead, Sir Ralph Verney (Secretary), W J Pusey (Train-Bearer).

✓ 258 Photograph, signed.

The State Opening of Parliament, 3 November 1953, Speaker Morrison on the Terrace with his staff, W Mearing (Messenger), General Ivor Hughes (Serjeant-at-Arms), Rev Christopher Cheshire (Chaplain), Sir Ralph Verney (Secretary), W J Pusey (Train-Bearer).

✓ 259 Signed photograph, Elliott & Fry.

INTER-PARLIAMENTARY CONFERENCE, 1957

The State Opening of the 46th IPU Conference by HM Queen Elizabeth II in Westminster Hall, 12 September 1957. Beside the Queen were the Duke of Edinburgh, Lord Kilmuir (Lord Chancellor). Speaker Morrison, Mr Harold Macmillan (Prime Minister), Lord Stansgate (President).

✓ 260 Colour photograph enlarged from The Times, 13 September 1957, p. 18 (with details of members of the Egyptian and Russian delegations); ILN, 21 September 1957, p. 455.

Property of the IPU.

THE STATE OPENING OF PARLIAMENT, 1958

A view of the interior of the House of Lords at the State Opening of Parliament, 28 October 1958.

✓ 261 Photographed for the first time and reproduced in The Illustrated London News, 1 November 1958, pp. 741-2.

Speaker's-Fund purchase, 1958.

CENTENARY OF BIG BEN, 1959

Service of Commemoration in New Palace Yard, 3 June 1959, by the door of Westminster Hall - Hugh Molson, Lord Cholmondeley, H Macmillan, H Gaitskell, Speaker Morrison, J Grimond, Viscount Kilmuir, Rev J McLeod Campbell (Chaplain).

✓ 262 Photograph.

Another photograph of Macmillan, Molson and Morrison holding a wooden replica of the commemoration inscription, The Times, 4 June 1959, p. 12.

OPENING OF PARLIAMENT, 1960

Interior of the House of Lords looking towards the Bar, with portraits of Speaker Hylton-Foster, Harold Macmillan, R A Butler, Hugh Gaitskell, Iain Macleod, Dame Edith Summerskill and others.

✓ 263 Canvas by J Gilroy
48.3 x 68.7 (19 x 27), from a photograph.

Presented in 1975 by Lord Stamp.

SPEAKER'S STAFF, 1960

The State Opening of Parliament, 1 November 1960, Speaker Hylton-Foster on the Terrace with his staff, W Perkins (Doorkeeper), General Ivor Hughes (Serjeant at Arms), Rev McLeod Campbell (Chaplain), Sir Francis Reid (Secretary), W J Betts (Train-Bearer).

264 Signed photograph, Elliott & Fry.

265 The same group in profile.

HOUSE OF COMMONS, 1960

The debate on the Address, 1 November 1960, Mr Harold Macmillan (Prime Minister) speaking, Sir Winston Churchill in the corner seat on the Front Bench, Mr Gaitskell and Mr Grimond leaning forward on the Opposition side.

266 Colour reproduction from the painting by Alfred R Thomson, 1962, presented to Mr Macmillan by Members of the Conservative Party. (With a key plate.)

Advisory Committee purchase, 1964.

266a Another copy presented 1964 by Sir Knox Cunningham, MP.

COMMONWEALTH PARLIAMENTARY CONFERENCE, 1961

State Opening of the seventh CPC by HM Queen Elizabeth II in Westminster Hall, 25 September 1961. Beside the Queen were the Duke of Edinburgh, Lord Dilhorne (Lord Chancellor), Speaker Hylton-Foster, Mr Macmillan (Prime Minister), Sir Roland Robinson (British Chairman), Mr R A Njoku (Vice-Chairman).

267 Colour photograph enlarged from The Times, 26 September 1961, 6c (photo p. 20); ILN, 30 September 1961, p. 527. (See Diary of the 7th CPC 1961 and Biographies of Delegates and Officers, CPA 1961.)

COMMONWEALTH PARLIAMENTARY CONFERENCE, 1961 (continued)

The Right Hon Duncan Sandys addressing the Conference in the Royal Gallery, Westminster, 26 September 1961.

268 Photograph. See The Times, 27 September 1961, 6ef.

The delegates and working staff of the host branch of the CPC on the steps in Westminster Hall, 30 September 1961.

269 Photograph.

QUEEN ELIZABETH II IN PARLIAMENT, 1961

The State Opening of Parliament, 1 November 1961, the Queen reading the Speech from the Throne.

270 Colour photograph by Robert Goodman, National Geographic Society Magazine, November 1961, pp. 704-5.

THE HOUSE OF LORDS, 1961-2

Interior of the House looking towards the Throne, showing portraits of about two hundred Peers including the Lord Chancellor, Lord Kilmuir, Lord Attlee, Lord Avon, Lord Home (later Sir Alec Douglas-Home) and Lord Hailsham (later Mr Quintin Hogg), Leader of the House, speaking. The occasion was fictitious.

271 Canvas by A R Thomson, RA
183.0 x 274.5 (72 x 108).
Signed and dated: **'A. R. Thomson 64.'**

Commissioned by the House of Lords,[1] exhibited RA 1964 (168), reproduced in The Times, 28 April 1964 (with the artist standing beside it); Illustrated London News, 2 May 1964, pp. 638-9; Daily Telegraph, 1 May 1964 (illustrating an article by Lord Arran); Daily Express, 1 May 1964 (detail of top left hand corner, with a key); The Field, 7 May 1964, p. 899.

Presented in 1963 by the House of Lords.

[1] House of Lords Offices Committee, Report.

LYING IN STATE OF SIR WINSTON CHURCHILL, 1965

The crowd queueing round Victoria Tower Gardens on its way to Westminster Hall where the body of Sir Winston Churchill lay in state, January 1965.

✓ 272 Pencil drawing by Dennis Flanders
28.0 x 45.8 (11 x 8). Signed: **'Dennis Flanders.'**

Advisory Committee purchase, 1965 - 35th Meeting 25 May 1965 (6).

A view of the catafalque from the steps of Westminster Hall by the St Stephen's Hall entrance, the crowds filing past and out into New Palace Yard.

✓ 273 Water colour drawing by H Andrew Freeth
23.5 x 34.3 ($9\frac{1}{4}$ x $13\frac{1}{2}$).
Signed and inscribed: **'H A Freeth, Lying-in-state of Winston Churchill.'**

House of Commons purchase from the artist, June 1973.

THE HOUSE OF COMMONS, 1966

A view of the House of Commons at the State Opening on 21 April 1966 "when photographers and television cameras for the first time were allowed to record the House of Commons in Session." The photograph shows Black Rod, Air Chief Marshal Sir George Mills standing before the Mace and addressing the Speaker, Dr Horace King, to summon "the faithful Commons" to the House of Lords for the Queen's Speech. On the Government front bench, from the gangway (left to right) are Messrs William Short (Chief Whip), Roy Jenkins, Arthur Bottomley, George Brown, Harold Wilson (Prime Minister), James Callaghan, Denis Healey, William Ross, Frank Cousins, Fred Peart, Douglas Jay, Barbara Castle, Anthony Wedgwood Benn, Roy Mason, Alice Bacon, John Diamond, Sir Elwyn Jones, Margaret Herbison, Fred Willey and Judith Hart. On the Opposition front bench are Messrs William Whitelaw (Chief Whip), Reginald Maudling, Edward Heath, Iain Macleod, Quintin Hogg, Sir Keith Joseph, Anthony Barber, Geoffrey Rippon, Miss Mervyn Pike, Peter Walker,

Joseph Godber, and many others identifiable. The Clerks at the Table are Sir Barnet Cocks, David Lidderdale and Richard Barlas.

✓ 274 Colour photograph reproduced in The Illustrated London News, 30 April 1966, pp. 22-3.

Speaker's Fund purchase, 1966.

THE HOUSE OF LORDS, c 1966

The interior of the House of Lords looking towards the Throne, a speaker waving a paper at the Lord Chancellor on the Woolsack.

✓ 275 Pen and wash drawing by Papas
45.8 x 67.4 (18 x $26\frac{1}{2}$). Signed: **'Papas.'**
Illustration to Parliament (1966) by Norman Shrapnel and Papas. 'The centre and climax of Barry's and Pugin's dream.'

House of Commons purchase, 1972.

THE LORD CHANCELLOR'S PROCESSION, c 1966

The Lord Chancellor proceeding into the House of Lords, led by the Mace-bearer and followed by the train-bearer, chaplain and secretary.

✓ 276 Pen and wash drawing by Papas.
36.9 x 49.0 ($14\frac{1}{2}$ x $19\frac{1}{4}$), signed: **'Papas.'**
Illustration to Parliament (1966) by Norman Shrapnel and Papas.

House of Commons purchase, 1972.

THE JUDGES' PROCESSION, c 1966

The Lord Chancellor, preceded by Mace and Purse bearers and followed by train-bearer, serjeant-at-arms, a Judge and secretary.

277 Pen and wash drawing by Papas
34.9 x 64.8 ($13\frac{3}{4}$ x $25\frac{1}{2}$), signed: **'Papas.'**

House of Commons purchase, 1972.

THE STATE OPENING OF PARLIAMENT, 1966

A view of the interior of the House of Lords at the State Opening of Parliament, reproduced in The Illustrated London News, 30 April 1966, p. 21.

THE STATE OPENING OF PARLIAMENT, 1967

A view of the interior of the House of Lords at the State Opening of Parliament, 31 October 1967. The occasion was made especially memorable because of the first official presence of HRH the Prince of Wales and HRH Princess Anne.

Colour photograph by George W Freston for Fox Photos, reproduced in The Illustrated London News, 4 November 1967, pp. 22-3.

THE STAFF OF THE OFFICIAL REPORT, 1972

Mr Richard Dring's associates on the Official Report:
Top row - E Holland, P Walker, D Crosswell, H J Wellings, G A Carpenter, D Harrington, J Parker, L R Johns, C Watson, W G Ketcher.
2nd row - R V Hadlow, S V Burton, I D Church, H C Bacon, C M T Lamb, G E Rudd, R H Dagworthy (assistant editor), C A Whitcroft, F G Brotherston.
3rd row - C A H Allen, W J A Wheeler, E D Holmes (assistant editor), K S Morgan, P D Adam, H W S Scott, L A Giles (deputy editor), R E G Slade (assistant editor).

THE STAFF OF THE OFFICIAL REPORT, 1972 (continued)

Seated - E Bangay, P Bryett, M Park, H Stollery, R P Dring (editor), Jean Amos, M Pass, G Romayne, June Amos.

278 Photograph.

INTER-PARLIAMENTARY CONFERENCE, 1975

State Opening of the 62nd Inter-Parliamentary Conference by HM the Queen in Westminster Hall on Thursday, 4 September 1975.

279 Watercolour drawing by John Ward.

SHORT INDEX OF NAMES AND EVENTS

Note:- Date only indicates an unnumbered entry. Key numbers are given in brackets

	Date and item number
Abbot, Charles, see Colchester	
Aberdare, Henry Austin Bruce, 1st Baron	1869, 178; 1872-3, 180 (46); 1876, 184 (133); 1893, 200, 201 (36)
Aberdeen, 4th Earl of	1820, 92, 93 (6); 1833, 141 (316); 1837, 143, 144 (20); 1845, 155; 1854, 163
Adair, James	1782, 71
Adam, Gen. Sir Ronald	1943, 246
Adelaide, Queen	1841, 152
Agar, Sir Francis	1926, 234
Akers-Douglas, see Chilston	
Albert, Prince	1841, 152; 1845, 155; 1849, 156; c 1851, 158; 1857, 165; 1858, 166
Alexander III of Scotland	2
Alexander, Albert Victor, Earl	1945, 242
Alexandra, Queen	1901, 207; 1902, 211
Allan, William	1899, 206
Amery, Leopold Stennett	1914, 223; 1940, 243

	Date and item number
Anglesey, Henry William Paget, 1st Marquis of	1821, 130
Anne, Queen	c 1702; 1703-10, 46; 1707, 47
Anne, Princess Royal	1734, 55
Annunciators, Installation of	1894-5, 203
Anti-Corn Law League	1847
Argyll, George Douglas Campbell, 8th Duke of	1854, 163; 1869, 178; 1876, 184 (131); 1880; 1893, 198 (17), 199
Armistice Day	1945, 252
Articles of the Union	1707, 47
Ashbury, J L	1874-5, 181 (113); 1875, 183 (84)
Asquith, see Oxford and Asquith	
Assassination of Spencer Perceval	1812, 88
Astor, Nancy Witcher, Viscountess	1919, 227
Attlee, Clement R, Earl	1945, 250, 251; 1950, 256; 1951, 257; 1961-2, 271
Austin, Senator W R	1943, 247
Avon, Anthony Eden, Earl of	1945, 251; 1950, 256; 1961-2, 271
Bacon, Alice Martha, Baroness	1966, 274

	Date and item number
Balfour, Arthur James, 1st Earl of	1881, 187 (116); 1884, 191; 1886-7, 193; 1893, 197 (181), 200, 201 (155); 1895; 1896, 204; 1899, 206 (19); 1900; 1901, 208; 1906-8, 214 (6); 1910; 1912, 222; 1914, 223 (59); 1915; 1917, 225; 1919; 1919, 227
Balfour of Burleigh, Alexander Hugh Bruce, 6th Baron	1893, 198, 199 (27), 200, 201 (179); 1895; 1896, 204
Bambridge, Thomas	1729, 51
Banquets, see Dinners	
Barber, Anthony, Baron	1966, 274
Baroda, Maharajah of	1930, 238
Bates, Thomas	1605-6, 14, 15
Bath, Knights of the	1725, 49, 50; 1814, 90; 1821, 114, 116
Batho, Sir Charles	1926, 234
Beauchamp, William Lygon, 7th Earl	1893, 198, 199 (57); 1911, 217, 218 (22), 219
Beaconsfield, Benjamin Disraeli, Earl of	1854, 162; 1860, 172, 173 (26); 1867, 177; 1868; 1872-3, 180 (130); 1874; 1874-5, 181 (1), 182; 1875, 183 (88); 1876, 184 (216); 1880, 186

	Date and item number
Beckford, William	1769, 64; 1782, 71
Bedford, John, 6th Duke of	1804, 81
Bellingham, John	1812, 88
Benn, Anthony Wedgwood	1966, 274
Benn, William Wedgwood, see Stansgate	
Beresford-Hope, Alexander James	1872-3, 180 (29); 1875, 183 (127); 1881, 187 (25)
Bevin, Ernest	1945, 252
Biddulph, Michael	1872-3, 180 (29); 1875, 183 (71)
Big Ben, see **Centenary**	
Biggar, Joseph	1874-5, 181 (120); 1878, 185; 1881, 187 (93); 1914, 224
Bill of Rights	1688, 42, 43
Birch, Joseph	1821-3, 131, 132(G)
Birch, Samuel	1811, 86, 87
Birkenhead, F E Smith, 1st Earl of	1914, 223 (63); 1921, 230
Birrell, Augustine	1905-6; 1910; 1914, 223; 1915
Bishops' Bench	1902
Blücher, Gebhard Leberecht von	1815, 91

	Date and item number
Bolckow, H W F	1872-3, 180 (95); 1874-5, 181 (81); 1875, 183 (27)
Boniface, Archbishop	1253, 1
Bottomley, Arthur George	1966, 274
Bowker, Sir L C B	1948, 254
Bowyer, Sir George	1874-5, 181 (149); 1875, 183 (72)
Boyce, Sir Leslie	1948, 254
Brand, see Hampden	
Bright, John	1854, 162; 1860, 172, 173(5); 1869, 178; 1872-3, 180 (69); 1874-5, 181, 182 (13); 1875, 183 (21); 1876, 184 (224); 1878, 185; 1880; 1881, 187 (178); 1884, 191; 1886
Brougham and Vaux, Henry Brougham, 1st Baron	1820, 92, 93(95), 95(95); 1821-3, 131, 132 (7); 1829, 133; 1831-2, 135; 1832, 136, 137
Brown, Clifton, see Ruffside	
Brown, George, see George-Brown	
Bruce, see Aberdare, 1st Baron	
Burdett, Sir Francis	1833, 140, 141; 1841, 153

	Date and item number
Burial of the Unknown Warrior	1920, 228, 229
Butler, Richard Austen, Baron	1960, 263
Buxton, Sydney Charles, Earl	1893, 197 (50); 1905-6; 1907, 215
Cabinets : Russell	1846
Aberdeen	1854, 163, 164
Derby	1867, 177
Gladstone	1869, 178, 179; 1880; 1884, 190; 1892
Disraeli	1874
Salisbury	1885; 1895
Campbell-Bannerman	1905-6
Coalition	1915; 1919
National	1931
Cadogan, George Henry, 5th Earl	1893, 198, 199; 1895; 1902, 210
Callaghan, (Leonard) James	1966, 274
Cambridge, George William Frederick Charles, Duke of	1845, 155; 1861, 174; 1880, 186; 1883, 188
Campbell, John, 1st Baron	1833, 141; 1837, 143, 144; 1846; 1861, 174, 175
Campbell, Rev McLeod	1959, 262; 1960, 264, 265
Campbell-Bannerman, Sir Henry	1874-5, 181, 182 (10); 1892; 1893, 197 (244); 1894-5, 202; 1901; 1905-6; 1906-8, 214 (23)

	Date and item number
Canterbury, Archbishop of	2; 1523, 5, 6, 7; 1643, 24; 1688, 41; 1821, 103; 1841, 152; 1893, 200, 201; 1902, 209; 1911, 217-219; 1920, 228, 229
Canterbury, Charles Manners-Sutton, 1st Viscount	1821-3, 131, 132; 1829, 133; 1833, 140, 141
Cardwell, Edward, 1st Viscount	1854, 162; 1860, 172, 173 (7); 1869, 178, 179; 1876, 184 (132)
Carlingford, Chichester Samuel Fortescue, Baron	1869, 178; 1883, 189; 1884, 190; 1893, 200, 201
Carnarvon, Henry Howard Molyneux Herbert, 4th Earl of	1867, 177; 1874; 1876, 184 (21); 1885
Carnegie, Rev Canon W H	1923, 231, 232; 1930, 236, 237
Caroline, Queen	1795, 75; 1820, 92, 93 (179), 94, 95 (78), 96-98
Carrington, Charles Robert Wynn-Carrington, 3rd Baron	1893, 200, 201; 1905-6; 1911, 219
Carrington, Lady Victoria	1911, 219
Castle, Barbara (Anne)	1966, 274
Castlereagh, see Londonderry	
Catesby, Robert	1605-6, 14, 15
Catholic Emancipation Act	1829, 133

	Date and item number
Cenotaph Group	1945, 252
Centenary of Big Ben	1959, 262
Chamberlain, Sir Austen	1910; 1915; 1919; 1920, 228, 229
Chamberlain, Joseph	1878, 185; 1880; 1881, 187(180); 1883, 189; 1884, 190, 191; 1886; c 1886, 192; 1893, 200, 201(151); 1895; 1896, 204; 1899(206); 1901; 1901, 208; 1910; 1912, 222; 1914, 223(61)
Chamberlain, Neville	1940, 243
Chaplin, Henry, 1st Viscount	1881, 187(137); 1883, 188; 1884, 191; 1886; 1893, 197(179); 1895; 1896, 204; 1899, 206(43)
Charles I	1621; 1624; 1628; 1641; 1641-3, 23; 1649, 27, 28
Charles II	1660, 32; 1661, 33, 34
Charter to Eton College	1446, 3
Chartists' Petition	1842, 154
Chatham, William Pitt, 1st Earl of	1778, 67(46); 1782, 71
Chelmsford, Frederick Thesiger, 1st Baron	1867, 177; 1876, 184(27)
Cheshire, Rev Christopher	1953, 259
Childers, Hugh Culling Eardley	1869, 178; 1874-5, 181, 182(12); 1878, 185; 1880; 1881, 187(174); 1883, 189; 1884, 190, 191

	Date and item number
Chilston, Aretas Akers-Douglas, 1st Viscount	1881, 187 (76); 1893, 197 (65); 1896, 204; 1899, 206 (37); 1901; 1906-8, 214
Cholmondeley, George Horatio, 5th Marquess of	1959, 262
Christening of the Princess Royal	1841, 152
Churchill, Lord Randolph	1876, 184 (199); 1881, 187 (113); 1884, 191; 1885; 1886; c 1886, 192; 1886-7, 193; 1893, 198, 199
Churchill, Sir Winston	1906-8, 214 (21); 1910; 1912, 222; 1914, 223 (8); 1915; 1919; 1941, 244; 1942, 245; 1945, 250-252; 1951, 257; 1960, 266 (6); 1965, 272, 273
City Steam Boat Company	c 1858, 169-171
Clarence, William, Duke of	1795, 75
Clarendon, George William Frederick Villiers, 4th Earl	1846; 1854, 163; 1869, 178
Clemens, S L (Mark Twain)	1907, 215
Cobden, Richard	1847; 1860, 172, 173
Colchester, Charles Abbot, 1st Baron	1804, 79, 80; 1808, 84; 1814, 89
Commercial Committee	1917, 225
Commercial Conference	1918, 226

		Date and item number
Commercial Treaty		1860, 172, 173
Commonwealth Parliamentary Association		1950, 256; 1961, 267, 268, 269
Commonwealth Speakers		1950, 255
Conferences :	Congress of Berlin	1878
	Commercial Committee	1917, 225
	Commercial Conference	1918, 226
	Indian Round Table	1930, 238
	Empire Parliamentary (UK)	1943, 246
	" " (Ottawa)	1943, 247
	Commonwealth Parliamentary	1950, 256
	Inter-Parliamentary	1957, 260
	Commonwealth Parliamentary	1961, 267, 268, 269
	Inter-Parliamentary	1975, 279
Congress of Berlin		1878
Connor, Charles		1893, 197 (195)
Cornwall, Charles Wolfram		1785, 72
Coronations :	Edward VI	1547
	Charles II	1661, 33
	James II	1685, 36-40
	George IV	1821, 99-130
	Victoria	1838, 148-149
	Edward VII	1902, 209-212
	George V	1911, 217-219
	George VI	1937, 241, 242
	Elizabeth II	1953, 258
Cottenham, Charles C Pepys, 1st Earl of		1833, 141 (22); 1837, 143, 144, 145, 146 (8); 1846
Cousins, Frank		1966, 274
Cranborne, see Salisbury, 3rd Marquess of		

	Date and item number
Cranbrook, Gathorne Gathorne-Hardy, 1st Earl	1867, 177; 1872-3, 180 (90); 1874; 1874-5, 181 (4); 1878, 185; 1885; 1886-7, 193; 1893, 198, 199 (23), 200, 201 (177)
Cranworth, Robert Monsey, 1st Baron	1854, 163
Crawford, James Lindsay, Earl of	1893, 198, 199 (184); 1907, 215; 1911, 217 (111)
Cripps, Sir R Stafford	1945, 252
Croft, Henry Page, Baron	1914, 223 (80); 1943, 246
Cromwell, Oliver	1643-4, 25; 1653, 29, 30; 1656, 31
Crosby, Brass	1782, 71
Cross, Richard Assheton, 1st Viscount	1872-3, 180 (22); 1874; 1874-5, 181 (3); 1875, 183 (86); 1876, 184 (214); 1881, 187 (127); 1884, 191; 1885; 1886-7, 193; 1893, 198, 199 (20); 1895; 1896, 204
Curtis, Sir William	1821-3, 131, 132 (4)
Curzon, Assheton, 1st Viscount	1915; 1919; 1920, 228, 229
Dalton, Hugh, Baron	1945, 252
Dance, George	1782, 71

	Date and item number
Death of Chatham	1778, 67
Death of Nelson	1805, 82
de Grey, see Ripon, Marquess of	
Denison, see Ossington	
Denman, Sir Thomas	1831-2, 135
Derby, Edward Stanley, 12th Earl of	1820, 92, 93 (24), 95 (138); 1821-3, 131, 132 (33)
Derby, Edward Geoffrey Stanley, 14th Earl of	1833, 141 (147); 1867, 177
Derby, Edward Henry Stanley, 15th Earl of	1860, 172, 173 (25); 1867, 177; 1874; 1876, 184 (2); 1883, 189
Derby, Frederick Arthur Stanley, 16th Earl of	1885; 1886-7, 193; 1893, 198, 199 (18)
Derby, Edward George Villiers, 17th Earl of	1893, 197 (97); 1899, 206 (123); 1911, 217, 218 (153)
Devonshire, William George Spencer Canvendish, 6th Duke of	1820, 92, 93 (87), 95 (77); 1831-2, 135
Devonshire, William, Marquess of Hartington, 7th Duke of	1832, 139; 1833, 141 (32); 1876, 184 (157)

	Date and item number
Devonshire, Spencer Compton, Marquess of Hartington, 8th Duke of	1869, 178; 1874-5, 181, 182 (2); 1875, 183 (46); 1876, 184 (226); 1878, 185; 1880; 1880, 186; 1881, 187 (176); 1883, 189; 1884, 190, 191; 1886; 1893, 200, 201 (9); 1895; 1899, 206 (197); 1901, 207
Diamond, John, Baron	1966, 274
Dilhorne, Reginald Edward Manningham-Buller, 1st Viscount	1961, 267; 1961-2, 271
Dilke, Sir Charles	1872-3, 180 (27); 1874-5, 181 (144); 1878, 185; 1881, 187 (193); 1883, 189; 1884, 190, 191; 1893, 197 (234); 1899, 206 (9); 1906-8, 214 (21)
Dillon, John	1881, 187 (91); 1893, 197 (151); 1914, 224
Dinners and Banquets : Knights of the Bath	1725, 50
Coronation of James II	1685, 39
Coronation of George IV	1821, 105, 106
Reform Banquet	1832, 139
Captain Rous	1843, 153
10 Downing Street	1894
Commercial Committee	1917, 225
Victoria Cross	1929, 235
Disraeli, see Beaconsfield	
Don, Rev Alan	1937, 242; 1945, 248, 249, 250, 251

	Date and item number
Douglas-Home, Sir Alec	1961-2, 271
Duncombe, Thomas	1832, 139; 1842, 154; 1845, 155
Dumrossil, William Shepherd Morrison, Viscount	1951, 257; 1953, 258, 259; 1957, 260; 1959, 262
Duppa, Sir Thomas	1576, 8
Durham, John Lambton, 1st Earl of	1820, 92, 93 (109); 1821-3, 131, 132 (78); 1831-2, 135; 1832, 136, 137
Dyke, Sir William Hart	1872-3, 180 (93); 1874-5, 181, 182 (18); 1875, 183 (2); 1881, 187 (32); 1893, 197 (202); 1899, 206 (101)
Dymoke, Henry	1821, 130
Eden, see Avon	
Edinburgh, Prince Philip, Duke of	1957, 260; 1961, 267
Edward I	2
Edward VI, see Part III VIEWS, LONDON 1547	
Edward VII	1876, 184 (A); 1880, 186; 1883, 188; 1901, 207; 1901; 1902; 1902, 209, 210
Edward VIII, see Windsor, Duke of	
Egerton, Sir Philip	1874-5, 181 (42); 1875, 183 (7)

	Date and item number
Eldon, John Scott, 1st Earl of	1808, 85; 1820, 92, 93 (105), 95 (52); 1821, 118
Election, Westminster	1796, 76
Elizabeth I	1576, 8, 9; 1584, 10, 11
Elizabeth II	1957, 260; 1961, 267, 270; 1975, 279
Elizabeth, Queen Mother	1937, 241, 242
Ely, Bishop of	1902, 212
Emmott, Alfred, Baron	1906-8, 214 (133); 1909, 216
Empire Parliamentary Association	1943, 246, 247
Erskine, Sir Henry	1884, 191; 1893, 197 (197); 1899, 206 (13); 1901, 208; 1909, 216; 1911, 217, 218 (165)
Esdaile, Sir James	1782, 71
Eversley, Charles Shaw-Lefevre, 1st Viscount	1833, 141 (100); 1839, 151; 1845, 155; 1854, 162; 1876, 184 (123); 1883, 188
Eversley, George John Shaw-Lefevre, Baron	1884, 191; 1892
Fairfax, Lady	1649, 28
Farnborough, Thomas Erskine May, 1st Baron	1860, 172, 173; 1878, 185

	Date and item number
Fawkes, Guy	1605-6, 14, 15
Feilden, General R J	1893, 197 (199)
Fife, Alexander William, 1st Duke of	1893, 200, 201 (31); 1911, 217-219
First Council of Queen Victoria	1837, 143, 144
First House of Commons Steeplechase	1889, 196
First Legislature in the New World	1619, 16
FitzRoy, Capt Edward Algernon	1930, 236, 237; 1935, 239; 1937, 242; 1942, 245
Forster, William Edward	1869, 178, 179; 1872-3, 180; 1875, 183 (45); 1876, 184 (225); 1878, 185; 1880; 1881, 187 (175)
Fortescue, Chichester, see Carlingford, Baron	
Fowke, Sir Frederick	1821, 112
Fowler, Matthew	1892; 1893, 197 (49); 1899, 206 (209); 1905-6
Fox, Charles James	1785, 72; 1796, 76
Frederick William (Frederick III) of Prussia	1858, 166
Freeman-Mitford, see Redesdale	
Funeral of the Duke of Wellington	1852, 159-161
Gaitskell, Hugh	1951, 257; 1959, 262; 1960, 263, 266

	Date and item number
Gane, J L	1893, 197 (212)
Gardner, Admiral Sir Alan	1796, 76
Garter Knights	1576, 8; 1821, 115
Gathorne-Hardy, see Cranbrook	
George II	1741-2, 56; 1755, 61
George III	1773, 66; 1804, 78, 79
George IV	1795, 75; 1821, 99-130
George V	1911, 217, 218 (1), 219; 1918; 1920, 228, 229; 1930, 238; 1936, 240
George VI	1911, 217, 218 (35); 1920, 228, 229; 1936, 240; 1937, 241, 242
George, Prince of Denmark	c 1695, 45
George-Brown, George Alfred, Baron	1966, 274
Gladstone, William Ewart	1833, 141 (228); 1854, 162, 163; 1860, 172, 173 (30); 1869, 178; 1872-3, 180 (70); 1875, 183 (47); 1878, 185; 1880; 1881, 187 (181); 1883, 189; 1884, 190, 191; 1886; c 1886, 192; 1892; 1893, 197 (242); 1894; 1894-5, 202

	Date and item number
Gloucester, Prince Henry, Duke of	1936, 240
Glyn, Sergeant John	1769, 63
Godber, Joseph Bradshaw	1966, 274
Goderich, Viscount, see Ripon, Earl of	
Godolphin, Sidney, 1st Earl of	1707, 47; 1730, 52, 53, 54
Goodwin, James Archer	1820, 97
Goodwin, Dr Thomas	1643-4, 25
Gordon, (Lord) George	1780, 69
Gordon Riots	1780, 70
Goschen, George Joachim, 1st Viscount	1869, 178, 179; 1878, 185; c 1886, 192; 1886-7, 193; 1893, 197 (182); 1895; 1896, 204; 1899, 206 (40)
Gower, see Sutherland, 1st Duke of	
Graham, Sir James Robert George	1854, 162, 163
Grand Dinner given to Captain Rous	1841, 153
Granville, Granville George Leveson-Gower, 2nd Earl	1854, 163; 1869, 178; 1876, 184 (130); 1880; 1883, 188, 189; 1884, 190
Grattan, Henry	1780, 68
Greenwood, Arthur W J	1945, 252

	Date and item number
Grey, Charles, 2nd Earl	1820, 92, 93 (114), 95 (72); 1831-2, 135; 1832, 136, 137, 139; 1833, 141 (9); 1837, 143, 144 (15)
Grey, Sir Henry George, 3rd Earl	1832, 139; 1833, 141 (132); 1837, 143, 144 (9); 1846; 1876, 184 (E); 1880, 186
Grey, Sir George	1846; 1854, 163; 1860, 172, 173
Grey of Fallodon, Edward, 1st Viscount	1893, 197 (251); 1905-6; 1909, 216; 1912, 222; 1914, 223 (2); 1915
Grigg, Sir James	1943, 246
Grimond, Joseph	1959, 262; 1960, 266 (128)
Guilford, Frederick, 2nd Earl of	1785, 72
Gully, W C, see Selby	
Gunpowder Plot Conspirators	1605-6, 14, 15
Hailsham, Quintin Hogg, Viscount	1961-2, 271; 1966, 274
Haldane, Richard Burdon, 1st Viscount	1893, 197 (257); 1905-6; 1906-8, 214 (28)
Halifax, Charles Montagu, Earl of	1688, 42, 43

	Date and item number
Halifax, Charles Wood, 1st Viscount	1832, 139; 1833, 141 (97); 1846; 1854, 162, 163; 1860, 172, 173 (32); 1869; 1876, 184 (129)
Halifax, Charles Lindley Wood, 2nd Viscount	1915
Hall, Sir Benjamin, see Llanover	
Hall, George Henry, 1st Viscount	1945, 252
Hamilton, Lord Claud	1872-3, 180 (16); 1874-5, 181, 182 (91); 1909, 216; 1911, 217, 218 (271)
Hamilton, Lord George	1874-5, 181 (21); 1884, 191; 1885; 1886-7, 193; 1893, 197 (177); 1895; 1896, 204; 1899, 206 (42)
Hammett, R C	1948, 254
Hampden, Henry Bouverie William Brand, 1st Viscount	1874-5, 181; 1878, 185; 1884, 191
Hampton, Sir John Somerset Pakington, 1st Baron	1860, 172, 173; 1867, 177
Harcourt, Lewis, 1st Viscount	1906, 214 (22); 1909, 216; 1912, 222; 1915 (10)

	Date and item number
Harcourt, Sir William Vernon	1878, 185; 1880; 1881, 187 (177); 1883, 189; 1884, 190, 191; 1886; 1892; 1893, 197 (241); 1894-5, 202; 1899, 206 (17); 1901; 1901, 208
Hardie, J Keir	1893, 197 (101); 1909, 216; 1914, 223 (102)
Hart, Judith	1966, 274
Hartington, see Devonshire	
Hastings, Warren	1788, 73, 74
Hatherley, William Pope Wood, Baron	1869, 178
Hay, Admiral Sir John	1875, 183 (42); 1881, 187 (100); 1884, 191
Healey, Denis Winston	1966, 274
Heath, Edward Richard George	1966, 274
Helme, Sir Norval	1906-8, 214 (84); 1911, 217, 218 (312); 1917, 225; 1918, 226 (48)
Henderson, Arthur	1915 (1); 1924, 233; 1930, 238
Henniker-Heaton, Sir John	1893, 197 (187); 1899, 206 (200); 1907, 215; 1909, 216

	Date and item number
Henry III	1253, 1
Henry VI	1446, 3
Henry VIII	1523, 5, 6, 7; 1547
Herbert, Sidney, 1st Baron	1833, 141 (180); 1854, 162, 163
Herbert, Hon Sidney	1881, 187 (83); 1893, 197 (174)
Herbison, Margaret McCrorie	1966, 274
Herschell, Farrer, 1st Baron	1881, 187 (196); 1892; 1893, 198, 199 (168), 200, 201, (173)
Hertford, Francis Charles Seymour-Conway, 3rd Marquess of	1821, 120; 1821-3, 132 (I)
Heygate, William	1811, 86, 87
Hicks-Beach, see St Aldwyn	
Hodgkinson, Mr	1780, 69
Hogg, see Hailsham	
Holland, Sir Henry, see Knutsford	
Holland, Henry Richard Vassall Fox, 3rd Baron	1820, 92, 93 (120), 95 (75); 1831-2, 135; 1832, 136, 137, 139; 1833, 141 (6); 1837, 143, 144 (29)
Holmes, W	1821-3, 131, 132(F)
Home Rule	1893, 198-201; 1910; 1914, 224

	Date and item number
Horne-Tooke, Rev John	1769, 63; 1796, 76
Howard, Sir Charles	1937, 242; 1945, 248, 249; 1953, 258
Hughes, General Ivor	1953, 259; 1960, 264, 265
Hulse, E H	1893, 197 (196)
Hunt, G Ward	1874; 1874-5, 181 (5)
Hylton-Foster, Sir Harry Branstyn	1960, 263, 264, 265, 266 (105); 1961, 267
Iddesleigh, Stafford Henry Northcote, 1st Earl of	1867, 177; 1874; 1874-5, 181, 182(2); 1878, 185; 1881, 187 (15, 110); 1884, 191; 1885; 1886-7, 193; 1893, 198, 199 (152)
Indian Round Table Conference	1930, 238
Intellect and Valour of Great Britain	1861, 176
Inter-Parliamentary Conference	1957, 60; 1975, 279
Ireland, John, Dean of Westminster	1821, 102, 110
Irish House of Commons	1780, 68
Irish Leaders	1910
Jacoby, J A	1893, 197 (224); 1899, 206 (8)
James I	1604, 12; 1605; 1621; 1623; 1624

	Date and item number
James II	1685, 36-40
Jay, Douglas Patrick Thomas	1966, 274
Jenkins, Roy Harris	1966, 274
Jones, Sir (William) Elwyn	1966, 274
Joseph, Sir Keith (Sinjohn)	1966, 274
Jowitt, William Allen Jowitt, Viscount	1945, 252
Jubilee Celebrations	1887, 194, 195; 1897, 205
Kaye, Dr Richard	1773, 66
Ken, Thomas (Bishop of Bath and Wells)	1688, 41
Kent, Prince George, Duke of	1936, 240
Keppel, Admiral Sir Colin	1923, 231, 232; 1930, 236, 237; 1935, 239
Khan, Aga	1930, 238
Kilmuir, David Patrick Maxwell-Fyfe, Earl of	1957, 260; 1959, 262; 1961-2, 271
King, Dr Horace	1966, 274
King's Champion	1821, 130
Knatchbull-Hugessen, Edward	1872-3, 180 (138); 1875, 183 (67)
Knutsford, Sir Henry Holland, Viscount	1886-7, 193; 1893, 198, 199 (25)
Ladies' Gallery	1906

	Date and item number
Lake, John (Bishop of Chichester)	1688, 41
Lamont, Norman	1909, 216
Lansdowne, Henry Petty-Fitzmaurice, 3rd Marquess of	1820, 92, 93 (131), 95 (71); 1831-2, 135; 1832, 136, 137; 1833, 141 (3); 1837, 143, 144; 1846; 1854, 163
Lansdowne, Henry Charles Petty-Fitzmaurice, 5th Marquess of	1876, 184 (124); 1895; 1906-8, 214 (129); 1909, 216; 1910; 1911, 217 (121); 1915
Laud, Archbishop	1643, 24
Law, Andrew Bonar	1914, 223 (58); 1915; 1918, 226; 1919; 1920, 228
Lawson, J J	1945, 252
Lenthall, William	1653, 30
Leveson-Gower, Granville George, see Granville, 2nd Earl	
Ley, John H	1785, 72; 1821-3, 131, 132 (B)
Ley, Henry	1854, 162
Ley, William	1821-3, 131, 132(D)
Llanover, Sir Benjamin Hall, 1st Baron	1847
Llewellyn ab Gryffid	2
Lloyd, Sir J E	1874-5, 181 (39); 1875, 183 (129)

	Date and item number
Lloyd-George, David, 1st Earl	1905-6; 1906-8, 214 (26); 1910; 1912, 222; 1914, 223 (6); 1915; 1919; 1919, 227; 1920, 228, 229; 1942, 245
Lloyd, Selwyn, see Selwyn-Lloyd	
Lloyd, William (Bishop of St Asaph)	1688, 41
Lobby, Commons	1869; 1872-3, 180; 1875, 183; 1886; 1886-7, 193; 1894-5, 202; 1901, 208; 1912, 222
Lobby, Peers	1861, 174, 175
Lockwood, Sir Frank	1899, 206 (10); 1909, 216
London, Bishops of	1523, 5, 6, 7; 1685, 38; 1688, 42, 43; 1893, 200, 201; 1902, 212; 1920, 228, 229
Londonderry, Robert Stewart, Viscount Castlereagh, 2nd Marquess of	1821-3, 132
Londonderry, William Stewart, Viscount Castlereagh, 3rd Marquess of	1833, 140, 141
Londonderry, Charles Vane-Tempest-Stewart, Viscount Castlereagh, 7th Marquess of	1914, 223
Long, Sir Charles	1821-3, 131, 132

	Date and item number
Long, Walter Hume, 1st Viscount	1881, 187 (67); 1889, 196; 1896, 204; 1899, 206 (45); 1906-8, 214 (5); 1915; 1919
Lord Mayors	1782, 71; 1802, 77; 1811, 86, 87; 1821, 119
Lord Mayor Newnham	1782, 71
Lovat, Simon Fraser, 12th Baron	1747, 59, 60
Lowe, Robert, see Sherbrooke	
Lowther, James William, see Ullswater	
Lying-in-State: George V	1936, 240
Sir Winston Churchill	1965, 272, 273
Macaulay, Thomas Babington, 1st Baron	1832, 139; 1833, 141 (10); 1846; 1854, 162
Macdonald, James Ramsay	1912, 222; 1914, 223, (103); 1924, 233; 1929, 235; 1930, 238; 1931
Maclean, Neil	1943, 247
Macleod, Iain Norman	1960, 263; 1966, 274
Macmillan, Sir Harold	1957, 260; 1959, 262; 1960, 263, 266; 1961, 267
Mahon, Viscount, see Stanhope, Earl	
Malmesbury, James Howard Harris, 3rd Earl of	1867, 177; 1874, 181; 1876, 184 (19)

	Date and item number
Manchester, George Montagu, 4th Duke of	1770, 65
Manners, see Rutland	
Manners-Sutton, see Canterbury, Viscount	
Marchwood, F G Penny, Viscount	1943, 247
Mark Twain at the House of Commons	1907, 215
Mary II, Queen	1688, 42, 43
Mary of Modena, Queen	1685, 37-40
Mary, Queen	1911, 217, 218, 219; 1918; 1920, 228, 229
Mason, Roy	1966, 274
Matthews, Henry	1886-7, 193; 1893, 197 (175)
Maudling, Reginald	1966, 274
Maundy Money	1773, 66
Mayo, Richard Bourke, Baron Naas and 6th Earl of	1867, 177
Maximilian II	1576, 8
Maxwell-Fyfe, see Kilmuir	
May, Erskine, see Farnborough	
Melbourne, William Lamb, 2nd Viscount	1821-3, 132; 1837, 143, 144
Melville, Henry Dundas, 1st Viscount	1806, 24
Mills, Air Chief Marshal Sir George	1966, 274

	Date and item number
Milner, James, 1st Baron	1943, 246; 1950, 255
Mitchell, Thomas	1820, 97
Molesworth, Sir William	1833, 141 (199); 1854, 162, 163
Molson, (Arthur) Hugh, Baron	1959, 262
Mompesson, Giles	1620
Monteagle, Thomas Spring-Rice, 1st Baron	1821-3, 131, 132 (25), 1831-2, 135; 1832, 139; 1833, 141 (151); 1837, 143, 144 (11); 1845, 155
Morley, John, 1st Viscount	1892; 1893, 197 (240), 200, 201 (156); 1894-5, 202; 1905-6; 1911, 219; 1921, 230
Morrison, Herbert Stanley, Baron	1945, 252
Morrison, W S, see Dunrossil	
Muncaster, Baron	1875, 183 (30)
Nelson, Horatio, 1st Viscount	1805, 82
Newcastle, Henry Pelham Clinton, 5th Duke of	1833, 141 (304); 1854, 163
Newnham, Lord Mayor	1782, 71
Njoku, R A	1961, 267

	Date and item number
Norfolk, Henry Fitzalan-Howard, 15th Duke of	1876, 184(M); 1880, 186; 1893, 198, 199; (66); 1911, 219
North, see Guilford	
Northcote, Stafford, see Iddesleigh	
Oath of Allegiance	1782, 71; 1901; 1910
O'Donnell, F H O	1881, 187 (96)
O'Kelly, James	1881, 187 (97)
Onslow, Arthur	1730, 52, 53, 54; 1741-2, 56, 57
Opening of the New House of Commons	1950
Orford, Robert Walpole, 1st Earl of	1730, 52, 53, 54; 1741-2, 56, 57
Ossington, John Evelyn Denison, 1st Viscount	1833, 141 (12); 1858, 167, 168; 1860, 172, 173(14); 1869
Oxford and Asquith, Herbert Henry Asquith, 1st Earl of	1892; 1893, 197(238); 1894-5, 202; 1899, 206(15); 1901, 208; 1905-6; 1906-8, 214 (24); 1910; 1911, 217, 218(167); 1912, 222; 1914, 223(1); 1915; 1916; 1920, 228, 229
Page, Walter H	1917, 225
Pakington, see Hampton	

	Date and item number
Palgrave, Sir Reginald Francis	1878, 185
Palmer, Sir Roundell, see Selborne	
Palmerston, 3rd Viscount	1821-3, 131, 132 (29); 1832, 139; 1833, 141 (144); 1837, 143, 144(13); 1845, 155; 1846; 1854, 162, 163; 1858, 167, 168; 1860, 172, 173(12)
Parnell, Charles Stewart	1881, 187 (95); 1884, 191; 1886, 1910
Peart, Frederick, Baron	1966, 274
Peel, Arthur Wellesley, 1st Viscount	1881, 187 (183); 1884, 191; c 1886, 192; 1893, 197(54)
Peel, General Jonathan	1860, 172, 173(24); 1867, 177
Peel, Sir Robert	1821-3, 131, 132 (25); 1829, 133; 1845, 155
Perceval, Spencer	1812, 88
Percy, Thomas	1605-6, 14, 15
Petitions	1769, 64; 1780, 69; 1926, 234; 1948, 254
Phelips, Sir Edward	1604, 12
Pike, Irene Mervyn, Baroness	1966, 274

	Date and item number
Pitt, William	1785, 72; 1804, 80
Playfair, Dr Lyon, 1st Baron	1875, 183 (128); 1881, 187 (273); 1884, 191; 1893, 200, 201 (39)
Pory, John	1619, 16
Power, Richard	1881, 187 (94)
Powle, Henry	1688, 42, 43
Prayers in the House of Commons	1903; 1950
Princes' Vigil	1936, 240
Processions : Garter Knights	1576, 8
Protestant Association	1780, 69
Royal Wedding	1795, 75
Knights of Bath	1814, 90
Speaker's	1869
"	1884, 191
Jubilee	1887, 194
"	1897
Speaker's	1901, 208
Victory Day	1945, 250, 251
Lord Chancellor's	c 1966, 276
Judges'	c 1966, 277
See also : Coronations	
State Openings	
Proclamation of Peace	1802, 77
Protestant Association	1780, 69
Puckering, Sir John	1584, 10, 11
Pym, John	1641, 22; 1646
Randles, Sir John	1917, 225; 1918, 226 (45)

	Date and item number
Reading, Rufus Isaacs, Marquess of	1911, 217, 218 (246); 1930, 238
Redesdale, Algernon Bertram Freeman-Mitford, Baron	1893, 197 (208)
Reform Bill	1832, 136-139
Reformers of Marylebone	1847
Reid, Brigadier Sir Francis	1960, 264, 265
Richmond and Gordon, Charles Henry, 6th Duke of	1874; 1876, 184 (20); 1885; 1893, 198, 199 (48)
Rickman, John	1821-3, 132
Ridley, Matthew White, 1st Viscount	1872-3, 180 (88); 1875, 183 (36); 1884, 191; 1893, 197 (83); 1895; 1896, 204; 1899, 206 (41)
Ripon, Frederick J Robinson, Viscount Goderich, 1st Earl of	1821-3, 131, 132 (11); 1831-2, 135; 1832, 139; 1833, 141 (5)
Ripon, George de Grey, Marquess of	1869, 178
Rippon, (Aubrey) Geoffrey	1966, 274
Ritchie, Charles Thompson, 1st Baron	1874-5, 181 (79); 1881, 187 (348); 1884, 191; 1886-7, 193; 1895; 1896, 204; 1899, 206 (44); 1901, 208
Robinson, Sir Roland	1961, 267

	Date and item number
Rose, Sir George	1832, 136, 137
Rosebery, Archibald Philip Primrose, 5th Earl of	1876, 184(186); 1892; 1893, 198, 199 (200), 200, 201 (10); 1894; 1894-5, 202; 1899, 206(194); 1902, 210; 1911, 217 (98)
Ross, William	1966, 274
Rous, Captain Henry	1841, 153
Royal Embarkation from Westminster	1849, 156
Royal Weddings : Princess Royal	1734, 55
George IV	1795, 75
Princess Royal	1858, 166
Ruffside, Douglas Clifton Brown, 1st Viscount	1943, 246; 1945, 248-251; 1950, 255
Russell, John, 1st Earl	1804, 81; 1820, 95 (122); 1821-3, 131, 132 (30); 1831-2, 135; 1832, 139; 1833, 141 (149); 1837, 143, 144(10); 1845, 155; 1846; 1854, 162, 163; 1860, 172, 173 (29); 1876, 184 (137)
Russell, John Francis Stanley, 2nd Earl	1893, 200, 201 (37); 1901
Russell, William	1683, 35

	Date and item number
Rutland, John James Robert Manners, 7th Duke of	1860, 172, 173(22); 1867, 177; 1872-3, 180 (148); 1874; 1874-5, 181, 182 (7); 1875, 183 (89); 1884, 191; 1885; 1886-7, 193; 1893, 198, 199 (22)
St Aldwyn, Michael Edward Hicks-Beach, 1st Earl	1881, 187 (109); 1884, 191; 1885; 1886-7, 193; 1893, 197(183); 1895; 1896, 204; 1899, 206 (38); 1901; 1901, 208; 1906-8, 214(4)
Salisbury, Robert Arthur Talbot Gascoyne-Cecil, 3rd Marquess of	1867, 177; 1872-3, 180; 1874; 1876, 184 (22); 1885; 1886; 1893, 198, 199 (175), 200, 201 (178); 1895
Samuel, Herbert Louis, 1st Viscount	1914, 223
Sancroft, William (Archbishop of Canterbury)	1688, 41
Sandys, Duncan	1960, 266 (12); 1961, 268
Sankey, John, 1st Viscount	1930, 238
Sankey, Colonel Stuart	1926, 234
Sawbridge, John	1769, 64; 1782, 71
Sclater-Booth, George	1872-3, 180 (25); 1874-5, 181 (9); 1875, 183 (41); 1876, 184 (220); 1881, 187 (30)

	Date and item number
Seals	1648, 26; 1649; 1651
Selborne, Roundell Palmer, 1st Earl of	1860, 172, 173; 1880; 1880, 186; 1883, 188, 189; 1884, 190; 1893, 200, 201
Selborne, William Waldegrave Palmer, 2nd Earl of	1915
Selby, William Court Gully, 1st Viscount	1893, 197 (261); 1896, 204; 1899, 206 (23); 1900; 1901; 1901, 208; 1903, 213
Selwyn-Lloyd, John Selwyn Brooke, Baron	1960, 266 (10)
Seven Bishops	1688, 41
Shaw-Lefevre, see Eversley	
Sherbrooke, Robert Lowe, 1st Viscount	1869, 178; 1878, 185
Sheriffs of London	1811, 86, 87
Shiels, Sir Drummond	1943, 246
Short, William	1966, 274
Sibthorp, Colonel C W	1854, 162
Simon, John Allesebrook, 1st Viscount	1914, 223 (4); 1915; 1942, 245; 1943, 246
Smith, John	1707, 47

	Date and item number
Smith, William Henry	1874-5, 181 (10); 1878, 185; 1881, 187 (126); 1884, 191; 1885; c 1886, 192; 1886-7, 193
Smuts, General Jan Christian	1942, 245
Speaker's Installation	1906; 1910
Speaker's Procession see **Processions**	
Speaker's Staff	1911, 220; 1923, 231, 232; 1930, 236, 237; 1935, 239; 1937, 242; 1945, 248, 249; 1953, 258, 259; 1960, 264, 265
Spencer, John Poyntz, 5th Earl	1876, 184 (127); 1880; 1883, 189; 1884, 190; 1886; 1892; 1893, 198, 199 (201), 200, 201 (11); 1894-5, 202; 1902, 210
Spooner, Richard	1854, 162
Spring-Rice, Thomas, see Monteagle	
Staff of the Official Report	1911, 221; 1947, 253; 1972, 278
Stanhope, Edward	1874-5, 181 (92); 1881, 187 (107); 1886-7, 193; 1893, 197 (178)

	Date and item number
Stanhope, Arthur Philip, Viscount Mahon, 6th Earl	1874-5, 181 (16); 1875, 183 (44); 1876, 184 (46); 1885; c 1886, 192; 1893, 198, 199 (52)
Stanley, see Derby, Earls of	
Stanley, Colonel Frederick A	1872-3, 180 (132); 1881, 187 (28); 1886-7, 193
Stansgate, William Wedgwood Benn, Viscount	1930, 238; 1943, 247; 1957, 260
State Opening of Parliament	1523, 5, 6, 7; 1628; 1661, 34; 1689, 44; c 1753; 1804, 78, 79; 1837, 145-147; 1839, 150; 1845, 155; 1852; 1857, 165; 1886; 1901, 207; 1902; 1958, 261; 1960, 263; 1961, 270; 1966, 274; 1966; 1967
Statesmen of the War of 1914-18	1914-18
Steeplechase see First House of Commons ...	
Stone, Sir Benjamin	1899, 206 (118); 1909, 216
Strafford, Earl of	1641, 21, 22
Summerskill, Dr Edith, Baroness	1960, 263, 266 (114)
Sullivan, Timothy	1881, 187 (92); 1893, 197 (106); 1914, 224
Sutherland, George Granville Leveson-Gower, 1st Duke of	1770, 65

	Date and item number
Taylor, John Henry	1820, 97
Temple, Sir Richard	1893, 197 (204)
This House to Lett	1653
Thomas, J H	1924, 233; 1930, 238
Thornhill, Sir James	1729, 51; 1730, 52, 53, 54
Tooke, see Horne-Tooke	
Townsend, James	1769, 64; 1782, 71
Trelawney, Sir Jonathan (Bishop of Bristol)	1688, 41
Trials : Earl of Strafford	1641, 21, 22
Archbishop Laud	1643, 24
Charles I	1649, 27, 28
William Russell	1683, 35
Thomas Bambridge	1729, 51
Lord Lovat	1747, 59, 60
Warren Hastings	1788, 73, 74
Lord Melville	1806, 83
Queen Caroline	1820, 92-98
Earl Russell	1901
Tunstall, Bishop	1523, 5, 6, 7
Turner, Francis (Bishop of Ely)	1688, 41
Twain, Mark, see Clemens	
Ullswater, James William Lowther, 1st Viscount	1899, 206 (216); 1906; 1906-8, 214 (32); 1910; 1911, 220; 1914, 223 (57); 1917, 225; 1920, 228, 229
Union of England and Scotland	1707, 47

	Date and item number
Verney, Sir Ralph	1923, 231, 232; 1930, 236, 237; 1935, 239; 1937, 242; 1945, 248, 249, 250, 251; 1953, 258, 259
Victoria, Queen	1837, 143-147; 1838, 148, 149; 1839, 150; 1841, 152; 1845, 155; c 1851, 158; 1852; 1857, 165; 1858, 166; 1886; 1887, 194, 195; 1897, 205
Victoria, Princess Royal	1841, 152; 1849, 156; 1858, 166
Virginia, General Assembly	1619, 16
Victoria Cross Dinner	1929, 235
Victory Day Processions	1945, 250, 251
Vox Regis	1623
Walker, Peter Edward	1966, 274
Walpole, Sir Robert, see Orford, 1st Earl of	
Walpole, Spencer H	1860, 172, 173(27); 1867, 177; 1874-5, 181, 182 (117); 1875, 183 (85); 1881, 187 (62)
Wardlaw-Milne, Sir John	1943, 247
Warham, Archbishop	1523, 5, 6, 7
Waterloo, Battle of	1815, 91

	Date and item number
Wellesley, Richard Colley, 1st Marquess	1820, 95(92); 1832, 136, 137
Wellington, Arthur Wellesley, 1st Duke of	1814, 89; 1815, 91; 1820, 92, 93 (67), 95 (23); 1829, 133; 1833, 140, 141(317); 1837, 143, 144(24); 1845, 155; 1852, 159-161
Westminster Assembly	1643-4, 25
Westminster Election	1796, 76
Wheelhouse, W St J	1874-5, 181 (48); 1875, 183 (9)
White, Thomas (Bishop of Peterborough)	1688, 41
Whitehead, Sir James	1893, 197 (210)
Whitelaw, William	1966, 274
Whitley, John Henry	1923, 231, 232; 1924, 233
Wilberforce, Venerable Albert Basil Orme	1901; 1901, 208; 1903, 213; 1911, 220
Wilberforce, William	1821-3, 131, 132(21)
Wilkes, John	1769, 63; 1782, 71
Willey, Frederick Thomas	1966, 274
William III	1688, 42, 43; 1689, 44; c 1695, 45

	Date and item number
William IV	1804, 81; 1820, 92, 93 (10), 95 (3); 1831, 134; 1831-2, 135; 1835, 142
William, Prince	1725, 49, 50
William, Prince of Orange	1734, 55
Wilson, Sir (James) Harold	1960, 266 (115); 1966, 274
Winchester, Bishops of	1685, 38; 1893, 200, 201; 1902, 212
Windsor, Edward VIII, Duke of	1920, 228, 229; 1929, 235; 1936, 240
Winter, Robert	1605-6, 14, 15
Winter, Thomas	1605-6, 14, 15
Woburn Sheepshearing	1804, 81
Wolsey, Cardinal	1523, 5, 6, 7
Wood, see Halifax	
Wright, Christopher	1605-6, 14, 15
Wriothesley, Sir Thomas	1523, 5, 6, 7
Wyndham, George	1893, 197 (84); 1899, 206 (155); 1906-8, 214 (2)
Yarmouth, Earl of, see Hertford, Marquess	
Yeardley, Sir George	1619, 16
Yeoman of the Guard	1821, 117

	Date and item number
York, Archbishops of	2; 1778, 67 (19); 1820, 92, 93 (83); 1841, 152; 1876, 184 (10); 1893, 200, 201 (21)

INDEX OF ARTISTS

	Item number
Bacon, J H F (1868-1914)	217
" " after	218
Baker, Miss (fl 1821)	125
Barker, Thomas Jones (1815-82) after	176
Barraud, Henry (1811-74)	180
" " after	178
(See also ENGRAVERS)	
Baxter, George (1804-67)	145, 148
" " after	146
Begg, Samuel (fl 1900-18) after	206*, 207, 208*, 216*, 224*, 226*
Beresford, Frank (1881-1967) after	240
Blaikley, Alexander (1816-1903)	155
Bowyer, Robert (1758-1834)	92, 131
" " after	93, 132
Braun, Leopold (fl 1914)	223
Bury, T T (fl 1825-41)	153
(See also ENGRAVERS)	
Castaigne, A (fl 1903)	213
Caton-Woodville, R (1856-1927) after	191*
Cattermole, George (1800-68) after	74

*Unnumbered item(s) follow this number

	Item number
Childers, Milly (fl 1909) after	216
Clifton, Jack (fl 1969)	16
Compton, C (1828-84) after	155*
Copley, J S (1737-1815) after	67
Cowper, Max (exh 1893-1911) after	213*
Cuneo, Cyrus (1878-1916) after	216*
Dadd, F (1851-1929) after	185*
Dayes, Edward (1763-1804) after	73, 74
Doyle, John (1797-1868)	138 (?)
Drummond, E S (fl 1852)	161
Dudley, Robert (fl 1860-91) (See also ENGRAVERS)	174
Fisk, William (1796-1872)	28
" " after	22
Flanders, Dennis (b 1915)	272
Fleere, H H (fl 1893-1906) after	213*
Freeman, John (fl 1680-1700) after	59*
Freeth, H Andrew (b 1912)	273
Gales, Henry (fl 1867) after	177

*Unnumbered item(s) follow this number

	Item number
Garrard, George (1760-1826) after	81
Gilbert, Sir John (1817-97) after	163
Giles, G D (1857-19 ?)	196
Gilroy, J (fl 1960)	263
Gravelot, H F B (1699-1773) after	56, 57, 58
Grimm, S H (1734-94) after	66
Grineau, Bryan de (1883-19?) after	255*, 257
Guthrie, Sir James (1859-1930)	224*
Haghe, Louis (1806-85) after	160
Hall, S P (1842-1922)	208*
" " after	206*, 207*
Hassall, John (1868-1948) after	222
Hatherell, W (1855-1928) after	201*
Haydon, B R (1786-1846) after	139
Hayter, Sir George (1792-1871)	94, 140, 147
" " after	35, 95, 141
Herbert, John Rogers (1810-90)	25
" " " after	41*, 155*
Hickel, Karl Anton (1745-98)	74*

*Unnumbered item(s) follow this number

	Item number
Highmore, Joseph (1692-1780) after	49, 50
Hogarth, William (1697-1764) after	51, 52, 53, 54, 60*
Houston, Richard (1721?-1775)	63, 64
Huck, J G (1759-1811) after	47
Jackson, Mason (1819-1903) after	177*
Johnston, Alexander (1815-91) after	24
Jones, George (1786-1869)	133
Kent, William (?1685-1748) after	55
Lavery, Sir John (1856-1941) after	230, 233
Lawson, F Wilfred (fl 1867-84)	191
Leslie, C R (1794-1859) after	152
Lockhart, W E (1846-1900) after	195
Macklin, T Eyre (fl 1912)	222
Maclise, Daniel (1806-70) after	82, 91
Maclure, Andrew (fl 1844-81) after	159
Melville, H S (fl 1837-81) after	169-171
Mercier, Charles (b 1834) after	180*

*Unnumbered item(s) follow this number

	Item number
Miller, William (1740?-1810?) after	71
Nash, Joseph (1809-78)	165, 167
" " after	168
Nattes, J C (c 1765-1831) after	83
Northcote, James (1746-1831)	42
" " after	43
Oakes, J W (1820-87)	156
Paget, W (1863-1935) after	206*, 207*
Papas, William (fl 1966)	275, 276, 277
Parris, E T (1793-1873) after	149*
Pearce, Alfred (fl 1902) after	208*
Phillip, John (1817-67)	172
" " after	166, 173
Pugh, Edward (d 1813) after	78, 79, 80
Pugin, Auguste Charles (1762-1832)	83, 92, 131
" " " after	84, 85, 93, 104, 132
Read (fl 1850) after	157, 158

*Unnumbered item(s) follow this number

	Item number
Reynolds, S W, senior (1773-1835)	136, 138 (?)
" " after	137
(See also ENGRAVERS)	
Rowlandson, Thomas (1756-1827) after	84, 85
Salisbury, Frank O (1874-1962)	228, 241
" " after	229
Sargent, Frederick (1826-99)	181, 186, 187
" " after	182, 184, 187, 197, 204
(See also ENGRAVERS)	
Sayers, James (1748-1823)	72
Scharf, George (1788-1860) (See also ENGRAVERS)	128
Shaw, Byam (1872-1919) (See also ENGRAVERS)	209-212
Shepherd, Thomas H (fl 1825-40) after	150, 151
Simon (Symons), Thomas (1618-65) after	31
Sims, Charles (1873-1928)	227
Smirke, Robert (1752-1845) after	142
Spurrier, Stephen (1878-1961) after	226*, 251*
Stephanoff, Francis Philip (c 1788-1860) after	108, 109, 110, 111, 114, 116, 120, 121, 124

*Unnumbered item(s) follow this number

	Item number
Stephanoff, James (c 1787-1874)	92, 131
" " after	93, 101, 103, 104, 112, 113, 115, 117, 118, 122, 123, 129, 132
Thomson, A R (fl 1965)	271
" " after	266
Thornhill, Sir James (1675-1734) after	52, 53, 54
Tillemans, Peter (d 1734)	48
Unknown Artist (17th century)	41
Unknown Artist (18th century)	6
Unknown Artists (19th century)	27, 192
Uwins, Thomas (1782-1859)	119
Wale, Samuel (d 1786) after	60
Ward, John (b 1917)	279
Werner, Anton von (1843-1915)	185*
West, Benjamin (1738-1820) after	30, 32
Wheatley, F W (1747-1801) after	68, 70

*Unnumbered item(s) follow this number

	Item number
Whichelo, C J M (d 1865)	86
" " after	87
Wild, Charles (1781-1835) after	102, 105, 106
Wilkie, Sir David (1785-1841) after	143, 144
Wilson, Thomas Walter (1851-1912) after	196*, 201*, 203*, 207*
Wooding, J (fl 1780) after	69
Worsley, John (b 1919)	243
Wright, W (fl 1803), copy by	53
Wyllie, W M (1852-90)	185, 188
Young, W Drummond (fl 1914)	224

*Unnumbered item(s) follow this number

	Item number
Audinet, Philip (1766-1837)	31
Barlow, T O (1824-89)	173
Barra, Jan (d 1634)	14*
Barraud and Jerrard (photographers)	183, 193
Bartolozzi, Francesco (1727-1815)	67
Basire, James (1730-1802)	60, 66
Bassano (photographer)	190
Bellin, S (1799-1894)	155*
Bennett, W M (1778-1858)	104, 106, 115, 116
Bluck, J (fl 1791-1819)	84, 85
Bond, William (fl 1800-21)	110, 115, 116
Bowles, John (fl 1720-30)	40
Bowles, Thomas (c 1712-c 1770)	40
Bromley, J C (1795-1839)	35, 95, 139
Bunney, William (fl 1853-61)	168
Bury, T T (fl 1825-41) (See also ARTISTS)	153
Chartrand, Theobald (1849-1907)	189
Chavanne, E (fl 1850)	157

*Unnumbered item(s) follow this number

	Item number
Cole, B (fl 1755)	61, 62
Collen, Henry (exh 1820-72)	94
Cook, Thomas (c 1744-1818)	51
Dickinson and Foster (fl 1890-1910)	198, 199, 200, 201, 206, 208, 214, 215*
Dighton, Robert (1752-1814)	76
Doig, William & Co (photographers)	229
Droeshout, Michael (b 1601)	14*
Dubourg, Matthew (fl 1786-1838)	98, 102, 129
Dudley, Robert (fl 1861-91) (See also ARTISTS)	174
Elliott and Fry (photographers)	231, 232, 236, 237, 239, 242, 248, 249, 259, 264, 265
Elstrack, Renold (fl 1598-1625)	9, 10, 12, 16*, 18*
Faber, Jacob (fl 1548)	7*
Fittler, James (1758-1835)	79, 80
Fogg, A (fl 1803)	54
Fox, Charles (1794-1849)	144

*Unnumbered item(s) follow this number

	Item number
Gauci, M (fl 1800-21)	125
Gaywood, Richard (fl 1650-80)	34
Gole, Jacob (1660-1737)	45
Goodman, Robert (photographer)	270
Green, Valentine (1739-1813)	47
Hall, John (1739-97)	30
Hartnell & Co (photographers)	68
Havell, Robert (fl 1821)	105
Heath, James (1757-1834)	70
Hildersheimer & Co (photographers)	197, 205
Hill, John (1770-1850)	83
Hollar, Wenceslaus (1607-77)	8, 21, 25*, 33
Hooghe, Romeyn de (1645-1708)	44, 45*
Humphrey, G (pub 1821)	126
Jewitt, Edwin (fl 1850-60)	169-171
Jukes, Francis (1747-1812)	73
Kearnan, Thomas (fl 1821-50)	142
Knight, John (1803-81)	135

*Unnumbered item(s) follow this number

	Item number
Lemon, Henry (fl 1855-75)	180*
Lewis, Charles George (1808-80)	176
Lewis, F C (1779-1856)	103
Lewis, George (1782-1871)	90
Macquoid, T R (1820-1912)	162, 164*
Mayall & Co (photographers)	202
Melville, Henry (fl 1826-41)	74, 134, 150, 151
Meyer, H H (d 1847)	112, 117, 119, 121
Miller (Muller) John (1715?-1790?)	1
Moore, Samuel (fl 1680-1720)	36, 39, 40
Morris, Thomas (fl 1804)	81
Murray, J G (fl 1820)	93, 95
Parker, James (1750-1805)	43
Parr, R (b 1723)	59*
Passe, Crispin van de (1564-1637)	14
Picken, Thomas (fl 1846-75)	160
Pine, John (1690-1756)	3, 7, 11, 49, 50, 56, 57, 58
Ploszcynski, N (fl 1845-50)	155*

*Unnumbered item(s) follow this number

	Item number
Pollard, Robert (1755-1838)	73
Porter, J (fl 1820)	95
Reynolds, S W, senior (1773-1835) (See also ARTISTS)	101, 108-111, 118, 120, 122
Reynolds, S W, junior (1794-1872)	41*, 137
Rigaud, Jacques (1681-1754)	55
Sargent, Frederick (1826-99) (See also ARTISTS)	187
Scharf, George (1788-1860) (See also ARTISTS)	128
Scott, J (fl 1821)	132
Scott, J (fl 1868)	177, 178
Scriven, Edward (1775-1841)	108, 109, 113, 114, 118, 120, 123
Sharp, William (1749-1824)	32
Sharpe, C W (fl 1858-83)	82
Shaw, Byam (1872-1919) (See also ARTISTS)	209-212
Sherwin, William (fl 1670-1710)	37, 40
Simmons, W H (1811-82)	22
Smith, Benjamin (d 1833)	71

*Unnumbered item(s) follow this number

	Item number
Stadler, J C (fl 1780-1812)	81
Stock, Lumb (1812-92)	91
Stone, Sir Benjamin (1838-1914) (photographer)	215, 220, 221
Stow, James (c 1770-c 1820)	87
Thomas, G H (1824-68)	162
Thomas, W L (1830-1900)	162
Thompson (fl 1804)	78
Tomkins, P W (1759-1840)	124
Unknown Engravers (17th century)	17, 20, 23
Unknown Engravers (18th century)	46, 59
Unknown Engravers (19th century)	89, 154
Vertue, George (1684-1756)	26
Visscher, Claes Jansz (c 1587-1652)	15
Wagstaff, C E (1808-?)	28, 149*
Walker, William (1791-1867)	137, 163
Walshams Ltd (photographers)	225
Ward, Samuel (d 1639)	14*

*Unnumbered item(s) follow this number

	Item number
White, W J (fl 1804-10)	58
Woods (fl 1850)	158
Wollett, William (1735-85)	32

Views and Prospects

CONTENTS

Explanatory Note and Abbreviations iii

Catalogue

I Views of London and Westminster I

II Views other than in London and Westminster 268

Appendix I 'The First Day of Term.' 289

Appendix II Views of Westminster in other collections 291

Index of Artists and Architects 296

Index of Engravers, Cartographers and Photographers 309

NOTE

This Part contains canvases, drawings, engravings and photographs from Part VII and most of those from Section 2 of Part IV of the original catalogue, and relevant entries from Supplements 1959-1976/77. It is arranged alphabetically by place names and chronologically under each heading and is in two sections, London and Westminster and outside London. A few prints of the Palace of Westminster, not in the collection but easily accessible, have been included for the sake of completion but these items are not numbered. A short but by no means complete list of views of the Palace in other collections will be found in Appendix II.

Measurements are in centimetres, height before width, followed by inches in brackets; mc = margins cut or covered by mount.

ABBREVIATIONS AND REFERENCES

Abbey	J R Abbey Scenery of Great Britain and Ireland in aquatint and lithography 1770-1860 and Life in England 1770-1860 from the library of J R Abbey.
Ackermann's Repository	The Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics, 14 vols (1809 29) with aquatints by Crouch, Delamotte, Gendall, Hewetson, Shepherd, Stockdale, Westall, Woolnoth, etc.
Advisory Committee Commons/Lords	Advisory Committee on Works of Art in the House of Commons/House of Lords.
Barry Illustrations I (1849)	Charles Barry, Illustrations of the New Place of Westminster, with tinted lithographs from drawings by Johnson, Somers Clarke and J Thomas, 1st Series published by Warrington & Son (1849) together with H T Ryde's History of the Palace of Westminster.
Barry Illustrations II (1865)	The same, illustrated by Edward N Holmes, 2nd Series published by Warrington & Co (1865).

Beauties of England and Wales	Brayley, Britton, Nightingale, Brewer, etc. The Beauties of England and Wales 1801-18, 18 vols (vol X parts 1-10 London and Middlesex 1815 with numerous small etchings).
BM	British Museum.
Bowles Public Buildings	Thomas Bowles Public Buildings and Country Houses of the United Kingdom, 1710-18, with copper plates by Robert Inglish. Also useful are his Several Prospects 1724, Prospects folio 1725, and Twenty Four Views nd.
Boydell Hundred Views	John Boydell A Hundred Views in England and Wales, 1747-55 (Recueil de Cent Vues 1752), large folio with copper-plates by John and Thomas Boydell, Fougeron. etc.
Boydell Thirty-Nine Views	John Boydell Thirty-Nine Views in London, folio of line engravings by J Boydell re-issued in part as Six Views of London 1777.
Boydell Thames	John and Josiah Boydell History of the River Thames, 1794-96, 2 vols folio with coloured aquatints by Joseph Farington.
Boys London	T S Boys Original Views of London 1842 with coloured lithographs by T S Boys (re-published with photo-lithographs by James Laver 1954).
Brayley & Britton	E W Brayley a nd John Britton History of the Ancient Palace and Late Houses of Parliament at Westminster 1836, issued serially and illustrated with drawings by R W Billings and Thomas Clark.
Britton & Pugin	J Britton and A Pugin Illustrations of the Public Buildings of London 1825 and 1838, with steel engravings published by John Weale Architectural Library.

Britton's Collection	A Collection of upwards of 130 Prints, Sketches and Drawings .... made for and collected by John Britton FSA after the Fire 1834. Folio volume in the House of Commons library (Harmsworth gift).
Bucks' Perspective Views	Samuel and Nathaniel Buck Collection of Engravings of Castles .... 5 vols 1726-52 and Perspective Views of near 100 Cities and Chief Towns in England and Wales 3 vols 1774, line engravings with etched backgrounds by S and N B. Index by Dorothy Parsons in DOE Occasional Paper No. 4.
Carter's Ancient Architecture	John Carter and John Britton The Ancient Architecture of England 1837.
Chamberlain's London	see Harrison and Thornton.
Colnaghi's Select Views	Select Views in London and Westminster oblong 4° published by Colnaghi 1800, with engravings by Watts, Angus and Medland after drawings by James Miller.
Colvin Architectural History	H M Colvin 'Views of the Old Palace of Westminster' in Architectural History IX 1966.
Colvin King's Works	H M Colvin (editor) The History of the King's Works HMSO 1963. Vol VI deals with the Fire and the re-building afterwards.
Cooke's Thames	W B Cooke Views on the Thames, folio 1822 with aquatints by W B and George Cooke.
Crace Collection	Maps, Plans and Views of London, Westminster and Southwark, collected by Frederick Crace and now in the Print Room, British Museum (Catalogue 1878).
Dodsley's London	R & J Dodsley London and its Environs Described 6 vols 1761 with line engravings by Wale, Green, Grignion, Rooker, Fougeron, Vivares and Elliot (Upcott II 651).

DOE	Department of the Environment with a large collection of paintings, sculpture, prints and drawings.
Elmes J	see Metropolitan Improvements.
Englefield St Stephen's	Sir Henry Englefield Description of the Additional Plates of St Stephen's Chapel appended to Topham's St Stephen's.
Gardner Collection	A collection of topographical prints and drawings formed by John Edmund Gardner, acquired by Major Sir Edward Coates Bt MP and sold at Sotheby's 26-29 February and 12-16 November 1923, and 1-8 May 1924. Many are now in the Westminster City Library collection and a few in the Palace of Westminster.
GLC Collection	A collection of prints and drawings of London topography in the GLC library, County Hall, London.
Godwin's Churches	George Godwin and John Britton Churches of London 2 vols 1838 with line engravings by Le Keux after drawings by R W Billings and Frederick Mackenzie.
Guildhall Collection	A collection of prints and drawings of London topography in the Guildhall Library.
Harrison's London	Walter Harrison A New and Universal History of .... London folio 1775 with plates by Wale, Grignion and Walker (re-issue of Chamberlain's London 1770).
Hastings Parliament	Maurice Hastings Parliament House 1950, illustrated with a quantity of paintings and drawings of the Palace of Westminster.

Hastings St Stephen's	Maurice Hastings St Stephen's Chapel and its place in the Development of the Perpendicular Style in England 1955.
Hind I	A M Hind Engravings in England. The Tudor Period 1952.
Hind II	idem. James I 1955.
Hind III	idem. Charles I 1964.
Hind Hollar	A M Hind Wenceslaus Hollar and his Views of London 1922.
HLRO	House of Lords Record Office.
Hughson's London	David Hughson (Dr Pugh) London 6 vols 1806 with small plates by Schnebbelie, Warren, Hassel and Taylor (Upcott II 659).
Hughson's Walks	David Hughson Walks through London and Westminster 1817 with small engravings by Wallis, Higham, Grieg, Varrall, Roberts, etc. published by W Clarke.
Hunter's London	The Rev Henry Hunter History of London and its Environs 2 vols 1811 with plates by Edward Dayes (Upcott II 768).
ILN	The Illustrated London News 1842 to date with drawings by T W Wilson, S Begg, G Amato, Max Cowper, Cyrus Cuneo, A Forestier, Steven Spurrier, Bryan de Grineau, etc.
Ireland's Picturesque Views	Samuel Ireland Picturesque Views on the River Thames 2 vols 1792 with aquatints by S I (Upcott II 768).
Kip's Britannia	Johannes Kip Britannia Illustrata 1709. Views of Royal Palaces etc. engraved by Kip from drawings by Leonard Knyff mostly c 1700. Later editions 1714-15 and 1720.

Kip's Nouveau Theatre	Johannes Kip Nouveau Theatre de la Grande Bretagne 1708-13. 4 vol edition 1724-29 in LHC illustrated with large copper plates by Kip, Bowles, Cole, Terasson, Sutton Nicholls and Harris.
Lambert's London	B Lambert History and Survey of London 4 vols 1806 with small plates by Prattent, Shirt, Burrell, Owen, Poole, etc (Upcott II 656).
LHC	Library, House of Commons
LHL	Library, House of Lords
London Museum	see Museum of London
LTR	London Topographical Records
LTS	London Topographical Society
Lysons Environs	David Lysons The Environs of London 4 vols 1792-96 (9 vol extra-illustrated edition in Mayson Beeton collection).
Mackenzie Houses of Parliament	K R Mackenzie, The Houses of Parliament, 10th edition (1965).
Mackenzie St Stephen's	Frederick Mackenzie The Architectural Antiquities of the Collegiate Chapel of St Stephen's folio 1844, commissioned by the Office of Woods and Works after the Fire.
Maitland's London	William Maitland History of London 1739. 1756 edition illustrated by B Cole and incorporating Osborne's English Architecture (Mayson Beeton Collection). 1766 edition (Entick's) 4 vols illustrated by Simpson and Benoist from drawings by S Wale originally used in Dodsley's London 1761. 1772 edition (Entick's) 2 vols illustrated by B Cole (Upcott II 624-30).
Malcolm's Londinium	J P Malcolm Londinium Redivivum 1803 with etchings by Malcolm, Schnebbelie and others (Upcott II 642).

Malton's Picturesque Tour	Thomas Malton, A picturesque Tour through London and Westminster 1792, with aquatints by Malton published earlier in a larger size (Upcott II 875).
Mayson Beeton Collection	Sir Mayson Beeton's collection of prints and books on the history and topography of London, presented to the Ministry of Works in 1941 (DOE library).
Metropolitan Improvements	James Elmes Metropolitan Improvements or London in the Nineteenth Century 1828, with line engravings after T H Shepherd.
Microcosm of London	Rudolph Ackermann The Microcosm of London 1808-10, with aquatints by Bluck and Stadler after Rowlandson and Pugin.
Mighty London	The World's Metropolis or MIGHTY LONDON .... c1854, with steel engravings after T H Shepherd.
Modern London	Modern London printed for Richard Phillips 1805 with copper plates by Pugh, Reeve, Pass, J G Walker, Edwards, Rawle, Fittler, etc (Upcott II 646).
MOW /MPBW	Ministry of Works/Ministry of Public Building and Works (now DOE).
Museum of London	Museum of London, formerly the London Museum, with a fine collection of London prints, drawings and pictures.
Nicholls Prospects	Sutton Nicholls Prospects of the most Considerable Buildings in and about London folio 1724 with copper plates by S N (Upcott II 880).
Northouck's London	John Northouck A New History of London 1773, with copper plates by Ashley, Green, T White, Taylor, Collyer, Longmate (Upcott II 638).

Osborne's English Architecture	Thomas Osborne English Architecture or the Public Buildings of London and Westminster folio with copper plates by B Cole (a continuation of Maitland's History of London).
Pennant's London	Thomas Pennant Some Account of London 1790. Several extra-illustrated editions exist: 14 folio vols by J G Crowle 1801, BM Print Room; 12 vol edition 1935-42 magnificently bound and indexed by Herman Marx, in BM Print Room; 6 vol edition 1805 in Museum of London; 5 vol edition c1820 in Mayson Beeton library (DOE) vol 2 containing a good collection of Westminster and Whitehall prints mainly from Stow and Maitland; 4 vol edition 1825 in Westminster City Library, vol 3 containing interesting drawings of Westminster; 6 vol edition in Soane Museum.
Port's Houses of Parliament	M H Port (editor) The Houses of Parliament 1976, with chapters by M H Port, Phoebe Stanton, Denis Smith, Benedict Read, John Christian, Shirley Bury, T S R Boase, Clive Wainwright and Priscilla Metcalf.
Price's Handlist	R M Price Handlist of Paintings, Drawings and Engravings of the House of Lords and the House of Commons 1523-1900 HLRO Memorandum 26, 1961.
Progress Reports	Charles Barry's Progress Reports on the Building of the New Palace of Westminster, PRO Works 11/9/7.
Public Buildings	See Britton and Pugin.
Reeves' London	G Reeves A New History of London 1764.
RA	Royal Academy, Royal Academician.
RCHM	Royal Commission on Historical Monuments.

RIBA	Royal Institute of British Architects. The Drawings Collection has four volumes of tracings and drawings from Barry's office.
Rooker's Views	Edward Rooker Six Views in London 1777, with line engravings by Rooker after Paul and Thomas Sandby (Upcott II 909).
Ryde's Palace of Westminster	H T Ryde A History of the Palace of Westminster 1849 appended to Barry Illustrations I.
Select Views 1800	see Colnaghi's Select Views.
Select Views 1805	Select Views of London and its Environs 2 vols published by Vernor & Hood, Storer & Grieg, with plates by Storer, Grieg, Shepherd, Nash, Turner, Arnald and Wichelo (Upcott II 910).
Skinner's London	Richard Skinner A New and Complete Description of the Cities of London & Westminster folio 1795.
Smith's Antiquities	J T Smith Antiquities of Westminster folio 1807 with 246 engravings by Smith mostly from drawings done in August and September 1800 (extra-illustrated edition in LHC). Second edition 1837 with Additional Plates
Smith's Additional Plates	Sixty-Two Additional Plates to Smith's Antiquities of Westminster published 1810.
Spalding	English Topography in the Library of John Tricks Spalding JP, Nottingham 5 vols 1912-13.
Stow's Survey	John Stow A Survey of London 1598. 1720 edition (Strype's) with copper plates by J Kip; 1734-35 edition (Seymour's) illustrated by T Bowles; 1754-55 (Strype's) with copper plates by Sutton Nicholls and J Maurer (Upcott II 605 620).

Thornton's London	William Thornton The New Complete and Universal History .... of London and Westminster folio 1784 re-issue of Chamberlain's London illustrated with nearly 100 copper plates by Page, Peltro, Wale, Dod, Thornton, Pollard, Lodge, Royce, Roberts, Wooding, Carey, Hogg, Taylor, Reynoldson, Conder, Noble, Bonnin, Golder, Morris, Grainger, Myers, Smith, Sparrow, Clowes, etc.
Topham's St Stephen's	J Topham Some Account of the Collegiate Chapel of St Stephen's folio 1795-1811 with engravings by Basire from drawings by Carter, Smirke and Dixon. Englefield's Additional Plates are appended.
Upcott	W Upcott A Bibliographical Account of the Principal Works relating to English Topography 3 vols 1818 (vol II relates to London and Westminster.)
V & A Catalogue	Basil Long Catalogue of Water Colour Paintings in the Victoria and Albert Museum 1927.
Vertue Notebooks	Notebooks of George Vertue vols I to VI, Walpole Society Journals 1930-1955.
Vetusta Monumenta	Vetusta Monumenta: quae ad rerum Britannicarum etc. Society of Antiquaries 6 vols 1747-1897. Vol I contains Vertue's engravings of the Whitehall Gates; vol V Capon's Plan of the Palace of Westminster; vol VI Rokewode's 'Memoir on the Painted Chamber' illustrated with Stothard's drawings.
Vitruvius Britannicus	Colen Campbell Vitruvius Britannicus I to III (1717 and 1726-31) with engravings by C Campbell and H Hulsbergh; vol IV 1767 by Woolf and Gandon.

Walmisley Collection	A collection of topographical prints and drawings formed by Edward Walmisley (1819-94) and since dispersed.
Walpole Society XLIV	R J B Walker 'The Palace of Westminster after the Fire of 1834' Walpole Society Journal XLIV 1972-74).
Walpoole	G A Walpoole The New British Traveller.... folio 1782 with maps and engravings and elegant copper plate prints published by Alexander Hogg.
WCL	Westminster City Library, Buckingham Palace Road, containing a magnificent collection of topographical prints and drawings (see Frank Pacey Print Collector's Quarterly XII 1925 p369).
West & Toms	Robert West and W H Toms Perspective Views of all the Ancient Churches .... of London and Westminster folio 1736 with line engravings by Toms after drawings by West.
Wheatley & Cunningham	Wheatley and Cunningham London Past and Present 1891 (35 extra-illustrated volumes in Museum of London library).
Wilkinson's Londina	Robert Wilkinson Londina Illustrata 22 numbers in elephant quarto 1808-15 (two vol edition 1819-25).
Williams Topography	Orlo Cyprian Williams The Topography of the Old House of Commons 1953. typescript in DOE library and photocopy in LHC. Copiously illustrated with plans, prints and drawings.
World Metropolis	see Mighty London.
Wright & Smith	A Wright and P Smith Parliament Past and Present 1902, with an interesting collection of illustrations.

SECTION I

LONDON AND WESTMINSTER

ALBERT BRIDGE, 1966

Cast iron suspension and cantilever bridge, 1873.
by R W Ordish.

✓ 1 Blockprint in black and grey by Edward Bawden,
66.1 x 50.8 (26 x 20).
Artist's proof, 25/75, printed 1966.

Advisory Committee purchase, 1966.

BANQUETING HOUSE, see WHITEHALL

BELL TOWER

The Bell Tower of St Stephen's Chapel was built by Edward III, and adjoined Westminster Hall about half way along the east side between Cloister Court and St Stephen's Court. It was converted by Wyatt into a staircase for the Speaker's House during the reconstruction of 1802-3.

c 1800 **'North East View of the Bell Tower of St Stephen's Chapel.'**

✓ 2 Line by J T Smith
On the same plate as No 259 PAINTED CHAMBER,
Smith's Antiquities, p. 45.

Acquisition uncertain.

✓ 2a Another copy, presented by Lewis Harcourt, MP.

c 1800 **'South East View of the same Bell Tower taken from the House of Commons.'**

✓ 3 Line by J T Smith.
Part of a plate to Smith's Antiquities, p. 45.

Acquisition uncertain.

✓ 3a Another copy, presented by Lewis Harcourt, MP.

c 1800 **'Inside view of the same Bell Tower.'**

✓ 4 Line by J T Smith.
Part of a plate to Smith's Antiquities, p. 45.

Acquisition uncertain.

✓ 4a Another copy, presented by Lewis Harcourt, MP.

BIG BEN

Strictly speaking, Big Ben refers only to the bell that tolls the hours but the name is now applied in general to the chimes, the clock and even to the clock tower itself. The bell illustrated below was cast on 6 August 1856 near Stockton-on-Tees and was replaced in 1858 by a lighter bell cast by George Mears of Whitechapel.

Alan Phillips, The Story of Big Ben, HMSO, 1959.

(1857) **Big Ben suspended ready for testing.**

✓ 5 Lithograph by Edward Lewis & Co.
61.0 x 76.3 (24 x 30).

> **'BIG BEN, the largest bell ever cast in England and the four quarter bells for the Clock Tower of the new Houses of Parliament. Note E natural, as cast by John Warner & Sons ...**

> **The above illustration represents "Big Ben" as suspended for the various severe tests to which the referees subjected the bell.**
>
> **On the left is shown the experimental clock hammer, weighing 13 cwt, raised by machinery, and allowed to fall on the bell with the weight and force equal to one and a quarter tons.**
>
> **On the right is represented ten men whose combined power pulled Big Ben's monster clapper and caused so much motion at times that the bell often struck the fixed experimental hammer.**
>
> **Opinions are compared and we are happy to say it is universally acknowledged the bell is without flaw or crack - a perfect piece of casting ...**
>
> **It was found as we receded from the Tower, that the voice of "Big Ben" assumed, in spite of its enormous volume, a soft melodious sound until, when we reached the middle of St Margaret's churchyard, it was impossible to conceive a deeper or a finer tone.'** (The Times, 14 November 1856).
>
> **'The clapper weighs 13 cwt being twice the usual weight in proportion to the bell. The truth is that the difference in the size of the clapper is the consequence of the bell having a much greater power both of bearing blows, and giving out sound, than usual.'** (Lecture at the Royal Institution, 6 March 1857).

Acquisition uncertain.

See also **WESTMINSTER ... 1857.**

BISHOP'S CORRIDOR (1849)

'Bishop's Corridor - Entrance to Library and Entrance to Refreshment Rooms.' Lithograph by and after E T Dolby, plate to Barry, Illustrations I (1849).

BLACKFRIARS BRIDGE, 1766

Built in 1760-69 by Robert Mylne and demolished in 1868.

✓ 6 Line by Edward Rooker,
37.6 x 52.7 ($14\frac{3}{4}$ x $20\frac{3}{4}$).

**'PART OF THE BRIDGE AT BLACKFRIARS
as it was in July 1766
Edwd Rooker delin et Sculp.
Published Jany 1st 1777 by John Boydell, Engraver
in Cheapside, London.'**

House of Commons purchase, 25 June 1974 (Frank Sabin).

See also No 531, on the same plate as WESTMINSTER and WALTON BRIDGES, c 1766.

BLACK ROD'S GARDEN ENTRANCE

View looking through the gateway from Royal Court.

✓ 7 Oil on hardboard by Charles Brooker,
59.7 x 49.6 ($23\frac{1}{2}$ x $19\frac{1}{2}$),
signed **'Charles Brooker.'**

House of Lords purchase 1971 (from the artist).

BRANDENBURGH HOUSE

Brandenburgh House in the village of Hammersmith was built by Sir Nicholas Crispe, c 1630, sold to Prince Rupert after the Restoration, modernised by Lord Melcombe, c 1740 (see Vitruvius Britannicus, IV, 1767), and bought in 1792 by the Margrave of Brandenburgh. It was leased to Queen Caroline in 1820, sold by auction in 1822 and shortly afterwards demolished.

Margravine of Anspach, Memoirs, 1826, II, p.100;
Thomas Falkner, History of Hammersmith, 1839,
pp. 278-94.

BRANDENBURGH HOUSE (continued)

1820 **'Arrival at Brandenburgh House of the watermen &c with an address to the Queen on 3rd October 1820.'**

✓ 8 Aquatint by M Dubourg
28.0 x 36.9 (11 x $14\frac{1}{2}$).
Proof impression published by R Bowyer, 1 October 1821, and used later as a plate II to Bowyer's An Impartial Narrative of those Momentous Events ... 1816 to 1823, (1823), with its companion print, "The Queen Returning from the House of Lords after the Important Investigation" (see Part II GROUPS, No 98).

Thousands of people flocked to Brandenburgh House during the proceedings of the House of Lords to present addresses of encouragement and loyalty to Queen Caroline, among the most magnificent being that of the Watermen and Lightermen of the River Thames. "On no occasion whatever - not even upon that melancholy one of the funeral of the immortal Nelson - was such a prodigious concourse ever witnessed upon the Thames ... The barge which contained the deputation with the Address of the Watermen and Lightermen was distinguished by the large and glowing ensign she bore, the sailor-like and orderly appearance of her crew, and the respectability of her passengers ... The lawn before and the grounds in the vicinity of Brandenburgh House were thronged beyond expression ..." (The Times, 4 October 1820, 3e).

Acquisition uncertain.

BRUNSWICK DOCK, see DOCKS

BUCKINGHAM HOUSE

Buckingham House was built by Captain William Winde in the Dutch Palladian style, 1703-5, for the Duke of Buckingham and Normanby on the site formerly occupied by Arlington House and its mulberry orchard. It was sold in 1762 to George III, becoming first the Queen's House, then Buckingham Palace, then being remodelled consecutively by Nash (1825-30), Blore and Aston Webb. It was offered

by William IV as a possible site for the new Houses of Parliament after the fire of 1834.

H Clifford-Smith, Buckingham Palace, 1931; H M Colvin, Dictionary of English Architects, 1954, p. 684.

c 1715 **'Buckingham House in St James's Park.'** View across the semi-circular railed courtyard to the main entrance, dedication and coat of arms of John Sheffield, Duke of Buckingham, along the lower edge.

✓ 9 Line by Sutton Nicholls,
46.4 x 59.7 ($18\frac{1}{4}$ x $23\frac{1}{2}$) including title.
Plate to Nicholls, Prospects, sold by John Bowles, 1724, and again as plate XXVI to Kip's Nouveau Theatre, 1729, IV, and reissued as plate 22 in Stow's Survey, 1754-5 edition, II, p. 670. Similar to Kip's plate 40 in Britannia, 1715, II.

Presented in 1920 by Alan Hooke.

BUCKINGHAM PALACE

(1776) **'The Queen's Palace in St James's Park.'**

✓ 10 Line, coloured,
15.2 x 26.0 (6 x $10\frac{1}{4}$),
from Harrison's History of London, 1776.

House of Commons purchase, 17 February 1976.

'THE QUEEN'S PALACE, PIMLICO, MIDDLESEX.'

View of the west front with the Royal Standard flying over the Marble Arch, a group of figures at edge of pool.

✓ 11 Line, coloured,
6.4 x 10.2 ($2\frac{1}{2}$ x 4) by ?

House of Commons purchase, July 1973 (Parker Gallery).

1831 **'THE GARDEN FRONT OF THE KING'S PALACE AT PIMLICO.'**

✓ 12 Line, coloured, by and after Thomas Higham,
20.3 x 40.7 (8 x 16).
Used as a headpiece for the Stationers' Almanack for 1831 (compare a similar print for the Almanack, No 458 WESTMINSTER PALACE, 1837).

Advisory Committee purchase, June 1969 (Parker Gallery).

CARLTON HOUSE

Carlton House, originally Lord Burlington's house in St James's Park, was bought for Frederick, Prince of Wales, in 1732 and presented to George IV on his coming of age in 1783. It was immediately rebuilt on a magnificent scale and became the scene of the Prince's many and lavish entertainments. Carlton House was demolished in 1827-28.

18th cent

✓ 13 Line, coloured, by William Woollett,
33.0 x 50.8 (13 x 20).

'A View of the Gardens &C. at Carlton House in Pall Mall, a Palace of Her Royal Highness the Princess Dowager of Wales // To whom it is most humbly Inscribed by her Royal Highness's obliged and most obedient Servant JOHN TINNEY //
Vue du Jardin de Carlton . . .
Printed for Henry Parker in Cornhill, Robert Sayer in Fleet Street, John Bowles in Cornhill, Carrington Bowles in St Paul's Church Yard, and John Boydell in Cheapside.
W Wollett del. et sculp.'

House of Lords purchase, 21 May 1974 (Frank Sabin).

(1810)

14 Line (proof) by J Pye,
10.2 x 16.5 (4 x 6½).
Published by Vernon Hood and Sharpe, 1 July 1810, for The Beauties of England and Wales.

Presented in 1972 by Lord Simon of Glaisdale from the Rusk collection.

(1816) Elevation and view of the north front from Pall Mall, with the colonnaded screen and sentries in the foreground.

15 Coloured aquatint by ? T H Shepherd,
12.7 x 31.8 (5 x 12½).
From John B Papworth, Select Views of London, 1816, plate II.

House of Lords purchase, 11 December 1974 (Baynton-Williams).

(1816) A view of Henry Holland's curved staircase from the first landing.

16 Coloured aquatint by ? T H Shepherd,
20.3 x 25.4 (8 x 10).
From Papworth, Select Views of London, 1816, plate IV.

House of Lords purchase, 11 December 1974 (Baynton-Williams).

CARLTON HOUSE CONSERVATORY

A Gothic conservatory designed in 1807 by Thomas Hopper in the style of Henry VII's Chapel and demolished in 1827-28 (see Ackermann, Repository first series VI, p 167).

(1811)

17 Line, coloured,
24.1 x 36.9 (9½ x 14½).

'THE EXTERIOR OF THE PRINCE OF WALES'S CONSERVATORY AT CARLETON HOUSE
Engraved exclusively for La Belle Assemblee,
Published by John Bell, Southampton St. Strand,
London, Novr 1 1811
Hopper Junr Architect.'

House of Lords purchase, 11 December 1974 (Baynton-Williams).

(1816)

18 Coloured aquatint by ? T H Shepherd,
20.3 x 25.4 (8 x 10).
From Papworth, Select Views of London, 1816, plate V.

House of Lords purchase, 11 December 1974 (Baynton-Williams).

19 The interior of Hopper's Gothic Conservatory.
Uninscribed line, coloured, printed on card,
24.1 x 29.2 (9½ x 11½).

House of Lords purchase, 11 December 1974 (Baynton-Williams).

CENTRAL TOWER (1865)

'Central Tower'. Steel engraving by R P Cuff after E Holmes, scale 1" to 10'0", double page plate to Barry's Illustrations II, (1865).

CHAPTER HOUSE see WESTMINSTER ABBEY

CHARING CROSS

1682 Charles I's statue. Part of the frontispiece to Morden and Lea, A Prospect of London and Westminster 1682. See No 577, WHITEHALL, 1682.

'The Statue of KING CHARLES the 1st at Charing Cross, London.'

✓ 20 Line, coloured,
15.2 x 22.8 (6 x 9).

Presented in 1972 by Lord Simon of Glaisdale from the Rusk collection.

CHARING CROSS AND ADMIRALTY ARCH (1966)

✓ 21 Pen and wash drawing by Papas, signed: **'William Papas'**.
52.1 x 70.0 ($20\frac{1}{2}$ x $27\frac{1}{2}$).

House of Commons purchase 1972.

CHRIST CHURCH, SPITALFIELDS, 1964

City of London church built by Nicholas Hawksmoor, 1714-24.

✓ 22 Lithograph by John Piper,
82.0 x 59.7 ($32\frac{1}{4}$ x $23\frac{1}{2}$), 65/70.

Advisory Committee purchase, 1966.

CLOCK TOWER, see **BIG BEN** and **NEW PALACE YARD**

CLOISTERS

St Stephen's Cloisters were rebuilt in the reign of Henry VIII in 1526-29 as a sumptuous two storeyed example of the court style. They were the work of William Vertue and Henry Redman for the Dean of the College of St Stephen's but had to be almost entirely reconstructed after the Fire of 1834 and the air raids of 1941.

RCHM 1925 II, p 123; M Hastings, St Stephen's, 1955, p 68; Geoffrey Webb, Architecture in Britain: the Middle Ages, 1956, p 202; N Pevsner, London, I, 1957, p 463.

1834 Interior of the ruined cloisters looking south, St Stephen's Chapel in the background, charred roof timbers to the left, part of a Westminster Hall buttress, blackened by fire, to the right.

✓ 23 Watercolour drawing by R W Billings,
40.1 x 29.9 ($15\frac{3}{4}$ x $11\frac{3}{4}$).
Signed and dated: **'R W Billings, 21st October 1834'** and inscribed: **'Speaker's Gallery with one of the buttresses of Westminster Hall.'** (The Speaker's Gallery, along the west side of the Cloisters, gave access from the Lobby to the Speaker's Library).
Engraved, with the addition of a workman knee-deep in rubble, by Thomas Clark for Brayley and Britton, Pl XXX.

Presented in 1929 by Sir Leicester Harmsworth, Bart.

1834 Interior of the ruined Cloisters looking south, St Stephen's Chapel in the background, part of Westminster Hall buttress and kitchen cupboard to right, part of the double-arched entrance to the Outer Lobby visible at the south end (the Speaker's Entrance).

✓ 24 Watercolour drawing by George Balmer,
29.2 x 19.0 ($11\frac{1}{2}$ x $7\frac{1}{2}$).
Signed in red capitals: **'G BALMER.'**

Similar to Billings' Cloister view, No 23, but less accurate. For the vandalism inflicted on the Cloisters by Wyatt's insertion of kitchen, sculleries, etc, see Brayley and Britton, p 455, details in Soane's Plan, Williams, Topography, Pl 18.

Presented by the Right Hon Speaker Lowther, MP.

1834 Interior of the ruined Cloisters looking south, ruins of St Stephen's at the back, Westminster Hall to right. Splashes of red watercolour in doorways, workmen clearing up debris, fireplace to right set into the wall of Westminster Hall, Speaker's Entrance to the Outer Lobby at far end.

25 Watercolour drawing by George Balmer, 28.0 x 19.0 (11 x $7\frac{1}{2}$).

Similar to Balmer's CLOISTERS, No 24, but painted slightly further south towards the Lobby entrance. Inaccurate blind tracery details in St Stephen's north-west windows (see No 114 HOUSE OF COMMONS - EXTERIOR, 1834). Walpole Society XLIV 110 (3) reproduced plate 15a.

Presented by the Right Hon Speaker Lowther, MP.

1834 Interior of the Cloister Court looking south-west, the Oratory to the right, top of St Stephen's in the background, a fire engine in the centre, two men talking left, a workman carrying a balk of timber.

26 Pen and wash drawing by George Hawkins, 30.5 x 38.8 (12 x $15\frac{1}{4}$).
No inscription.

Engraved by Hawkins and published Day & Son. A similar engraving after a drawing by Billings in Brayley and Britton, Pl XXV. Another watercolour drawing, by Anne Rickman in WCL, E133/51. Walpole Society XLIV 110 (4) reproduced plate 15b.

Transferred from the Press Gallery in 1961 (Press Gallery Catalogue 393).

Presented by Sidney Robinson in 1922.

1834 View looking down into Cloister Court from a gallery in the north-east corner, the Oratory to the right, Westminster Hall and the ruins of St Stephen's in background. Two gentlemen in top-hats and tail-coats and a lady with a parasol in left corner.

27 Pen, ink and sepia wash drawing by Thomas Clark (?), 24.8 x 21.5 ($9\frac{3}{4}$ x $8\frac{1}{2}$).

Top portion, the ruins of St Stephen's, are more detailed than the bottom which seems to have been added later. (Framed with two other drawings, No 112 HOUSE OF COMMONS - EXTERIOR and No 172 LOBBY, HOUSE OF COMMONS.)

Presented in 1922 by Sidney Robinson, MP.

1834 A view of the interior of the Cloisters, south side looking east.

28 Pen and pencil scaled drawing by R W Billings, unfinished, 43.8 x 29.9 ($17\frac{1}{4}$ x $11\frac{3}{4}$).
Inscribed: **'St Stephen's Chapel, Cloister Interior, Mr Billings.'** Interesting details of fan vaulting. See also Billings' drawings of the Cloister bosses (Britton's Collection, 10-12).

Engraved by Thomas Clark for Brayley and Britton, Pl XXXVI. Britton's Collection, 2.

1834 **'Ruins of St Stephen's Chapel. This view of the Speaker's Cloisters and Oratory ... as they appeared from the NE corner of the Quadrangle after the destructive fire of 16th October 1834.'**

29 Zincograph by George Hawkins, 21.5 x 29.2 ($8\frac{1}{2}$ x $11\frac{1}{2}$).
Specimen of the new process of printing from zinc plates, dedicated to Lady Manners-Sutton. See Hawkins' original pen and wash drawing, No 26.
Framed with No 247 OLD PALACE YARD, 1834 and No 419, WESTMINSTER PALACE, 1834 - view from garden.

Presented by Sir Philip Sassoon, Bart, MP.

29a Another copy, presented by Lewis Harcourt, MP.

1834 View of the Speaker's entrance with St Stephen's beyond.

Lithograph by T M Baynes, number 79 in Britton's Collection; similar to Balmer's drawing, No 25, and Billings' drawing, No 23.

1834 **'Speaker's Cloisters.'** View looking towards the Oratory, St Stephen's to left, Westminster Hall right, water and debris.

Lithograph by T M Baynes, number 80 in Britton's Collection; similar to Hawkins' drawing, No 26 and Billings' drawing dated 1 August 1835, in Brayley and Britton, plate XXV.

1834 Interior of the Cloister Court from the north-east, the Oratory in the centre, ruins of St Stephen's left, Westminster Hall right, the Court flooded with water.

Line by W Woolnoth after R W Billings, published 1 August 1835, plate XXV to Brayley and Britton. Billings' original drawing in GLC Westminster FC. 25.

1835 **'St Stephen's Chapel; Entrance from Cloisters to Crypt.'** Window to Cloister Court left, three figures in Crypt through arched entrance, a pile of stones, spade and pick-axe in foreground.

Line by W Woolnoth after R W Billings, published 1 December 1835, plate XIX to Brayley and Britton.

1835 **'Cloister, NW angle; St Stephen's Chapel.'** Interior of the lower cloister looking up a carpeted staircase to St Stephen's Court.

Line by J Woods after R W Billings (May 1835), published 1 July 1835, plate XXXIV to Brayley and Britton.

1835 **'Cloister of St Stephen's Chapel, south wall looking E Westminster.'** A workman on his knees, a lady and gentleman at far end.

Line by Thomas Clark after Billings, published 1 April 1835, plate XXXVI to Brayley and Britton. Britton's Collection, No 62.

1835 **'Stairs and Passage from St Stephen's Chapel to Cloister.'** Two unequally pointed arches, workman leaning against wall.

Line by E Jones after Billings, published 1 August 1835, plate XVI to Brayley and Britton, p 450.

(1865) **'Staircase, Members Entrance.'** View of the interior of Barry's reconstructed cloisters.

Lithograph by E N Holmes,
26.7 x 21.5 ($10\frac{1}{2}$ x $8\frac{1}{2}$).
Plate to Barry's Illustrations II, (1865).

1865 **'Cloisters, Members Entrance.'** View of the interior of Barry's reconstructed cloisters looking towards the Members' Lobby.

Lithograph by E N Holmes,
26.7 x 21.5 ($10\frac{1}{2}$ x $8\frac{1}{2}$).
Plate to Barry's Illustrations II, 1865.

c 1890 Photograph by Sir Benjamin Stone.

See also FIRE, ORATORY, HOUSE OF COMMONS - EXTERIOR, WAR DAMAGE, 1941

COTTON GARDEN

Cotton House belonged to Sir Robert Bruce Cotton (1571-1631), the antiquary, and stood between the Painted Chamber and the Clerk's House (see Capon's Plan 1793-1823). Cotton Garden lay between the Painted Chamber and the river.

1800 **'Cotton Garden, Westminster.'** Dilapidated houses with piles of sculptured masonry taken down from St Stephen's during Wyatt's alterations in 1800-02.

✓ 30 Etching by J T Smith,
20.9 x 17.8 ($8\frac{1}{4}$ x 7).
Published 1 January 1804 and used as a plate to Smith's Antiquities, p 251. Smith's original drawing in WCL 56/33A, and John Carter's drawing of the fragments in WCL 56/33B. Framed with No 145a HOUSE OF LORDS 1807.

Presented by Sir Philip Sassoon, MP.

COURTS OF LAW

The Law Courts functioned at Westminster, in and around Westminster Hall, from the Middle Ages until the 19th century when they were moved to Street's new building in the Strand in ~~1822~~ 1882. The Westminster Courts were reconstructed by Kent in 1739, by Vardy and Couse in about 1770, and by Soane in 1820-24. They were demolished in 1883.

F A Inderwick, The King's Peace, 1895; Fiske Kimbal, Journal of the RIBA, 6 August 1932 and 10 September 1932 (for Kent); H M Colvin, Dictionary of Architects, 1954, p 641, (for Vardy); Sir John Soane, Proceedings Respecting the New Law Courts at Westminster, 1828 (for Soane).

COURT OF CHANCERY, 1826

'Court of Chancery, Westminster. J Soane Archt. 1826.'
Published 1 January 1827 as plate to Britton and Pugin, Illustration, 1838, I, p 262. Britton's Collection, 40.

COURT OF CLAIMS, see PAINTED CHAMBER, 1821

COURTS OF LAW (continued)

COURT OF COMMON PLEAS, 1808

'Court of Common Pleas, Westminster Hall.' To the west of Westminster Hall, built by Vardy in 1758-70, and rebuilt by Soane 1820-24.

✓ 31 Aquatint by J C Stadler after Pugin and Rowlandson,
19.0 x 26.7 ($7\frac{1}{2}$ x $10\frac{1}{2}$), mc.
Published 1 June 1808 as plate 23 to The Microcosm of London, I, p 203. 'The Court is represented in the plate as employed in the examination of bails. The Israelite, with his gold lace coat, that would "burn for the money", is well contrasted with his round-bellied co-bail.' (Microcosm, p 205).

Presented by Sir Philip Sassoon.

COURT OF EXCHEQUER

1808 **'Court of Exchequer, Westminster Hall.'** At the north-west corner of Westminster Hall, built by Vardy 1758-70 and rebuilt by Soane 1820-24.

✓ 32 Aquatint by Stadler after Pugin and Rowlandson,
19.6 x 26.0 ($7\frac{3}{4}$ x $10\frac{1}{4}$), mc.
Published 1 July 1808 as plate 25 to The Microcosm of London, I, p 207. 'The plate represents this court during a trial before the Chief Baron in the sittings after term. It is not the imaginary representation of a painter but it is almost a facsimile, taken at the trial of a cause a short time since ... The architecture is mean and altogether little suited to its present dignified employment.' (Microcosm, p 207).

Presented by Sir Philip Sassoon.

1822 Large vivid watercolour drawing of the interior of the Court, of Exchequer looking south, by William Capon, WCL 59/36, reproduced in Report on Westminster Hall Restoration, 1884, 25-6, and in Colvin, King's Works, plate 30B. A similar drawing of the interior looking north, WCL 59/35 and pencil drawings WCL 59/37-8. Capon's drawing of the exterior from New Palace Yard (WCL 59/34) reproduced in Colvin, Architectural History, fig 49.

COURT OF EXCHEQUER (continued)

1822 Drawing of the interior of the Court of Exchequer looking west, by J Buckler, British Museum Add MS f 223, and reproduced in Colvin, King's Works, plate 30A. Buckler's drawing of the exterior (BM Add MS 36370, f 217) reproduced in Colvin, Architectural History, fig 50.

See also EXCHEQUER OFFICES.

COURT OF KING'S BENCH

1808 **'Court of King's Bench, Westminster Hall.'** William Kent's Court in the south-east corner of Westminster Hall, three 14th century statues of kings above the Chief Justice.

✓ 33 Aquatint by J Bluck after Pugin and Rowlandson, 19.0 x 26.0 ($7\frac{1}{2}$ x $10\frac{1}{4}$), mc.
Published 1 June 1808, plate to Microcosm of London, I, p 205. 'The plate represents the Chief Justice sitting at Nisi Prius and the counsel examining a witness . . .' (Microcosm, p 207).

Presented by Sir Philip Sassoon, MP.

1826 **'Court of King's Bench, Westminster. Sir John Soane, Archt. 1826.'** Plate to Britton and Pugin, 1838, I, p 264.
Britton's Collection, 36.

COURT OF REQUESTS

The White Hall, lying in Old Palace Yard to the south of Westminster Hall, was originally used as a banqueting house until Inigo Jones's banqueting house was built in Whitehall. It then became the Court of Requests where petitions to the King were presented. In 1801 after the Union with Ireland it was reconstructed by Wyatt as the House of Lords. Soane

COURT OF REQUESTS (continued)

refitted it in 1820 for the 'Trial' of Queen Caroline, and after the Fire of 1834 it was re-roofed by Smirke and used as a temporary House of Commons. It was demolished in 1852.

J T Smith, Antiquities, pp 36-7; W R Lethaby, Archaeologia, LX, 1906, pp 142-3; Ivy M Cooper, Journal of the British Archaeological Association, 1938, pp 108-9.

For views of the exterior of the Court of Requests see under OLD PALACE YARD; for the interior see under both HOUSE OF LORDS and HOUSE OF COMMONS.

COURT OF REQUESTS, WINDOWS, 1800

Two of three arches, formerly windows, at the south end of the Court of Requests, 11th century.

Woodcut by William and John Berryman, plate to Smith's Antiquities, p 37.

COURT OF STAR CHAMBER, see STAR CHAMBER

COURT OF WARDS, c 1690

Sketch plan by Christopher Wren of the Auction Room made out of the Court of Wards, Westminster. Copy in WCL of Wren's drawing at All Soul's, Oxford, reproduced in Williams, Topography, plate 5. The Court of Wards was rebuilt by Wren in 1692 (Wren Society, XVIII, 1941, p 88)

CRYPT

St Stephen's Crypt, the Chapel of St Mary Undercroft, was refounded in 1292 by Edward I and completed in about 1297. It has since been used as a stable, a coal cellar, the Speaker's dining room after 1808, a store after the fire of 1834, and, after its reconstruction by E M Barry completed in 1864, as a Chapel for the use of Members and officials of both Houses of Parliament.

Smith's Antiquities, pp 252, 264; RCHM London II, 1925, pp 123-5; Peter Brieger, English Art 1216-1307, 1957, p 231; K R Mackenzie, The Houses of Parliament, 1965, pp 19-20.

1780 The Chapel of Saint Mary Undercroft, Westminster.

34 Wash drawing by John Carter,
35.6 x 28.6 (14 x 11¼). Inscribed:

'underneath St Stephen's Chapel Westminster taken April 1780 fin'd on the spot by lamplight', and top right **'/4 71'**,

and on the mount in pencil:

'Underneath St Stephen's Chapel Westminster ... by John Carter FSA (1748-1818) Architect and Antiquary who lived in Wood Street Westminster and made a survey of the Chapel for the Society of Antiquaries. From the Gardner Collection of Prints and Drawings.'

(Sotheby's 1 May 1924).

Acquisition uncertain.

1805 **'Internal view of south door of the chapel under St Stephens.'**

35 Line by J T Smith,
6.4 x 5.7 (2½ x 2¼).
Part of a plate to Smith's Antiquities, p 45.

Aquisition uncertain.

35a Another copy.

Presented by Lewis Harcourt, MP.

c 1834 A rough drawing of the interior showing the lierne vaulting, and some barrels and wood leaning against a column.

36 Watercolour drawing, perhaps by T M Baynes,
13.9 x 23.5 (5½ x 9¼).
Framed with No 37.

Presented in 1922 by Sidney Robinson, MP.

c 1834 A view to the west end of the interior, more detailed than No 36 above (in the same frame), a small arched entrance to the left, two Norman arches centre, wood, barrels, debris, and a sinister figure lurking right.

37 Watercolour drawing, perhaps by T M Baynes,
14.6 x 23.5 (5¾ x 9¼).
Framed with No 36.

Presented in 1922 by Sidney Robinson, MP.

c 1834 A view of the interior looking west towards two Norman arches, a small pointed arched entrance to the left.

38 Pencil and wash drawing, perhaps by R W Billings,
24.1 x 35.6 (9½ x 14).
Compare Billings' similar view of the Crypt after the Fire, Brayley and Britton, Pl III and p 424.

Presented by Sir Philip Cunliffe-Lister, MP.

c 1834 A view of the interior looking south-west towards a Gothic arch with four lights, small doorway and Norman arches to right. Piles of broken masonry on the floor, two workmen and a ladder through a window.

39 Watercolour drawing by George Moore,
26.0 x 31.2 (10¼ x 12¼).
A more finished version, signed: **'G Moore'** is in GLC Westminster FC 28. Walpole Society XLIV 112 (10) reproduced plate 16a.

Presented by Sir John Wolfe-Barry KCB.

1834 **'Guy Faux's Chamber'.** Interior of St Mary Undercroft (not the Gunpowder Cellar), probably looking east, small entrance right, large arched wall centre, barrel left.

Lithograph by T M Baynes in Britton's Collection, 80, similar to drawing No 36.

1835 **'Crypt under St Stephen's Chapel. Western end looking west'.** Two workmen with spade and pick-axe and a well-dressed onlooker.

Line by T Woolnoth after Billings, 9 July 1835, published 1 October 1835, plate III to Brayley and Britton, pp 449-50.

1859 The Crypt in course of restoration, ILN 5 February 1859, pl 25.

c 1863 The Chapel of St Mary Undercroft. A view of the interior looking east, red altar-cloth, clear details of lierne vaulting, bosses, stained glass, painted panels at east end, Field's Purbeck marble columns, Crace's decoration, and Messrs Clayton & Bell's figures on the east wall and groin.[1] Choir boys left, group of ladies, gentlemen and children right.

✓ 40 Watercolour drawing by E M Barry, arched top, 66.1 x 90.2 (26 x 35½).

Apart from clearing up debris and fire damage, Sir Charles Barry did not appear to start restoration work on the Crypt till the 1850's.[2] E M Barry continued the work after his father's death in 1860, by that time only the walls and groining being finished.[3] In 1863 Barry exhibited a drawing of the Crypt at the Royal Academy, and by 1865 the restoration was complete.[4] E M Barry, in a letter to The Times, said: 'The First Commissioner has given orders that visitors to the New Palace of Westminster on Saturdays, with the usual tickets, shall be admitted to St Stephen's

Crypt. The restoration of this interesting fragment of the old chapel is now completed, with the exception of the reredos and fittings.'[5] Answering a P/Q the First Commissioner said that restoration had begun more than twenty years ago (ie about 1845), painting and gilding cost £630, Mr Crace, a man of public spirit, had spared no expense etc, the Crypt would be open to public exhibition, and he hoped would become a place of public workship.[6] Apart from the christening of the child of an official of the House no service seems to have been held in the Crypt for some years. In 1870 the Bishop of Gloucester and Bristol moved in the House of Lords that 'the lately restored Crypt' be made available for services during Sessions but after a short debate the motion was withdrawn.[7]

Presented by Sir John Wolfe-Barry, KCB.

[1] For a full description see The Builder, 9 July 1864, p 514; also RCHM (West London), 1925, II, p 123, and K R Mackenzie, The Houses of Parliament, 1961, pp 20-2.

[2] Barry's Memoir, 1870, p 240.

[3] Return of Expenditure on Restoration of St Stephen's Crypt, 7 July 1871 (PP 1871.338).

[4] Parl Debates, 24 June 1870, p 857.

[5] The Times, 3 January 1865, 4d.

[6] Parl Debates, 4 May 1865, p 1468, and E M Barry's letter to The Times, 9 May 1865, 11b.

[7] Parl Debates, 24 June 1870, p 857. For the Lord Great Chamberlain's jurisdiction, see The Times, 11 March 1927, 16, and C T Clay, The English Historical Review, LIX, January 1944.

c 1890

✓ 41 Photograph looking towards the altar, by ? Sir Benjamin Stone.

THE DOCKS OF LONDON

A series of eight coloured aquatints by William Daniell, published separately 1800-13, at £2 12s. 6d. each. The series consisted of: (1) Port of London Improvement, 1800; (2) another version, 1802; (3) New Docks, Isle of Dogs, Limehouse, 1802; (4) New Dock, Wapping, 1803; (5) Brunswick Dock, 1803; (6) East India Docks, 1805; (7) London Dock, 1808; (8) Commercial Dock, Rotherhithe, 1813.

See also Plans and Views from Reports on Accommodation in the Port of London (1796-1803) in House of Lords Library.

NEW DOCKS, ISLE OF DOGS

1802 **'An elevated view of the new docks and warehouses now constructing on the Isle of Dogs near Limehouse for the reception and accommodation of shipping in the West India Trade . . .'**

✓ 42 Coloured aquatint by William Daniell,
39.4 x 77.6 ($15\frac{1}{2}$ x $30\frac{1}{2}$).
Published 15 October 1802 as the third of Daniell's series of London Docks.

Advisory Committee purchase, 1965.

BRUNSWICK DOCK

1803 **'Brunswick Dock on the Thames at Blackwall. This noble bason was executed from the design and at the individual expense of John Perry, Esq, and was chiefly intended for the accommodation and protection of the Ships of the Hon. the East India Company. The work was begun 2nd March 1789 and opened 20th November 1790.'**

✓ 43 Coloured aquatint by William Daniell,
40.1 x 77.0 ($15\frac{3}{4}$ x $30\frac{1}{4}$).
Published 20 October 1803 as the fifth of Daniell's series of London Docks.

Advisory Committee purchase, 1965.

EMBANKMENT IMPROVEMENT SCHEME, 1825

This was one of London's lost opportunities. In 1825 Colonel Frederick Trench published his proposal for a colonnaded pleasure walk along the north bank of the river connecting Pall Mall and Charing Cross with Blackfriars Bridge. He hoped by this means to improve the navigation of the river, communications from one end of London to another, and to embellish the banks of the Thames with an "airy, healthful and beautiful Promenade for all classes of the community". Accompanying Colonel Trench's 1827 Prospectus was a series of lithographic sketches by T M Baynes showing the river with the proposed quay from Westminster to London Bridge. Though it had the support of Rennie and a number of influential backers, the plan fell through from a lack of financial enterprise.

F W Trench, Prospectus of Proposed Improvement on the Bank of the Thames, London 1825, re-issued in 1827.

'A view of the North Bank of the Thames from Westminster Bridge to London Bridge showing that part of the improvements suggested by Lieutenant Colonel Trench which it is intended to carry into execution.'

✓ 44 Drawn from nature and on stone by T M Baynes,
20.9 x 59.1 ($8\frac{1}{4}$ x $23\frac{1}{4}$).

Advisory Committee purchase, 1957.

'A view showing houses belonging to the Duchess of Buccleuch, the Earl of Cassilis, Lady Exeter, Mrs Bennet, New Houses, the Earl of Pembroke, Michael Angelo Taylor Esq, the Hon George Lamb, Lady Grantham, Lord Liverpool, the Almonry Office, Mr Dalgliesh.'

✓ 45 Lithograph by T M Baynes,
21.5 x 58.4 ($8\frac{1}{2}$ x 23).

Advisory Committee purchase, 1957.

'St Martin's, the Adelphi, St Paul's, Covent Garden, Savoy, Covent Garden Theatre, Lancaster Place, Drury Lane Theatre, WATERLOO BRIDGE.'

46 Lithograph by T M Baynes,
21.5 x 58.4 ($8\frac{1}{2}$ x 23).

Advisory Committee purchase, 1957.

'Somerset House, New Church Strand, Surrey Street, Norfolk Street, St Clement's Church, Arundel Street, Temple (Gardens).'

47 Lithograph by T M Baynes,
21.5 x 58.4 ($8\frac{1}{2}$ x 23).

Advisory Committee purchase, 1957.

'(Temple) Gardens, Grand Junction Wharf, White Friars Dock, St Bride's Church, City Gas Works, BLACKFRIARS BRIDGE.'

48 Lithograph by T M Baynes,
21.5 x 58.4 ($8\frac{1}{2}$ x 23).

Advisory Committee purchase, 1957.

'St Martin's Ludgate, College of Physicians, St Andrew's Wardrobe, Carron Wharf, St Bennet's Church, ST PAUL'S.'

49 Lithograph by T M Baynes,
21.5 x 58.4 ($8\frac{1}{2}$ x 23).

Advisory Committee purchase, 1957.

'Steel Yard, St Mary Somerset, Bow Church, Queenhithe Stairs, St James's Garlick Hill, British Copper Company, St Antholin, St Michael College Hill.'

50 Lithograph by T M Baynes,
21.5 x 58.4 ($8\frac{1}{2}$ x 23).

Advisory Committee purchase, 1957.

St Stephen's Walbrook, Mansion House, SOUTHWARK BRIDGE, All Hallows, Calvert's Brewhouse, St Michael's Cornhill.'

51 Lithograph by T M Baynes,
21.5 x 58.4 ($8\frac{1}{2}$ x 23).

Advisory Committee purchase, 1957.

'Old Swan Stairs, Fishmongers' Hall, Monument, St Magnus's Church, driving piles for new bridge, LONDON BRIDGE.'

52 Lithograph by T M Baynes, printed by C Hullmandel,
22.2 x 37.5 ($8\frac{3}{4}$ x $14\frac{3}{4}$).

Advisory Committee purchase, 1957.

'Plan of the RIVER THAMES from Westminster Bridge to Blackfriars Bridge shewing the line of the NEW QUAY as proposed by COLONEL TRENCH, M.P., &c. &c.'

53 Coloured lithograph by T Dighton, printed by Hullmandel,
31.2 x 45.8 ($12\frac{1}{4}$ x 18).
Published by Hurst and Robinson (1825), to accompany the lithographs by T M Baynes illustrating F W Trench's Prospectus of Proposed Improvements on the Bank of the Thames, 1825 and re-issued 1827.

Advisory Committee purchase, June 1969 (Parker Gallery).

EMBANKMENT IMPROVEMENT SCHEME, 1825 (continued)

54) Front and back of a printed text entitled: **'Prospectus of**
55) **Proposed Improvement on the Bank of the Thames, 3rd February 1825. Signed F. W. Trench.'**
21.5 x 58.4 ($8\frac{1}{2}$ x 23).

Advisory Committee purchase, 1957.

EMBANKMENT, 1863

'Landing stairs, Roads and Ornamental Gardens between Hungerford and Waterloo Bridges designed for the Metropolitan Board of Works by J W Bazalgette, Engineer.'

56 Chromolithograph by R K Thomas,
23.5 x 36.2 ($9\frac{1}{4}$ x $14\frac{1}{4}$).
Published 25 July 1863 by Day & Sons.

House of Commons purchase, November 1972 (Parker Gallery).

EXCHEQUER

The Old Exchequer Offices occupied the whole river front from the water gate in New Palace Yard to St Stephen's Chapel including the Cloisters. They housed the receipt of the Exchequer and, later, the Court of Star Chamber. Some were demolished between 1807 and the 1820s. The Office was abolished and the buildings finally pulled down in 1837.

See also COURT OF EXCHEQUER.

Capon's Plan, 1793-1823, Sir John Soane's Plan, 1793, both reproduced in Williams, Topography. See also Thomas Madox, History of the Exchequer, 1711 (ed 1902), I, p. 9; F A Inderwick, The King's Peace, 1895, pp 50-76; H Hall, Antiquities of the Exchequer, 1891.

EXCHEQUER (continued)

THE OLD EXCHEQUER BUILDINGS, c 1805 WOA 48.

A view from the bridge, Westminster Hall and Abbey in the background, Speaker's garden to left, low tide, a small sailing boat drawn up on the mud, two boatmen standing in right corner on slipway.

57 Watercolour drawing by R B Schnebbelie,
11.4 x 11.4 ($4\frac{1}{2}$ x $4\frac{1}{2}$).
Inscribed in pencil on the mount **'Schnebbelie'**. Another small drawing by Schnebbelie, of New Palace Yard, in the British Museum.

Presented in 1929 by Sir Leicester Harmsworth, Bart, MP.

THE EXCHEQUER OFFICE RUINS

1837 A part of the wall of the old Palace of Westminster on the east side of St Stephen's Court, as it appeared in June 1837 after the Exchequer Offices were pulled down (pencil inscription on the mount).

58 Pencil drawing heightened with white chalk by Charles Vacher (?),
13.9 x 23.5 ($5\frac{1}{2}$ x $9\frac{1}{4}$).
Signed with initials **'C. V.'**

Transferred from the Press Gallery in 1961 (Press Gallery Catalogue 253), formerly Thomas Vacher collection.

Presented in 1922 by Sidney Robinson, MP.

1837 A view from New Palace Yard of the Old Exchequer Offices after Mr Rickman and Mr Godwin's houses were pulled down, as they appeared in June 1837 (ink inscription).

59 Pencil drawing heightened with white chalk by Charles Vacher (?),
15.9 x 24.8 ($6\frac{1}{4}$ x $9\frac{3}{4}$).
Signed with initials **'C. V.'**

THE EXCHEQUER OFFICE RUINS (continued)

Transferred from the Press Gallery in 1961 (Press Gallery Catalogue 253), formerly Thomas Vacher collection.

Presented in 1922 by Sidney Robinson, MP.

Note:

See also drawings in Westminster City Library and Public Record Office. (1) Small watercolour drawing showing part of Exchequer Buildings and a well-pump (WCL 56/39A). (2) St Margaret's Street looking north showing the Exchequer Buildings c 1793, signed P F fecit (WCL 58/39B). (3) Small wash drawing undated, with an engraving entitled 'Augmentation Office, Westminster Hall' (WCL 58/50A-B). (4) Elevation fronting New Palace Yard of the new Exchequer Buildings, signed and dated James Wyatt 1808 (PRO Works 29/14).

FIRE AT WESTMINSTER, 1834

On the evening of Thursday 16 October 1834 a fire began in the flues of the House of Lords as the result of the burning of a quantity of wooden Exchequer tallies. A fresh south-west wind blew, veering during the night to west, and by the following morning practically the whole of the ancient Palace of Westminster had been destroyed.

Report of the Lords of the Council Respecting the Destruction by Fire of the Houses of Parliament (PP 1835 1); The Times 17 October 1834; The Observer, The Sunday Times; Gentleman's Magazine November 1834 pp 477-80; Brayley and Britton pp 408-15; Walpole Society XLIV 1972-74 pp 94-122; Houses of Parliament ed Port, M. H. 1976.

Good collections of coloured engravings of the Fire are in Guildhall Library (W2/Parl) and WCL.

See also architectural and topographical views of the ruins caused by the Fire entered under CLOISTER, CRYPT, HOUSE OF COMMONS, HOUSE OF LORDS, OLD PALACE YARD, PAINTED CHAMBER and SPEAKER'S HOUSE.

A view from the horseferry on the Lambeth bank, during the night, the river crowded with small craft, figures gesticulating on the shore. Westminster Bridge to right.

60 Wood panel by C J Grant,
58.4 x 81.3 (23 x 32).
No inscription, Parker Gallery label on the back.

Lithograph published by J Kendrick, 1834, 'A Correct View of the Conflagration of both Houses of Parliament as seen from the River at 8 o'clock in the evening, 16 October 1834.' (Copy in WCL 57/3C).

Presented in 1938 by Marcus Samuel, MP.

A view from the Lambeth shore of the Houses of Parliament at the height of the fire, the reflection dramatically lighting Westminster Abbey and the river. A sailing barge and small boats crowded with spectators in the foreground.

61 Watercolour drawing by D H McKewan,
21.5 x 32.4 ($8\frac{1}{2}$ x $12\frac{3}{4}$).
Signed with initials **'D. H. M.'** on the counter of a rowing boat in the foreground.

Presented in 1936 by H Maynard Carter, MP.

A view across the river from the Stangate, the fire raging, the sky full of smoke and sparks. Low tide, groups of figures on both foreshores, two men on a jetty right, crowds of spectators on Westminster Bridge.

62 Canvas by unknown artist, 1834,
25.4 x 35.6 (10 x 14),
formerly in the Gardner collection, possibly Sotheby's, 1 May 1924 (1663).

Bought in 1927 by the Office of Works.

A view from the river, St Stephen's Chapel in the centre, the Painted Chamber and Commons Library ablaze to the left, the Speaker's House to the right untouched, the fire probably in its early stage. Westminster Abbey and Westminster Hall (much exaggerated in length) in background. River at high tide crowded with small craft. In the foreground a moored barge with three artists painting; on the gunwhale in reverse the word GREGORY.

63 Canvas by David Roberts, 1834,
38.1 x 61.6 (15 x 24¼),
formerly attributed to John Constable, RA. The attribution to David Roberts is based on a signed version in the Chartered Insurance Institute, London. Two other slightly larger versions, neither with the name GREGORY on the barge, are with the Museum of London and the late Sir Harry Legge-Bourke, MP. They all show soldiers on a ladder at one of the windows of the Speaker's House passing out furniture, curtains, carpets, etc.

Presented in 1921 by Sir Alfred Bird, MP.

View across the river from the Lambeth shore, Westminster Bridge to right.

64 Watercolour drawing on grey paper by Hercules Brabazon Brabazon,
22.2 x 31.8 (8¾ x 12½).

A free copy by Brabazon of Turner's oil painting in the McFadden collection, Philadelphia Museum of Art (see Finberg, Turner, 1961, pp 351-2; Gowing, Turner: Imagination and Reality, 1966, p 33; etc). Brabazon (1821-1906) as a boy and young man was a keen admirer and copyist of Turner's paintings. He may well have seen Turner's original when it was exhibited at the British Institution in 1835 (58).

Another view of the fire by Turner, from Waterloo Bridge, was exhibited at the Royal Academy in 1835 and is now in the Cleveland Museum of Art (reproduced Gowing, op cit, frontispiece).

House of Lords purchase, December 1971 (Mrs Merrick, Eton).

The interior of Westminster Hall on the night of 16 October 1834, fire raging through the south window, firemen at work with pumps and hoses, soldiers rescuing furniture, books, papers etc down ladders from the Speaker's House to left. The wind veered to the west shortly after the roof of the House of Lords collapsed at about 9.30 and Westminster Hall was saved.

65 Watercolour drawing by G B Campion, signed lower left,
48.3 x 62.9 (19 x 24¾).

Presented in 1972 by the Fire Protection Association.

View across the river, Westminster Bridge to the right, the river at low tide, small boats crowded with spectators.

66 Drawing in watercolour and Indian ink by William Grieve,
paper 23.5 x 30.5 (9¼ x 12).
Inscribed on the reverse:

'Burning of the Houses of Parliament taken from the light of the fire by William Grieve Octr 16, 1834'

House of Commons purchase, 15 April 1975 (Samuel Charles Whitbread, Woburn Antiques Centre).

'A View of the Conflagration of both Houses of Parliament on the Night of the 16th October 1834'. A view across the Thames from the Painted Chamber to the Speaker's House.

67 Coloured lithograph by J F Barfoot,
20.3 x 25.4 (8 x 10).

Acquisition uncertain.

'The Destruction of both Houses of Parliament by Fire, Oct. 16 1834'. View from the Lambeth shore from the

Stangate landing stage opposite the Speaker's House. Various figures in the foreground including a man sitting by eel-traps right.

68 Lithograph by T M Baynes,
21.5 x 32.4 ($8\frac{1}{2}$ x $12\frac{3}{4}$) mc.
Framed with No 76.

Presented in 1929 by Sir Leicester Harmsworth, MP.

68a Another copy, coloured, printed by Hullmandel, published by T M Baynes, 44 Burton Street.

Purchased in 1968 from the House of Lords picture fund.

'View of the HOUSES OF LORDS AND COMMONS, destroyed by FIRE on the night of the 16th October 1834. Sketched from Serl's Boat Yard'. (Lambeth)

69 Lithograph by Day and Haghe after A Picken,
20.9 x 28.0 ($8\frac{1}{4}$ x 11).
Published Ackermann, 18th October 1834.

Presented by Lewis Harcourt, MP.

69a Another copy, presented by Sir Philip Sassoon, MP.

69b Another copy, coloured. House of Lords purchase, 10 May 1972 (Parker Gallery).

'DESTRUCTION OF THE HOUSES OF PARLIAMENT, Oct. 16th 1834, as seen from Henry VII's Chapel'. View across Old Palace Yard with soldiers and police guarding a pile of furniture, books, etc.

70 Lithograph by Deeble and Stephens from a pencil drawing by F Pickering,
24.8 x 38.1 ($9\frac{3}{4}$ x 15).
Published by Charles Tilt.

Presented in 1934 by Sir A C E Welby, KBE.

70a Another copy, coloured.

House of Lords purchase, December 1971 (Parker Gallery).

'THE DESTRUCTION by FIRE of the HOUSES of PARLIAMENT on Thursday night, October 16th 1834, River View'. View across Old Palace Yard, piles of furniture covered with dust sheets in the foreground.

71 Coloured lithograph by W Gauci, published Spooner,
20.9 x 26.7 ($8\frac{1}{4}$ x $10\frac{1}{2}$).

Purchase by the House of Lords Fund, 1968 (Parker Gallery).

Another copy in the House of Lords Library, Box III.

Another **'River View'.** Parliamentary Offices, Painted Chamber, House of Commons Library, Mr Ley's house, House of Commons, Speaker's House, roof of Westminster Hall.

Lithograph by W Gauci, published Spooner, in the House of Lords Library, Box III.

'The Destruction of the Houses of Lords and Commons by Fire on the 16th Oct. 1834. Drawn on stone by William Heath from a sketch taken by him by the light of the flames at the end of Abingdon Street.'

72 Coloured lithograph by William Heath,
26.0 x 36.9 ($10\frac{1}{4}$ x $14\frac{1}{2}$).
Published 3 November 1834 by Rudolph Ackermann, New Sporting Magazine.

Presented in 1931 by Sir Harry Samuel, MP.

72a Another copy, presented in 1929 by Sir Park Goff, KC, MP.

72b Another copy (proof).

Advisory Committee purchase, June 1969 (Parker Gallery).

72c Another copy.

Advisory Committee purchase, February 1970 (Walter Spencer).

72d Another copy. **'Printed by Graf & Sorel'.**

House of Lords purchase, 21 May 1974 (Parker Gallery).

'View of the Destruction of Both Houses of Parliament October 16th 1834. View from the river, Parliament Offices to left, Speaker's House right, boats and spectators in the foreground.

73 Lithograph by T M Joy and C Simpson,
22.8 x 31.8 (9 x 12½).
Published Dickinson, printed by Graf & Sorel.

Presented by Lewis Harcourt, MP.

73a Another copy, coloured.

Advisory Committee purchase, November 1970 (Parker Gallery).

'The Destruction of the Houses of Lords and Commons by fire on the 16 October 1834, taken from the Surrey side of Westminster Bridge.' Moonlight, crowds of spectators in the foreground, river crowded with boats.

74 Lithograph, anon,
28.0 x 35.6 (11 x 14).
Published by G S Tregear. Tregear published a companion to this lurid view, from the Shot Factory, Waterloo Bridge (copy in Guildhall Library, W2/Parl, and see also No 75).

Presented in 1920 by Alan Hooke.

View from the river bank below Westminster Bridge, crowded with spectators.

75 Lithograph, coloured,
24.8 x 35.6 (9¾ x 14).
Published by G S Tregear, 96 Cheapside, London, October 27 1834. A companion print to No 74.

Advisory Committee purchase, February 1970 (Walter Spencer).

'The Fire of the House of Lords and Commons on Thursday Octr. 16 1834'. View across Old Palace Yard from behind a line of soldiers, spectators and fire engines.

76 Coloured aquatint, unknown artist,
20.3 x 28.0 (8 x 11).
Framed with No 68.

Presented in 1929 by Sir R Leicester Harmsworth, MP.

76a Another copy, presented in 1931 by Sir Harry Samuel, MP.

'The HOUSES OF LORDS AND COMMONS as they appeared on FIRE, Thursday October 16th 1834.' View across the river with a dramatic burst of flames and sparks from St Stephen's.

77 Mezzotint, unknown artist,
12.7 x 16.5 (5 x 6½).

Presented in 1953 by Mrs Walter Erskine.

77a Another copy, presented in 1948 by Christopher Dobson.

77b Another copy. House of Commons purchase, 24 July 1973.

FIRE AT WESTMINSTER, 1834 (continued)

'A VIEW OF THE CONFLAGRATION of the PARLIAMENT HOUSES from one of the Arches of Westminster Bridge.'

✓ 78 Uncoloured lithograph, **'Price One Penny, Cuts at the Times, No 9'.**
15.9 x 17.1 ($6\frac{1}{4}$ x $6\frac{3}{4}$).

Advisory Committee purchase, June 1969 (Walter Spencer).

'THE HOUSES OF LORDS & COMMONS ON FIRE, OCT 16th 1834'. View across the river from the Stangate, Westminster Bridge to the right, full moon above towers of Abbey left, dramatic burst of flame northwards.

✓ 79 Mezzotint, anonymous artist,
13.9 x 18.4 ($5\frac{1}{2}$ x $7\frac{1}{4}$).
Published by J & F Harwood, 26 Fenchurch Street.

Presented in 1954 by Christopher Dobson.

'VIEW OF THE CONFLAGRATION OF THE HOUSES OF LORDS & COMMONS
As it appeared on the night of Thursday, October 16th 1834'

✓ 80 Lithograph, coloured, by J Hitchins,
20.3 x 29.2 (8 x $11\frac{1}{2}$).
Published by J Hitchins, 8 Penton Place, Walworth Road.

House of Lords purchase, 10 May 1972 (Parker Gallery).

'VIEW OF THE DESTRUCTION OF BOTH HOUSES OF PARLIAMENT AS SEEN FROM THE THAMES - OCT^{r} 16th 1834.
Published by J Fairburn, 110 Minories'.

✓ 81 Woodcut, luridly coloured,
17.8 x 28.7 (7 x $11\frac{1}{4}$).
Framed with a newspaper cutting, 'View of the Destruction of Both Houses of Parliament by Fire and Immense Loss of National Property; from a drawing taken on the spot by an eminent artist'.

House of Commons purchase, 24 July 1973.

GRAY'S INN HALL, 1965

Gray's Inn built 1556-60, bombed 1941, restored 1951 with the oriel window given by the American Bar Association.

✓ 82 Lithograph by John Ward, 27/100,
50.8 x 64.8 (20 x $25\frac{1}{2}$).

Advisory Committee purchase, 1965.

GREAT EXHIBITION, 1851

'THE BRITISH DEPARTMENT (1851) VIEWED FROM THE TRANSEPT Chromolithographed by W Simpson Day & Son Lith^{r} to the Queen London Published Dec 31st 1851 by Ackermann & Co 96 Strand.'

✓ 83 Chromograph by W Simpson
31.2 x 46.4 ($12\frac{1}{4}$ x $18\frac{1}{4}$),
one of a series published by Ackermann during the Great Exhibition in Hyde Park.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

GREEN PARK, 1814

✓ 84 Coloured aquatint
15.2 x 22.8 (6 x 9).

'THE REVOLVING TEMPLE OF CONCORD ILLUMINATED
As erected in the PARK in celebration of the Glorious PEACE of 1814
S. H. Clark Del. M. Dubourg Sculp.
Published & sold Aug 12th 1814 by EDW^{d} ORME, Publisher to his Majesty and H. R. H. the Prince Regent. Bond Street (corner of Brook Str) London.'

House of Commons purchase, 2 December 1976 (Baynton-Williams).

GREEN PARK, 1814 (continued)

85 Coloured aquatint
18.8 x 27.4 ($7\frac{1}{2}$ x $10\frac{3}{4}$).

'VIEW of the Temple of Concord IN THE GREEN PARK Erected for the Grand Jubilee IN CELEBRATION OF THE PEACE Under the Direction of Sir Wm Congreve, Bart. I Aug 1814 A Pugin del. J. C. Stadler aqua^{t}

House of Commons purchase, 2 December 1976 (Baynton-Williams).

86 Line, uncoloured,
26.4 x 41.9 ($10\frac{3}{8}$ x $16\frac{1}{2}$),
plate 161 to Laurie & Whittle London series.

'A VIEW OF THE TEMPLE OF CONCORD Erected in the Green Park to celebrate the glorious Peace of 1814, exhibiting the Fire-works on the 1st of August Published Sept 9th 1814 by JAMES WHITTLE & RICHARD HOLMES LAURIE, No 53 Fleet Street London.'

House of Commons purchase, 2 December 1976 (Baynton-Williams).

GROSVENOR HOUSE

'The House of Earl Grosvenor on the Bankside, Westminster, occupied by the present Earl till 1809 when it was taken down to facilitate the great Improvements making in the neighbourhood.'

87 Coloured line by Dale after Thomas Shepherd,
19.6 x 29.2 ($7\frac{3}{4}$ x $11\frac{1}{2}$).
Published 25 March 1821 by Robert Wilkinson, 125 Fenchurch Street (plate 104), with a small inset of Peterborough House 1666.

Advisory Committee purchase, June 1969 (Walter Spencer).

GUILDHALL

c 1750 See No 550, on the same plate as WESTMINSTER HALL.

1828 **'The Guildhall, Westminster.'**

88 Line, coloured, by M Barrenger from a drawing by T H Shepherd,
8.9 x 15.2 ($3\frac{1}{2}$ x 6).
Published 9 August 1828, plate to Metropolitan Improvements, 1828.

Presented in 1972 by Lord Simon of Glaisdale from the Rusk collection of legal prints.

1966

89 Blockprint by Edward Bawden,
66.1 x 50.8 (26 x 20).
Artist's proof in black, grey, brown and red, 27/75.

Advisory Committee purchase, 1966.

GUNPOWDER PLOT CELLAR

Also known as the Long Room, Guy Fawkes's Cellar and the Powder Plot Cellar. Situated under the Old House of Lords or Parliament Chamber, and used as a kitchen. This was proved in 1823 when the walls were taken down, exposing the ancient buttery hatch and an aumbry or cupboard. The ceiling was supported by twelve octagonal oak posts standing on stone plinths.

Capon's description in Vetusta Monumenta, V, plate XLVII, p 3. Smith's Antiquities, pp 39-40.

1799 Interior of the cellar looking towards Charing Cross. Two rows of six truncated octagonal columns down the centre,

archways to left, one bricked up, brickwork and open door to right, rough stony floor.

✓ 90 Watercolour drawing by W Capon,
13.3 x 34.3 ($5\frac{1}{4}$ x $13\frac{1}{2}$).
No inscription but Dale's engraving gives the date as July 1799.

Another version, enlarged and more finished,
30.5 x 75.0 (12 x $29\frac{1}{2}$),
in WCL (57/19) and another view, signed and dated July 1799 and copied 1823, shows the south end made from an adjoining cellar (WCL 57/24). Both have long descriptions by Capon, who believed the red brick walls and vaulting probably to be the work of Wren c 1678. Another drawing by Capon of the buttery hatch and aumbry (WCL 57/27b) is reproduced in Vetusta Monumenta, V, plate XLVII. J T Smith's views of the four sides of the cellar, July 1804, appear in Smith's Antiquities, 1807, p 39.

Engraved by G Dale, June 1833 (see No 91).

Presented by Sir Philip Sassoon, Bart. MP.

1799 **'Interior of the Crypt called the POWDER PLOT CELLAR beneath the old Palace of Westminster, looking towards Charing Cross - Taken down in June 1833'** (1823). The twelve octagonal posts have been **'supposed away so as to give an uninterrupted view.'**

✓ 91 Line by G Dale after W Capon,
13.9 x 33.7 ($5\frac{1}{2}$ x $13\frac{1}{4}$), mc.

Plate to Wilkinson, Londina Illustrata (1825), II, p 46. Capon's original watercolour, No 90, is framed with the engraving.

Presented by Sir Philip Sassoon, Bart. MP.

✓ 91a Another copy, coloured.

Advisory Committee purchase, November 1970 (Parker Gallery).

✓ 91b Another copy.

House of Lords purchase, 23 July 1971 (Parker Gallery).

c 1800 **'View of the four sides of a Cellar under the old House of Lords.'**

✓ Drawn and etched by J T Smith.
On the same plate as Prince's Chamber, east and south sides, published 1 July 1804 and used as an illustration in Smith's Antiquities, p 39.

c 1800 **'A doorway in one of the cellars under the old House of Lords.'** A triangular arched door through which Guy Fawkes intended to escape.

Mezzotint by J T Smith. Published 1 January 1804 and used as a plate in Smith's Antiquities, p 41. Smith's original watercolour drawing in B.M. Crowle Pennant, III, 249.

HOLBEIN GATE, see No 582 **WHITEHALL c 1700,** also No 587 (1725) and 590, (1740).

HORSE GUARDS

Part of the old Palace of Whitehall, demolished and rebuilt in 1750-58 from an earlier design by William Kent.

Vitruvius Britannicus V (1771), 3-8.

See also WHITEHALL

c 1749

92 Etching and aquatint, coloured, by J T Smith.

'SOUTH-WEST VIEW OF THE OLD HORSE-GUARDS Engraved from a Drawing by Canaletti, liberally communicated to the Publisher for the enrichment of the Work, by GEORGE HIBBERT, Esq. FAS. Engraved by W M Fellows'
(under the mount) - **'London Published as the Act directs, 1 Feb^{y} 1809 by John Thomas Smith, No 4 Polygon, Somers Town'**

Used as an illustration in Smith's Additional Plates, 1810. George Hibbert's drawing was sold at Christie's 12 June 1833 and is now in the British Museum (Constable 734).

House of Commons purchase, 24 July 1973.

c 1750 **'The East Front of the Horse and Foot Guards at Whitehall'**

93 Line, coloured, by B Cole,
19.0 x 32.4 ($7\frac{1}{2}$ x $12\frac{3}{4}$),
? from Maitland.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

c 1753 **'A view of the Parade of St James's Park, the new building of the Horse Guards, the Admiralty with His Majesty going to the House of Lords, etc. / Vue de la Parade du Parc ...'**
View looking eastwards from Birdcage Walk, cupola in place.

94 Coloured line by J Bowles after Canaletto,
22.8 x 39.4 (9 x $15\frac{1}{2}$).

Reprinted as plate 37 by Laurie and Whittle, 12 May 1794 from Bowles's prints of 1752 and 1753. The view was also drawn and engraved as No 8 of John and Thomas Boydell's

Thirty-Nine Views in London (c 1755) and No 37 in "Recueil de Cent Vues". Canaletto's originals - a drawing in the British Museum and a painting in a private collection - are reproduced in Finberg, Walpole Society, X (1920-1), plate XIX, and in W G Constable, Canaletto (1962), numbers 417 and 739, plates 76 and 136.

Cf No 95 'A View of the Royal Buildings ...' by J Boydell, and No 97 'A Perspective View of the Parade ...' by J Maurer.

Presented by Alan Hooke, 1920.

c 1753 **'A View of the Royal Buildings for His Majesty's Horse and Foot Guards fronting the Banqueting House, Whitehall, London.'**
'La Vue de l'Hotel Royal pour les Gardes du Corps et a Pied, vis a vis la Salle blanche a Manger a Londres.'
GEORGE II in the State Coach emerging from the new Horse Guards, the procession wheeling round the Holbein Gate and passing down Whitehall towards the Palace of Westminster for the State Opening of Parliament.

95 Line by J Boydell,
23.5 x 40.7 ($9\frac{1}{4}$ x 16).
Printed for Jn Boydell, Engraver, Cheapside, plate 50 in Boydell's Hundred Views of England and Wales (c 1755).

Presented in 1920 by Alan Hooke.

95a Another copy, coloured.

Advisory Committee purchase, 1966.

95b Another copy, coloured, folded down centre.
'Publish'd according to Act of Parliament London. Printed for Jn Boydell Engraver Cheapside.'

House of Commons purchase, December 1972 (Parker Gallery).

c 1753 **'Vue de l'Hotel des Gardes du Corps a pied vis a vis la Salle Blanche a manger a Londres.'**

96 Coloured line, anon after Boydell,
23.5 x 40.7 ($9\frac{1}{4}$ x 16).
'Se vend chez Paquier, Rue St Severin.' Coarse version of No 95, printed in Paris.

Presented by the Office of Works from the Jerningham Collection.

1754 **'A Perspective View of ye Parade in St James's Park, the Treasury, the new Buildings for the Horse Guards, And His Majesty going to the House of Lords // Vue de la Parade ...'**

97 Line, coloured, by J Maurer **'delin. et Sculp. London.'**
20.9 x 40.7 ($8\frac{1}{4}$ x 16).

Published according to Act of Parliament 1754 (ie four years before the completion of the Horse Guards in 1758) as a plate in Stow's Survey, Strype's edition 1754-55.

House of Commons purchase 28 November 1972 (Parker Gallery).

c 1768 **'The Horse Guards'.** View across Whitehall from the entrance archway of Whitehall Palace Gate. Chimney sweeps, beggar with dog.

98 Line by Edward Rooker from a drawing by M A Rooker,
37.5 x 52.7 ($14\frac{3}{4}$ x $20\frac{3}{4}$).

Published 1 January 1777 by John Boydell, Six Views of London.

Presented in 1920 by Alan Hooke.

98a Another copy, **'published as the Act directs February 20th 1798 by Edward Rooker ...'**

Advisory Committee purchase, June 1969 (Parker Gallery).

1792 Plate to Malton's Picturesque Tour 1792, I, p 28.

1821

99 Coloured aquatint by R Havell & Son,
20.3 x 30.5 (8 x 12).

'VIEW OF THE HORSE GUARDS & MELBURNE HOUSE taken from St James's Park // Vue du "HORSE-GUARDS" et de la MELBURNE HOUSE, prise du Parc St Jacques Drawn & Engraved by Robt Havell & Son.'

Plate in ? R Havell, London Building and Bridges, 1820-21.

House of Commons purchase, 21 March 1973 (Parker Gallery).

c 1930 Horseguards to left, Downing Street buildings right, Clock Tower and Big Ben in the distance.

100 Etching by Frederick G Farrell,
25.4 x 35.6 (10 x 14).
Signed and stamped bottom left: **'O. FATG. DLE.'**

House of Commons purchase, 25 January 1972 (Parker Gallery).

1966 View from Horseguards Avenue across Whitehall, statue of the Duke of Devonshire in foreground.

101 Blockprint by Edward Bawden,
50.8 x 66.7 (20 x $26\frac{1}{4}$).
Artist's proof in black and grey, 74/75.

Advisory Committee purchase, 1966.

HOUSE OF COMMONS

Before 1547 the Commons had no special meeting-place and met variously in the Chapter House of Westminster Abbey ("their former place"), in the Refectory of Westminster Abbey, and in Henry VIII's reign at Blackfriars. In 1547 the Protector Somerset assigned them St Stephen's Chapel where they remained till the fire devastated the Palace of Westminster in 1834. They then occupied the Court of Requests (formerly the House of Lords) till the completion of Barry's new House in 1852. This was destroyed in the air-raids of 1941, the present House being completed in 1950.

Ivy M Cooper, "The Meeting Places of Parliament in the Ancient Palace of Westminster", Journal of the British Archaeological Association, III, 1938; M Hastings, Parliament House, 1950; R M Price, Handlist, 1961; Winifred Jay, "The House of Commons and St Stephen's Chapel", EHR XXXVI (1921), pp 225-7.

See also ST STEPHEN'S CHAPEL.

HOUSE OF COMMONS - EXTERIOR

14th cent — 'A geometrical view of the East end of St Stephen's Chapel **composed from as many original parts as could be derived from the views given in this work and from late discoveries.**'

✓ 102 — Reconstruction by J T Smith, published 10 December 1807, Smith's Additional Plates, 11.

Presented by Lewis Harcourt, MP.

mid 16th cent — View from the north-east, detail from Wyngaerde's drawing in the Ashmolean Museum, Oxford, reproduced in Colvin, King's Works, I, plate 32B, and Architectural History, fig 3.

c 1600 — View from the south-east, detail from a drawing in the Victoria and Albert Museum, reproduced in Colvin, King's Works, I, plate 32A, and Architectural History, fig 4.

1647 — View from the north-east, detail from Hollar's etching. "Civitatis Westmonasteriensis pars", see No 389, WESTMINSTER 1647, reproduced in Hastings, St Stephen's, plates 15 and 16.

1667 — View from the south-east showing the relative position of the windows and the roof of Westminster Hall. Detail from Hollar's etching, "Prospect of London and Westminster" reproduced in Hastings, St Stephen's, plate 18, and Hind, Hollar 1922, plate XXIII.

c 1680 — Satirical line engraving by John White showing Britannia recumbent before the Palace of Westminster **'her sons most damnably Religious grown ...'** Frontispiece to John Nalson, An Impartial Collection of the Great Affairs of State, I (1682).

c 1680 — Woodcut by William and John Berryman reduced from White's frontispiece to Nalson's Impartial Collections, II (see above) and used as a plate to J T Smith, Antiquities, 1807, p 147.

17th cent — Satirical line engraving by John White showing the Royal ship of state desperately weather-beaten - **'From that adjacent HOUSE behold the cause of all this Tempest ...'** Frontispiece to John Nalson, An Impartial Collection of the Great Affairs of State, II (1683).

c 1755 — **'North East view of the House of Commons from a drawing by Thomas Sandby, RA, in the possession of Paul Sandby Esq, RA, FAS.'** Clear view of Wren's alterations to the east front.

103 Etching by J T Smith after Thomas Sandby.
Published 1 January 1805 in Smith's Antiquities, p 145.

On same plate as No 394, WESTMINSTER c 1722.

Acquisition uncertain.

103a Another copy, presented by Lewis Harcourt, MP.

103b Another copy, coloured,
17.7 x 21.5 (7 x $8\frac{1}{2}$).

Advisory Committee purchase May 1968 (Parker Gallery).

1755-1806 **'A geometrical view of St Stephen's Chapel as it appeared before the alterations in 1806 and after Mr Sandby's view which was taken about 1755.'** (See No 103).

Measured, drawn and engraved by J T Smith, published 10 December 1807, plate 10 in Smith's Additional Plates (1809). Watercolour drawing in WCL Pennant, III, 107.

c 1760 **'House of Commons.'** Small mid-eighteenth century view of the east end of St Stephen's, men working in the foreground.

104 Woodcut by ? T Simpson,
7.6 x 5.1 (3 x 2).
(Crace Views, XV, 32).

Acquisition uncertain.

c 1761 **'View of the HOUSE OF COMMONS from the River Thames.'**
East front of St Stephen's with Wren's windows and cupolas.

105 Line by C Grignion after S Wale,
20.9 x 33.0 ($8\frac{1}{4}$ x 13).

Published Alexander Hogg, plate to Thornton's London, 1784, pp 448-9, and formerly as plate 11 to Dodsley's London and its Environs, 1761, II, p 165. Also plates to Entick's Survey of London and Westminster, 1766, IV, p 421, Chamberlain's History of London, 1769, p 591, and in reverse, with HOUSE OF LORDS only, in Walter Harrison, History of London, 1766, p 518.

Printed with No 144 HOUSE OF LORDS and No 277 ROYAL STABLES 1761, three engravings on one plate.

Advisory Committee purchase, 1966.

c 1761 **'View of the HOUSE OF COMMONS from the River Thames // View of the Office of Ordnance with the Entrance to the HOUSE OF LORDS.'**

106 Line, coloured, by Grignion after Wale,
15.2 x 24.1 (6 x $9\frac{1}{2}$),
for Walter Harrison History of London 1766, originally plate 11 to Dodsley, London, 1761.

House of Lords purchase, February 1972 (Parker Gallery).

106a Another copy, uncoloured.

Presented in 1972 by Lord Simon of Glaisdale from the Rusk collection of legal prints.

(1800) **'South West view of ST STEPHEN'S CHAPEL, WESTMINSTER, restored 1800.'** An imaginary reconstruction by John Carter viewed from Old Palace Yard, the corner of Westminster Hall to left, steps and vestibule, river and circular tower right, Court of Requests removed for convenience.

107 Line by J Basire after J Carter,
12.0 x 15.2 ($4\frac{3}{4}$ x 6).
Published J Walker, 2 February 1801. A copy in the

Mayson Beeton Collection (MB. XXIII. 15a) is annotated by William Capon and accuses Carter of "a strange forgetfulness in not representing the Court of Requests . . ."

Framed with No 328c SPEAKER'S HOUSE, c 1807.

Presented in 1953 by Mrs Walter Erskine.

✓ 107a Another copy, without inscription. Framed with three others: No 233 NEW PALACE YARD, No 512, WESTMINSTER ABBEY and No 328b SPEAKER'S HOUSE.

Acquisition uncertain.

c 1805 **'South side of the House of Commons from the roof of the Painted Chamber'.** Westminster Hall in background, Court of Requests to the left.

✓ 108 Drawn and etched by G Arnald, topographical landscape painter,
21. 5 x 28. 0 ($8\frac{1}{2}$ x 11).
Published 1 January 1805, plate to Smith's Antiquities, p 146.

Presented by Lewis Harcourt, MP.

✓ 108a Another copy.

Acquisition uncertain.

✓ 108b Another copy. Framed with No 145b HOUSE OF LORDS 1807.

Acquisition uncertain.

c 1807 House of Common and Speaker's House, see **SPEAKER'S HOUSE.**

1807 East window. View of the exterior from the north-east, showing Wyatt's modifications to the east window and what Brayley and Britton describe as his 'total disregard of all style and architectural character' (Westminster, p 455). For details of the changes in the east window see Smith's Antiquities, engravings between pp 144 and 145.

See **SPEAKER'S HOUSE** 1807 Nos 325, 326, 327.

1815 **'ST STEPHEN'S CHAPEL AND SPEAKER'S HOUSE, from Westminster Bridge.'** View from north east, Cotton Garden to left, corner of Westminster Hall right, small waterside house belonging to the Exchequer Offices centre, sailing boats and punts. St Stephen's turrets with Gothic pinnacles.

✓ 109 Coloured aquatint, anon.
14. 6 x 18. 4 ($4\frac{3}{4}$ x $7\frac{1}{4}$).
Published 1 September 1815 as No 81 of Ackermann's Repository XIV, plate 15.

Acquisition uncertain.

1828 See **WESTMINSTER 1828.**

1834 Distant view of the exterior from the south-east in the Cotton Garden, corner of the Painted Chamber to left, Speaker's House and Westminster Bridge to right, roof of Westminster Hall in background. Ladders, scaffolding and general activity, charred trees to right.

✓ 110 Sepia wash drawing by A Naquelerne,
29. 2 x 41. 3 ($11\frac{1}{2}$ x $16\frac{1}{4}$).
No inscription. Nearly similar view to Billings' pencil drawing, No 268, PAINTED CHAMBER, 1835.

Transferred from the Press Gallery in 1961 (Press Gallery Catalogue 398), formerly Thomas Vacher collection.

Presented in 1922 by Sidney Robinson, MP.

1834 Distant view of the exterior from the south, Westminster Bridge and an imaginary St Paul's to the right, two men standing in a window arch, a workman walking up a plank bridge; Wyatt's east window still intact.

111 Sepia wash drawing by unknown artist,
13.9 x 20.3 ($5\frac{1}{2}$ x 8).
No inscription. Framed with two others - No 257 THE PAINTED CHAMBER, c 1780 and a print of New Palace Yard. Compare a similar large drawing No 110 above.
Reproduced in M Hastings, Parliament, 1950, p 52.

Presented in 1929 by Sir Leicester Harmsworth, Bart.

1834 Distant view of the exterior from the north, looking across the ruined Cloisters. Detail of blind tracery above the cornice on the north-west window clearly shown (see No 114).

See **CLOISTERS, 1834**, Nos 23, 26 and 27.

1834 Close view of the exterior from the south-east, looking through one of the south windows, Westminster Hall beyond, standing in the ruins inside, a lady in a white dress and hat, a soldier in uniform, and a child playing.

112 Watercolour drawing by unknown artist,
15.9 x 11.4 ($6\frac{1}{4}$ x $4\frac{1}{2}$).
Framed with No 27 CLOISTERS and No 172, LOBBY, HOUSE OF COMMONS.

Presented in 1922 by Sidney Robinson, MP.

1834 Close view of the exterior from the north, showing the north-east corner, Wyatt's battlemented wall to left, the oratory wall to right, drawn from the Speaker's House; two figures to right, one in stove-pipe hat, group of figures inside.

113 Pen and wash drawing by unknown artist (? T Clark),
28.6 x 22.8 ($11\frac{1}{4}$ x 9).
Unsigned but similar in style to Clark's signed drawing of the Painted Chamber, No 264. A drawing of the Painted Chamber on the back. Walpole Society XLIV 118 (33) reproduced plate 19a.

Transferred from the Press Gallery in 1961 (Press Gallery Catalogue 391), formerly Thomas Vacher collection.

Presented in 1922 by Sidney Robinson, MP.

1834 Close view of the exterior from the north, showing details of the apex of the north-west arch, cusped oculi in the spandrels, band of trefoils, and the row of blind tracery above the cornice. Wall of Westminster Hall to right. A workman with a bucket, top-hat, blue coat and large badge on his left arm.

114 Watercolour drawing by Thomas Clark,
31.2 x 44.5 ($12\frac{1}{4}$ x $17\frac{1}{2}$).
Signed: **'Thos. Clark'**.
Walpole Society XLIV 118 (35) reproduced plate 18b.

For the position of this arch at the north-west corner of St Stephen's, see Nos 23 and 26 CLOISTERS 1834. It retained the only remnants of blind tracery left after Wren's drastic alterations to the roof in 1707 (see Topham, Pl V, and Mackenzie, Pl 15). For the reverse of the same arch, see No 132 HOUSE OF COMMONS INTERIOR, 1835.

Presented in 1929 by Sir Leicester Harmsworth, Bart.

1834 East window. View of the exterior from the north-east in the Speaker's Garden, before demolition, details of Wren's windows and Wyatt's modifications clearly visible, together with some original brickwork. Ladder against wall, man in cloak and top-hat to right.

115 Watercolour drawing by R W Billings,
36.9 x 28.0 ($14\frac{1}{2}$ x 11).

Signed and dated: **'R. W. Billings Novr. 1834'** and inscribed: **'Exterior of St Stephen's Chapel from the Speaker's Garden showing part of the original front above the first row of windows.'**

Engraved with modifications by John Carter, see below. Compare Sandby's drawing, c 1755 (Smith's Antiquities, p 145), Leven's print c 1810, and Mackenzie, St Stephen's, Pl 3.

Presented in 1929 by Sir Leicester Harmsworth, Bt.

1834 **'St Stephen's Chapel - East Front, WESTMINSTER.'** View of the east front from the Speaker's Garden, three workmen, one with a ladder.

Line engraving by J Carter after R W Billings, with modifications (seat under the tree, workman mounting ladder, workman carrying bucket), published 1 February 1835, plate XXVIII in Brayley and Britton, pp 455-6. See Billings's original drawing, No 115 above.
Proof copy in Britton's Collection, 56.

1834 **'TO HIS MOST GRACIOUS MAJESTY KING WILLIAM THE FOURTH, this view of the remains of St Stephen's Chapel on the morning after the Fire of 16th October 1834, taken from the roof of the Speaker's Gallery ...'** View looking across Cloister Court, showing good architectural detail, a fourteen-man fire engine at work in the Court.

✓ 116 Coloured lithograph by A Picken after J Taylor, Jun. 31.8 x 41.9 ($12\frac{1}{2}$ x $16\frac{1}{2}$) proof.
Reproduced in Hastings, Parliament, frontispiece, and in Colvin, Architectural History, fig 100. The original water-colour drawing by John Taylor is in the Corporation of London Collection, Guildhall, exhibited '1666 and other London Fires' Guildhall Art Gallery 1966 (100).

Presented in 1928 by Colonel R V K Applin, MP.

Another copy, uncoloured, in House of Lords Library, Box III.

1835 Distant view of the exterior from the south-east near the Painted Chamber, Speaker's House to the right.

See No 268 PAINTED CHAMBER, 1835.

1835 Close view of the exterior from the south, looking through ruined windows into the east end of the interior; details of cusped oculi and blind tracery in spandrels of window arches, both inside and out, clearly shown. Large circular column left (?), two workmen and wheelbarrow in fore-ground. 'Pryntes' indicated in soffit of east window.

✓ 117 Watercolour drawing, probably by George Moore, 34.9 x 25.4 ($13\frac{3}{4}$ x 10).
A similar drawing signed: **'G. Moore'** is in GLC Westminster FC 21.

Presented by Sir John Wolfe-Barry, KCB.

1835 View from the Painted Chamber. Lithograph by T M Baynes in Britton's Collection, 79.

1837 Distant view of the exterior from the south-east in the Cotton Garden, large elm tree to left, pile of stones and rubbish in foreground, trees and group of figures to right. North-east tower and east window partly demolished.

✓ 118 Watercolour drawing, probably by Louisa Barry, 25 4 x 34.9 (10 x $13\frac{3}{4}$).
Inscribed on the back (modern, in ink) **'Probably by Louisa BARRY, Winchester'.**
Another version, No 119, below.

Acquisition uncertain.

1837 Distant view of the exterior similar to No 118 above.

✓ 119 Watercolour drawing, probably by Louisa Barry, 24.8 x 34.3 ($9\frac{3}{4}$ x $13\frac{1}{2}$).
Walpole Society XLIV 119 (36) reproduced plate 18a.

Presented by Sir John Wolfe-Barry, KCB.

1941-42 see WAR DAMAGE

HOUSE OF COMMONS - INTERIOR

1513-14 **'The Creation of Charles Brandon, Duke of Suffolk, in the fifth year of King Henry VIII - taken from a drawing in the Herald's Office.'**

✓ 120 Plan, engraved and published by J Pine, 29 September 1749. 45.8 x 62.9 (18 x $24\frac{3}{4}$).

Presented by Sir William Fraser, Bart, MP.

✓ Another copy, in Britton's Collection, 31.

1643 **'A perfect Diurnal of the Passages in Parliament.'** Newspaper heading, ? April 1643, reproduced in Wright and Smith, p 221.

Pre-1646 **'A Letter sent to Mr Pym ...'** Interior of the House during a sitting. Etching used as plate to J Vicars, A Sight of the Transactions of these Latter Yeares, 1646, p 17, and True Information of the Beginning and Cause of all our Troubles, 1648, p 15.

1649 The First Seal of the Commonwealth, 1649-51, showing the interior of the House of Commons, reproduced in Wyon, XXX, 128.

1651 The Second Seal of the Commonwealth, 1651-60, showing the interior of the House of Commons, reproduced in Wyon, XXXI, 130, and Hastings, Parliament, p 131.

(1815) **'Interior of THE HOUSE OF COMMONS.'**

✓ 121 Line engraving by Wallis after J P Neale, 10.2 x 15.2 (4 x 6).
Published John Harris, 1 November 1815, in The Beauties of England and Wales, X, part IV, pp 522-3.

Framed with two others No 262a PAINTED CHAMBER 1806 and No 330b SPEAKER'S HOUSE 1815.

Presented in 1953 by Mrs Walter Erskine.

✓ 121a Another copy, framed with three others - No 241a, OLD PALACE YARD 1815 - "House of Lords and Commons", No 330a, SPEAKER'S HOUSE 1815, and No 262b PAINTED CHAMBER 1806.

Acquisition uncertain.

✓ 121b Another copy.

✓ 121c Another copy.

Presented in 1972 by Lord Simon of Glaisdale from the Rusk collection of legal prints.

1821 **'A faithful representation of the Interior of the House of Commons.'** Two views looking from the entrance towards the Speaker and vice versa, with eight columns of explanation. Photostat copy of The Observer, 21 January 1821.

(1833) **'Perspective view of the Gallery of Approach to the New House of Commons as proposed by Francis Goodwin, architect.'**

Lithograph by T Allom for Arnold's Magazine of the Fine Arts. Britton's Collection, 45.

Designs for a new House of Commons in addition to Francis Goodwin's, were put forward by Soane, Benjamin Wyatt, Deering, Adam Lee, Blore, Croker, Wason, Burton, Basevi, Wyatville, George Allen and Hanbury Tracy, MP. See Report of the Select Committee on House of Commons (Rebuilding), PP 1833 (269) XII. 269.

Pre-1834 **'To the Rt. Hon. Viscount Canterbury, this print of the Interior of the late House of Commons is respectfully dedicated ... W. Burgess.'** View of the empty interior of the old House before its destruction in the Fire of 1834.

✓ 122 Mezzotint by Samuel Cousins after H W Burgess, 54.0 x 41.3 ($21\frac{1}{4}$ x $16\frac{1}{4}$) (poor copy).
Dedicated by Burgess to Viscount Canterbury (formerly Speaker Manners-Sutton) and published by J Dickinson, 1 June 1835.

Presented by Sir Robert Gower, MP.

✓ 122a Another copy, date covered.

Presented in 1931 by Sir Harry Samuel, MP.

✓ 122b Another copy, disfigured along the bottom edge.

Acquisition uncertain.

1834 **'INTERIOR of the HOUSE OF COMMONS.'** View of the interior before its destruction by the fire of 1834, empty except for a Member and two guests.

✓ 123 Lithograph, coloured, by A Picken from a drawing by John Shury & Son, published Jno Shury & Son ... Charterhouse Square.
13.9 x 20.9 ($5\frac{1}{2}$ x $8\frac{1}{4}$).

House of Commons purchase, 25 January 1972 (Walter Spencer).

1834 A view of the interior looking east immediately after the Fire, showing a clear view of Wren's rounded windows and Wyatt's patchwork alterations. Workmen clearing debris at far end, groups of ladies, gentlemen and children inspecting the ruins.

✓ 124 Watercolour drawing by James Hore,
54.6 x 38.1 ($21\frac{1}{2}$ x 15).
Inscribed in a panel at the bottom: **'Ruins of St Stephen's Chapel sketched by James Hore, Oct. 1834, immediately after the fire.'** Paper torn and repaired in several places. Walpole Society XLIV 119 (38) reproduced plate 19b.

Formerly Gardner collection, sold Sotheby's, 1 May 1924 (1666).

Presented by Sir Philip Sassoon, Bart, MP.

1834 A view of the interior looking north-east immediately after the Fire, Solomon's Porch and half the east window to right, Wyatt's battlemented turret centre, three sketchy figures in foreground.

✓ 125 Watercolour drawing by James Hore,
25.4 x 17.1 (10 x $6\frac{3}{4}$).

Formerly Gardner collection, Sotheby's 1 May 1924 (1666).

Presented by Sir Philip Sassoon, Bart, MP.

1834 A view of the interior looking east a few weeks after the Fire showing a clear view of the east window before demolition. Blocks of fallen moulding and tracery lower left, twisted girders, a basket, barrel and ladder right.

✓ 126 Watercolour drawing by R W Billings,
43.2 x 30.5 (17 x 12).
Signed and dated: **'R W Billings, Novr. 1834.'**

Engraved (with the addition of some figures and another ladder) by J Le Meux for Brayley and Britton, Pl XXVII, and p 456, 'an interior view of this end, showing its miserable style of patchwork'. Reproduced Wright and Smith Parliament Past and Present p 165.

Bought in 1953 from Mr K T England.

1834 A view of the interior looking west shortly after the Fire and before demolition began, Westminster Hall in right background, no heraldic painting visible, two workmen waist deep in rubble and debris.

✓ 127 Watercolour drawing by unknown artist (? Balmer),
25.4 x 31.2 (10 x 12¼).

Presented by the Right Hon Speaker Lowther, MP.

1834 A view of the interior looking north-west, immediately after the Fire, looking through one of the north windows, the roof and north pinnacle of Westminster Hall in background. Sketchy details of trefoils and blind tracery in spandrels.

✓ 128 Watercolour drawing by James Hore,
25.4 x 17.1 (10 x 6¾).
Formerly Gardner collection, Sotheby's 1 May 1924 (1666).

Presented by Sir Philip Sassoon, Bart, MP.

1834 Interior looking east, artist in foreground, men carrying a beam.

✓ 129 Lithograph,
26.0 x 21.5 (10¼ x 8½),
published Vacher and Son, 6 November 1834.

'To the Right Hon. Sir Charles Manners Sutton, G.C.B., Speaker of the House of Commons. This view of the ruins of St. Stephens Chapel ...'.

Similar to a lithograph in WCL 57/10 and BM. Crace XV. 51 (lady and gentleman pointing left, three workmen in foreground with baskets and barrels, one carrying a basket up a plank right) where lettering continues:

'... after its destruction by fire on 16th October 1834. A specimen of the new process of printing from zinc plate. Published Vacher and Son, November 1834.'

Copy in GLC Westminster FC. 16-18.

Presented by Lewis Harcourt, MP.

1834 **'St Stephen's Chapel (House of Commons).'** View of the ruined interior looking east through Wyatt's windows; rubble and twisted girders, workman with axe in red coat in central window.

✓ 130 Coloured aquatint, anon,
26.0 x 34.3 (10¼ x 13½),
printed by Graf & Sorel.

Presented by Sir Philip Sassoon, MP.

1834 **'View of St. Stephen's Chapel as it appeared after the Fire in October 1834.'** Interior looking east, good view of the south and east walls with Wyatt's rounded windows and twin battlemented turrets.

Lithograph by F Mackenzie,
25.4 x 33.7 (10 x 13¼),
published John Weale 1 November 1843,
frontispiece to F Mackenzie, St Stephen's 1844, and
reproduced in Hastings, Parliament, pp 138-9.
Mackenzie's original painting is lost.

1834 Interior of the ruins looking east, window intact, workmen clearing rubble.

Lithograph drawn and published by T M Baynes.
Britton's Collection, 79.

1834 **'An INTERIOR VIEW of the HOUSES of LORDS & COMMONS, from the top of Westminster Hall, as they appeared on the 17th of October, the day after the Fire.'** A view looking south-east across the Speaker's Cloisters, a key along the bottom edge: 1. Back of the Speaker's House.
2. House of Commons. 3. House of Lords. 4. Top of Westminster Hall.

✓ 131 Lithograph, coloured, by W & J O Clerk,
18.4 x 28.0 (7¼ x 11),
published by W Soffe, 380 Strand, corner of Southampton Street.

House of Commons purchase, 25 January 1972
(Walter Spencer).

1835 A view of the interior of the north-east corner from a scaffold about half way up the Members' Lobby.
Detailed view of a spandrel of the north-east window and the architrave of the east window to right, the embossed coloured 'pryntes' often mentioned in the Comptroller's Rolls. According to Mackenzie, they were not visible immediately after the Fire but became faintly perceptible three or four months later, from the effect of the winter's rain cleansing the surface (Mackenzie, p 28 and Pl XIV).

✓ 132 Watercolour drawing by unknown artist (? Moore)
34.3 x 26.7 (13½ x 10½).
Compare a similar but less finished drawing, No 133.
For the reverse side of this arch see Clark's drawing, No 114.

For architectural details, see Topham, Pl IX and XV which give elevation, profile and section of the interior of a side window. See also Mackenzie, Pl XIV.

Acquisition uncertain.

1835 A view of the interior looking north, similar to No 132 above.

✓ 133 Watercolour drawing by unknown artist (? Moore),
33.7 x 26.0 (13¼ x 10¼).
Same view but slightly sketchier than No 132.
Walpole Society XLIV (47), plate 20b.

Presented by Sir John Wolfe-Barry, KCB.

1835 The Court of Requests fitted up for the Commons after the Fire, empty, looking south towards the Speaker's Chair, a man seated reading in right bottom corner.

✓ 134 Pencil drawing by R W Billings (?),
24.1 x 19.0 (9½ x 7½).
No inscription. Probably a preliminary sketch by Billings for his drawing dated February 1835, engraved by W Taylor for Brayley and Britton, Pl XXXIX (see below).
Framed with No 166 LADIES' GALLERY, 1834.

Presented in 1929 by Sir Leicester Harmsworth, Bart.

1835 **'HOUSE OF COMMONS as fitted up in 1835.'** View of the temporary House of Commons (Court of Requests), nearly empty. To the credit of Sir Robert Smirke and the builder,

Messrs Samuel Baker and Son, temporary accommodation for both Lords and Commons was ready four months after the Fire.

✓ 135 Line by W Taylor after R W Billings,
15.2 x 10.2 (6 x 4).
Published 1 May 1835 (see above).
Framed with No 155, HOUSE OF LORDS 1835.

Presented in 1953 by Mrs Walter Erskine.

1835 HOUSE OF COMMONS, Competition, see **WESTMINSTER, 1835.**

1837 A view of the interior looking east, the east window, turrets and north wall partly demolished, a number of picturesque workmen clearing up, blocks of masonry in foreground.

✓ 136 Watercolour drawing by G Moore,
36.2 x 26.7 ($14\frac{1}{4}$ x $10\frac{1}{2}$).
Signed: **'G. MOORE'** in sloping capitals. Compare the similar drawing slightly less finished, No 137 below.
Formerly Gardner collection, Sotheby's 1 May 1924 (1667).

Acquisition uncertain.

1837 A view of the interior looking east, similar to No 136 above.

✓ 137 Watercolour drawing by G Moore,
36.2 x 26.0 ($14\frac{1}{4}$ x $10\frac{1}{4}$).

Presented by Sir John Wolfe-Barry, KCB.

1837 A view of the interior of the south wall looking west, during demolition and from a scaffold half way up the building. Westminster Abbey in the background, the south end of

Westminster Hall on the right. Good details of south cornice, spandrels, and coloured 'pryntes' in the window soffits. Two workmen, one sitting, one standing by a basket with a sack over his head.

✓ 138 Watercolour drawing probably by George Stokes,
35.6 x 26.0 ($14 \times 10\frac{1}{4}$).

For architectural details see Topham, Additional Plates, XV. A similar view, 'The Top of St Stephen's Chapel Oct 1834' by George Scharf, slightly further west showing part of the wall of the House of Lords (WCL 57/7c). Scharf also painted a 'Panoramic View of the Ruins of the Late Houses of Parliament, surrounding Buildings and distant View: taken shortly after the Fire, from the top of the Western Wall of St Stephen's Chapel', exhibited New Water Colour Society 1835 (160) present location unknown. A pencil drawing of a similar view is in GLC Westminster FC 19 (reproduced Colvin Architectural History 1966). Walpole Society XLIV 120 (45) plate 20a.

Presented by Sir John Wolfe-Barry, KCB.

1850 Interior of Barry's new House shortly before its first occupation by the Commons in May 1850. Whole page cut (Laing after B Sly) in The Builder, 5 January 1850, p 6.

1851 Interior of Barry's new House after the alterations, showing the lowered roof, reduced windows and enlarged galleries. The remodelled Chamber had been ready, except for minor details, in March 1851, and the Commons moved in 24 July 1851. Whole page cut in The Builder, 27 September 1851, and Illustrated London News, 7 February 1852.

1865 **'HOUSE OF COMMONS.'** View looking towards the Speaker's chair from the Peers' seats. Lithograph by E N Holmes, plate to Barry, Illustrations II (1865).

1868 THE PROPOSED NEW HOUSE OF COMMONS

Five watercolour drawings by E M Barry, RA, mounted in one frame. A label on the back in E M Barry's handwriting reads: **'Design for a New House of Commons and increased accommodation connected therewith on the principle recommended by a Select Committee of the House of Commons in 1868. Edward M Barry, RA, 21 Abingdon Street, SW.'**

(A) New House of Commons. (B) Present House converted into Lobby. (C) New Division Lobby. (D) Plan. (E) New Reading Room.

Presented by Sir W A Fraser, Bart, MP, before 1933.

The New House of Commons

139A Watercolour drawing,
34.3 x 36.6 ($13\frac{1}{2}$ x 14).
Interior looking eastwards towards the Speaker's Chair, three Members on the floor, a number seated.

The unanimous finding of the Select Committee considering Barry's proposals was 'that an increase of accommodation for Members can be obtained in the most satisfactory manner, and without involving any interruption of the Proceedings of the House, by the erection of a new Chamber in the Commons Court.' (Report on House of Commons (Arrangements), 1868, p ix). Barry exhibited a drawing of the New Houses of Commons, RA 1870 (794).

Present House converted into Lobby

139B Watercolour drawing,
34.3 x 35.6 ($13\frac{1}{2}$ x 14).
Interior looking probably north. Note the brass gas stands and marble statues in Gothic niches.

The plan was to convert the existing House into an inner Lobby reserved for Members only. It was to have been

1868 THE PROPOSED NEW HOUSE OF COMMONS (continued)

restored to the shape it originally possessed in 1850 before the alterations. The effect would have been to have raised the roof, increased the height of the windows and restored Sir Charles Barry's true architectural proportions (Report on House of Commons (Arrangements), 1868, pp iv-v).

New Division Lobby

139C Watercolour drawing,
17.8 x 25.4 (7 x 10).
Interior of the south division lobby, a fireplace at the far end, a flight of steps right leading into the House.

'Corridors at each end of the House lead to the division lobbies, which are on either side and are about 60 feet long and 30 feet wide.' (Report on House of Commons (Arrangements), 1868, p v.)

Plan

139D Watercolour drawing,
17.8 x 17.8 (7 x 7).

Barry's Plan D1, designed to seat 569 Members and a total of 899, a gain of 208 seats on his father's old House.

'The object aimed at has been to provide a House of compact form and arrangement, of good acoustic qualities and fit for a place of business without undue regard to purely architectural considerations ...'

'The form of the Plan is a square with the corners cut off, forming an octagon with four long and four short sides. By this shape, the arrangement of the seats, according to English Parliamentary precedents, is secured, better than would be the case in an octagonal chamber with equal sides.' Report on House of Commons (Arrangements), 1868, v-viii).

1868 **THE PROPOSED NEW HOUSE OF COMMONS** (continued)

New Reading Room

139E Watercolour drawing,
17.8 x 25.4 (7 x 10).
Interior looking south, two fireplaces left, Members looking out of the windows into Star Chamber Court.

The Reading and News Room was to have been 20.74x7.02m (68' x 23') on the west side of the new inner lobby. It would have been obtained by enlarging the existing lobby and extending the side wall on columns and arches over the footway below. A new and enlarged vote-office communicated with the Reading Room. (Report on House of Commons (Arrangements), 1868, vi.)

1868 Interior of a proposed new House by E M Barry, from beside the Speaker's Chair.

140 Line from the design by E M Barry,
54.6 x 54.6 ($21\frac{1}{2}$ x $21\frac{1}{2}$).

Acquisition uncertain.

1897 **'The House of Commons from the Speaker's Chair.'** View of the empty chamber with books, hour-glass, etc clock at 9.45.

141 Photograph by Benjamin Stone.

1898 View of the interior of the House from behind the Speaker's Chair, showing colours of carpets, upholstery, etc.

142 Watercolour drawing, signed and dated: **'F.W. Lee 98.'**

House of Commons purchase, February 1976 (Abbott & Holder).

1941-42 See **WAR DAMAGE.**

From medieval times the Lords sat in the Parliament Chamber or White Chamber at the south end of the Palace of Westminster. In 1801, after the Union with Ireland, they moved to the Court of Requests and remained there till the Fire of 1834 after which they sat temporarily in the Painted Chamber till Barry's new House was ready in 1847. When the House of Commons was destroyed in 1941 the Lords moved into the Robing Room till their own Chamber was ready in 1951.

Ivy M Cooper, 'The Meeting Places of Parliament in the Ancient Palace of Westminster', Journal of the British Archaeological Association, III, 1938; R M Price, Handlist, 1961.

1513-14 **'The Creation of Charles Brandon, Duke of Suffolk, in the fifth year of King Henry VIII - taken from a drawing in the Heralds' Office.'**

143 Plan, engraved and published by John Pine,
29 September 1749,
45.8 x 62.3 (18 x $24\frac{1}{2}$).
Original drawing in the College of Heralds.

Presented by Sir William Fraser, Bart, MP.

Another copy in Britton Collection, 31.

1761 **'The entrance of the House of Lords with the late Office of Ordnance adjoining.'**

144 Line by C Grignion after S Wale,
20.9 x 33.0 ($8\frac{1}{4}$ x 13).

Published Alexander Hogg, plate to Thornton's London, 1784, pp 448-9, and formerly as plate 11 in Dodsley's London and its Environs 1761, II, p 165. Also plates in Entick's Survey of London and Westminster 1766, IV, p 241, Chamberlain's History of London 1769, p 591, and in reverse, with HOUSE OF COMMONS only, in Walter Harrison, History of London 1775, p 518.

Printed with No 105 HOUSE OF COMMONS and No 277 ROYAL STABLES 1761, three engravings on one plate.
See also No 106.

Advisory Committee purchase, 1966.

1807

145 Etching by J T Smith,
15.2 x 24.1 (6 x 9½).
Smith's Additional Plates, 19.

'View of the East side of the House of Lords, the East end of the Prince's Chamber etc. taken 8 October 1807 from an upper window in the house of Edward Hussey Delavel, Esq., at the South East corner of Cotton Garden. From a doorway out of which a man is peeping, nearly in the centre of the print, Guy Fawkes was to have made his escape.'

Presented by Lewis Harcourt, MP.

145a Another copy, framed with No 30 COTTON GARDEN 1800.

145b Another copy, framed with No 108b HOUSE OF COMMONS, c 1805.

Acquisition uncertain.

1807

146 Line by W Fellows after J T Smith, 10 October 1807,
22.8 x 19.0 (9 x 7½).

'Part of the East side of the House of Lords (the Council Chamber of our early Kings). This view displays a precise delineation of the style of Architecture in the reign of King Henry III as exemplified by a window erected at that period.'

Published 10 March 1808 in Smith's Additional Plates, 40.
Framed with No 231 NEW PALACE YARD, Waterfront 1808.

Presented by Sir Philip Sassoon, MP.

146a Another copy, coloured.

House of Lords purchase, 23 July 1971 (Parker Gallery).

1807

147 Drawn and etched by J T Smith,
19.0 x 22.8 (7½ x 9).

'North East view of the old House of Lords, the Prince's Chamber with the Bishops' Robing Room, etc., taken from the ruins of Mr Blackerby's house, 12th October 1807'.

Published Smith's Additional Plates, 1, and reproduced in Colvin King's Works, I, plate 28a.
On the same plate as No 273 PRINCE'S CHAMBER 1809.

Presented by Sir Philip Sassoon, MP.

1808 View of the exterior of the old House of Lords and the Prince's Chamber from the east, see No 272 PRINCE'S CHAMBER.

1809 Exterior of the old House of Lords, see No 273 PRINCE'S CHAMBER.

1810 **'Interior of the House of Lords'** (Court of Requests) with good view of throne, chandeliers, tapestries, scale of figures considerably dwarfed.

148 Line by P Rothwell
21.5 x 41.9 ($8\frac{1}{2}$ x $16\frac{1}{2}$)
after the original drawing by J Hassell.

Advisory Committee purchase, 1965.

148a Another copy, House of Lords library, Box 1.

1810 Exterior of the House of Lords (Court of Requests), see No 240, OLD PALACE YARD, 1810.

c 1815 **'Interior of the House of Lords'** (Court of Requests) before the erection of Soane's additional galleries for the trial of Queen Caroline.

149 Line, unknown artist,
12.0 x 16.5 ($4\frac{3}{4}$ x $6\frac{1}{2}$).
Framed with No 274 ROBING ROOM, c 1815.

Presented by the Marquess Curzon.

1820 Interior of the House of Lords (Court of Requests) looking towards the Throne and showing Soane's new galleries put up for the Trial.

150 Sepia wash drawing, artist unknown
15.9 x 19.6 ($6\frac{1}{4}$ x $7\frac{3}{4}$).
Framed with No 151a.

House of Lords purchase, February 1972 (W Spencer).

1820 **'The House of Lords, with the additional Galleries etc. as erected for the proceedings against Queen Caroline in 1820.'** View of the empty House looking towards the throne, Soane's new galleries on either side.

151 Etching, artist unknown,
17.1 x 25.4 ($6\frac{3}{4}$ x 10).

Presented by the Marquess Curzon.

Another copy in House of Lords Library, Box 1.

151a Another copy, coloured. Framed with No 150.

House of Lords purchase, February 1972 (W Spencer).

1820 **'A faithful representation of the INTERIOR OF THE HOUSE OF LORDS as prepared for the trial of Her Most Gracious Majesty Queen Caroline.'** View of the House (Court of Requests) looking towards the throne, with a Table of Explanation. Photostat copy from The Observer, 16 September 1820.

1823 Demolition of the old House of Lords and the Prince's Chamber, see Colvin, Architectural History, 122-42.

(1834) **'INTERIOR HOUSE OF LORDS as it was before the Fire, 16th October 1834.'**

152 Lithograph, coloured, by John Shury & Son, printed by Day & Haghe,
13.9 x 21.5 ($5\frac{1}{2}$ x $8\frac{1}{2}$).

House of Lords purchase, February 1972 (W Spencer).

152a Another copy, House of Commons purchase 1972 (Parker Gallery)

1834 **'Interior of the House of Lords, A.D. 1834.'** The House (Court of Requests) shortly before the Fire.

Line and stipple, unknown artist. Plate to Ryde, Palace of Westminster, p 48.

1834 Three arches at the south end of the Court of Requests, **'the present House of Lords'.**

153 Pencil drawing by R W Billings,
20.3 x 24.1 (8 x $9\frac{1}{2}$).
Signed: **'R.W.B. Oct. 27. 34'.**
Britton's Collection, No 8.

1834 View inside the ruins of the Long Gallery looking north, two workmen clearing rubble from the cellar.

154 Watercolour drawing by Thomas Clark,
32.4 x 21.5 ($12\frac{3}{4}$ x $8\frac{1}{2}$).
Signed: **'T. Clark'** and inscribed: **'Long Gallery, House of Lords'.**

Engraved (with the addition of a ladder to the left) by Clark for Brayley and Britton, Pl XXXVIII.

Presented in 1929 by Sir R Leicester Harmsworth, Bart.

1834 See also OLD PALACE YARD.

1835 **'HOUSE OF LORDS as fitted up in 1835.'** View of the interior of the Painted Chamber repaired after the Fire by Sir Robert Smirke.

155 Line by Thomas Clark after Billings, February 1835,
15.2 x 10.2 (6 x 4).
Published 1 May 1835 as plate XXXVIII to Brayley and Britton. Framed with No 135, HOUSE OF COMMONS 1835.

Presented in 1953 by Mrs Walter Erskine.

1847 Interior of Barry's new House of Lords, two views from the north and south. Full page cuts in ILN, 17 April 1847, pp 248-9.

1847 Interior of the new House of Lords, view from the throne. Frontispiece to Description of the New Palace of Westminster 1848.

1849 **'The HOUSE OF PEERS, view of the throne end.'** Steel engraving by Cuff after Somers Clarke in Barry, Illustrations I.

1849 **'Highest Court of Law in ye Kyngdom.'** Plate in Richard Doyle, Manners and Customs of ye Englysche 1849, No 15.

1851 The State Opening, 4 February 1851, Queen Victoria enthroned, Prince Albert seated to one side, a lady-in-waiting behind. Speaker Shaw-Lefevre addressing the Queen, groups of MPs to the right including Palmerston, Lord John Russell and Disraeli. Stained glass in windows but no Magna Carta Barons in the niches. Frescoes clearly shown.

156 Gouche on paper by Joseph Nash,
76.3 x 94.6 (30 x $37\frac{1}{2}$).
Companion to No 157 below.

Date uncertain but probably 1851. The last fresco, Cope's PRINCE HENRY AND JUDGE GASCOIGNE, was completed above the throne in December 1849; Peel died in July 1850; the first Magna Carta Barons were not in place till 1852. Parliament was opened by Commission in 1850, by the Queen herself in 1851.

Bought in 1956 from Messrs Leggatt Bros and presented by the Lord Great Chamberlain, the Marquess of Cholmondeley.

1851 The interior of the House of Lords looking from the throne northwards towards the Lobby. A Peer addressing the Lord Chancellor, a group of three to the left include Wellington in a blue cape, to the right a bishop talking to a Peer and a man leaning against the panelling reading papers. The frescoes JUSTICE, RELIGION and CHIVALRY clearly shown; no Magna Carta Barons; gas and candles lit.

✓ 157 Gouche on paper by Joseph Nash,
73.7 x 94.0 (29 x 37).
Companion to No 156 above.

Bought in 1956 from Messrs Leggatt Bros and presented by the Lord Great Chamberlain, the Marquess of Cholmondeley.

c 1875 Interior of the House of Lords, two standing spectators looking towards the Throne.

✓ 158 Line engraving, coloured, from Edward Walford, Old and New London (Cassell's c 1875), III, plate 34.
$7\frac{1}{2}$ x $5\frac{1}{2}$ (19 x 13.9).

House of Lords purchase, 25 July 1971 (Parker Gallery).

1898 View of the interior of the House looking towards the Throne, frescoes, stained glass windows, colour of carpet and upholstery of benches clearly shown.

✓ 159 Watercolour drawing by F W Lee,
39.4 x 36.9 ($15\frac{1}{2}$ x $14\frac{1}{2}$).
Signed and dated lower right: **'F. W. Lee May 1898'.**

House of Lords purchase, 24 July 1975 (Holbein Galleries).

1922 View of the interior looking towards the throne, frescoes, stained glass and wood-carving shown in detail.

✓ 160 Watercolour drawing by Constance Leslie-Melville,
52.1 x 72.5 ($20\frac{1}{2}$ x $28\frac{1}{2}$). Signed and dated:
'Constance Leslie-Melville 1922'.

Presented by the artist in 1927.

1972

✓ 161 Colour photograph of the interior taken by Douglas C Morris & Co on behalf of the Japanese Embassy, London.

Presented by the Japanese Ambassador in 1972.

HYDE PARK

1814 **THE FLEET ON THE SERPENTINE RIVER**

✓ 162 Coloured aquatint, after J H Clark,
15.2 x 23.5 (6 x $9\frac{1}{4}$).

**'Commemoration of the Battle of the Nile, Aug^{t} 1st 1814
J. H. Clark Del. M. Dubourg Sculp.
Published & Sold Aug^{t} 12th 1814 by EDW^{d} ORME Publisher
to his Majesty and H. R. H. the Prince Regent. Bond Street
(Corner of Brook Str) London.'**

House of Lords purchase, 16 March 1976 (Baynton Williams).

1851 **HYDE PARK** see **GREAT EXHIBITION**

INNER TEMPLE HALL, 1965

Neo-Georgian hall by Worthington and Sutcliffe, 1955.

✓ 163 Lithograph by John Ward, 26/100,
49.6 x 63.5 ($19\frac{1}{2}$ x 25).

Advisory Committee purchase, 1965.

INNS OF COURT see GRAYS INN HALL, INNER TEMPLE HALL, LAW SOCIETY LIBRARY, LINCOLN'S INN HALL AND MIDDLE TEMPLE HALL

JEWEL TOWER

The Jewel Tower in Old Palace Yard was built in 1365-6 by Edward III's architect, Master Henry Yevele, as the south west corner of the Palace of Westminster. It was used to store the King's personal treasure as a branch of the Privy Wardrobe until 1621, and from then until the Victoria Tower was ready in 1864 it became the Parliament Office for the House of Lords Records. From 1869 to 1938 it was used as the Board of Trade's Weights and Measures Office, and after air-raid damage during the war it was restored and underpinned and opened to the public as an Historic Monument.

A J Taylor, The Jewel Tower, Westminster, HMSO 1956;
Howard Colvin, King's Works, 1963, I, pp 535-6;
Alan Sorrell's watercolour reconstruction (1957) of the Jewel Tower, Chapter House and Abbey as they might have appeared in the 16th century, hangs in the Jewel Tower itself.

1805 **'North West view of the Tower, now the Parliament Office.'**

164 Drawn and etched by J T Smith and published 1 January 1805 as a plate to Smith's Antiquities, 1807, p 34.
10.8 x 9.6 ($4\frac{1}{4}$ x $3\frac{3}{4}$).
Framed with No 165 and No 235a, OLD PALACE YARD.

Presented by Lewis Harcourt, MP.

164a Another copy.

Presented by Sir Philip Sassoon, Bart.

1805 **'South west view of the Tower, now the Parliament Office.'**

165 Drawn and etched by J T Smith and published 1 January 1805 as a plate to Smith's Antiquities, 1807, p 34.
10.8 x 9.6 ($4\frac{1}{4}$ x $3\frac{3}{4}$).
Framed with No 164 and No 235a, OLD PALACE YARD.

Presented by Lewis Harcourt, MP.

165a Another copy.

Presented by Sir Philip Sassoon, Bart.

See also OLD PALACE YARD

LADIES' GALLERY

A space about fifteen feet high in the attic above St Stephen's Chapel (House of Commons), with boards and old chairs placed around the lantern. The ladies peered through the lantern and were able to see below the chandelier, half the Table, the Mace, papers, part of the Treasury Bench and Opposition, and the Speaker's feet.

Maria Edgeworth gives a vivid description of the scene in the Ladies' Gallery in 1822, in a letter to Mrs Buxton, 9 March 1822, Memoir, p 181. See also Wright and Smith, Parliament Past and Present, 1902, p 92, and Hastings, Parliament House, 1950, pp 85-6.

1834 A group of ladies peering through the ventilator at the Commons below.

166 Pencil drawing by Frances Rickman,
16.5 x 22.8 ($6\frac{1}{2}$ x 9).
Inscribed: **'25 June 1834. F. R.'** (**'M. L. Rickman'** in ink).
'Sketch Ventilator Ho: Comm:'

Reproduced in Hastings, Parliament, p 133. Framed with No 134 HOUSE OF COMMONS - INTERIOR, 1835.

An earlier version of this drawing, painted in watercolours and inscribed: 'Roof of St Stephen's listening to Debates through the ventilator 1833' is in the Westminster City Library (E 133.2.5).

Presented in 1929 by Sir R Leicester Harmsworth, Bart.

LAMBETH PALACE

1647 **'Palatium Archiepiscopi Cantuariensis propae Londinium vulgo Lambeth House.'**

167 Etching by Hollar,
13.9 x 28.6 ($5\frac{1}{2}$ x $11\frac{1}{4}$) mc,
signed and dated: **'Hollar fecit 1647.'**
See A M Hind, Hollar, 1922, 107, plate LI.

Acquisition uncertain.

1714 Line by J Kip after L Knyff, plate 8 in Kip's Britannia Illustrata, 1714.

1884 View from downstream, Thames barges to right.

168 Etching by C E Holloway 1884,
32.5 x 57.0 ($12\frac{3}{4}$ x $22\frac{1}{2}$).

House of Commons purchase, 2 December 1976 (Miss Green).

LAW SOCIETY LIBRARY, 1965

Chancery Lane, built by Lewis Vulliamy, 1831-2.

169 Lithograph by John Ward, 20/100,
50.8 x 68.7 (20 x 27).

Advisory Committee purchase, 1965.

LIBRARY, HOUSE OF LORDS, 1849

'The Peers Library.' Lithograph, plate in Barry, Illustrations I (1849).

LINCOLN'S INN HALL, 1965

The old hall was built in 1490-2, with a 17th century screen attributed to Inigo Jones.

170 Lithograph by John Ward, 66/100,
53.3 x 68.7 (21 x 27).

Advisory Committee purchase, 1965.

LOBBY, HOUSE OF COMMONS

Formerly the vestibule or ante-chapel of St Stephen's, at the West end of the House and between Westminster Hall and the Court of Requests. A magnificent double-arched doorway connected the vestibule to the House. In Barry's new Houses of Parliament the Commons Lobby was placed where it is now, between the House and the Central Lobby. For E M Barry's plan to convert the Lobby into a Reading Room see No 140, PROPOSED NEW HOUSE OF COMMONS (1868).

Smith's Antiquities, pp 149-50; Topham's St Stephens; Brayley and Britton, p 454; Mackenzie, St Stephen's, Pl 2 (Plan) and Pl. 10; Hastings, Parliament, p 86; Hastings, St Stephen's, p 84, Pl 26 and 30; Gothic Architecture, 191.

1804 North West entrance of the vestibule to the House of Commons. Two brackets of Richard II and Isabel.

Line by W J White after J T Smith, published 1 January 1804 and used as a plate in Smith's Antiquities, 1807, p 150.

1815 **'The lower LOBBY, HOUSE OF COMMONS'**

171 Line by Robert Sands from a drawing by J P Neale for The Beauties of England and Wales, X, part IV (1815).
13.9 x 8.9 ($5\frac{1}{2}$ x $3\frac{1}{2}$).

Presented in 1972 by Lord Simon of Glaisdale from the Rusk collection of legal prints.

1834 View of a corner of the vestibule after the Fire, the double arched entrance to St Stephen's left, south doorway to the Court of Requests right, large pile of fallen masonry being examined by two men in top hats and frock coats.

172 Sepia and wash drawing, unknown artist (?) Clark
15.9 x 18.4 ($6\frac{1}{4}$ x $7\frac{1}{4}$).
Framed with two others, No 27 CLOISTERS, 1834, and No 112 HOUSE OF COMMONS - EXTERIOR.

Cf No 174. For drawings of the doorheads see PRO 29/767 and Mackenzie, St Stephen's, Pl 10.1 and 4.

Presented in 1922 by Sidney Robinson, MP.

1834 View looking north up the steps, an official with a staff standing in the doorway to the Cloisters, the double doorway to the Chapel right.

173 Watercolour drawing by R W Billings,
38.1 x 25.4 (15 x 10).
Signed and dated: **'R. W. Billings, Novr. 1834'** and inscribed: **'Lobby to St Stephen's Chapel.'**

Engraved with a workman at foot of the steps instead of the official at top, by Thomas Clark for Brayley and Britton, Pl XXIX.

Presented in 1929 by Sir R Leicester Harmsworth, Bart.

1834 **'Vestibule to St Stephen's Chapel, WESTMINSTER.'** A view from the south looking up the steps towards the cloister entrance, the double entrance to St Stephen's on the right, a workman clearing away charred timbers.

Line by T Clark after R W Billings, published 1 February 1835 and used as plate XXIX to Brayley and Britton, p 454.

1837 View of the south doorway of the vestibule in a more advanced state of demolition than in No 172, planks in foreground, a workman reclining in the arch smoking a clay pipe, walls of the Court of Requests in the background.

174 Watercolour drawing by George Moore,
34.3 x 25.4 ($13\frac{1}{2}$ x 10).

Presented by Sir John Wolfe-Barry, KCB.

(1865) **'House of Commons Lobby.'** View looking west, entrance to the House on the right.

Lithograph by E N Holmes,
29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$).
Plate to Barry Illustrations II (1865).

1941 The Churchill Arch, House of Commons.

175 Photograph of a painting by Frank Beresford.

1956 A view from the south-west corner looking towards the 'Churchill Arch', three or four lightly drawn standing figures, a policeman seated at the desk, a green seat and the statue of Vernon Harcourt (now replaced by Balfour) in foreground.

176 Ink and watercolour drawing by John Ward,
45.8 x 59.7 (18 x $23\frac{1}{2}$).
Exhibited in May 1956 at the Trafford Gallery, Mount Street.

Presented in 1956 by Sir Hamilton Kerr, MP.

1799

177 Watercolour drawing by William Capon (1817), 23.5 x 20.3 ($9\frac{1}{4}$ x 8), from his own original drawn in July 1799.

A piece cut from the lower edge and pasted on the mount is inscribed:

'William Capon del^{t} 1799. Pinx^{t} 1817. The lobby between the old House of Lords on the right hand and the Painted Chamber on the left hand. The ancient stone newel staircase which leads upwards and downwards to parts of the Palace below and to a convenient place below. There was discovered some years since a landing place from the water and it is almost certain that the River came nearly up to the present Eastern wall of the Painted Chamber. The doorway now bricked up on the left hand on the landing of the Stairs did formerly lead into the Painted Chamber which partly inclined me to think that the Chamber, now only one Room, was formerly two Rooms and that the Eastern end was a Chapel as will appear by an attractive view of the two representations I have made accompanying this view. The high window seen over the door on the right of the front line is a remarkable one and such mode was frequently practised during the Reign of Henry III in whose time I think this portion of the Palace was built.'

House of Commons purchase, 25 May 1976 (Abbott & Holder).

(1849) **'The Peers Lobby leading to the House of Lords.'**

Lithograph by E T Dolby after G Somers Clarke, 28.6 x 22.8 ($11\frac{1}{4}$ x 9).
Frontispiece to Barry, Illustrations, I, (1849).
See also The Builder, 24 April 1847, p 189.

LONDON

The panoramas and map-views of London and Westminster derive from a drawing in the Ashmolean Museum attributed

to Anthony van Wyngaerde and dated at about 1544. They continued to be produced, very often in the Netherlands, until shortly after the Great Fire of 1666 when they were gradually replaced by two-dimensional maps and the Ordnance Surveys. Most of the panoramas and map-views have been reproduced in facsimile by the London Topographical Society.

L.T.S. Records 1881-1966; W Martin, "The Early Maps of London" in London and Middlesex Archaeological Society, (1916), 255-86; (1917), 351-81; (1919), 105-18; Irene Scouloudi, Panoramic Views of London 1600-1666 (1953); M R Holmes, Moorfields in 1559 (HMSO 1963); S P Marks, The Map of Mid Sixteenth Century London (L.T.S. 1964); I Darlington and J Howgego, Printed Maps of London circa 1553-1850 (1964) with a select bibliography; Philippa Glanville, London in Maps (1972).

14th cent A map of London under Richard II, from original sources, by Marjorie B Honeybourne (1960). L.T.S. 93 (1960), 70.0 x 104.2 ($27\frac{1}{2}$ x 41) on one sheet, 81.3 x 114.4 (32 x 45), L.T.R., xxii (1965), pp 29-76.

1543 **'London, Westminster and Southwark as they appeared in 1543 from a drawing by Anty. Wyngaerde, Sutherland Collection, Bodleian Library, Ox.'** Panorama from the Palace of Westminster and Lambeth Palace to the Palace of Placentia (Greenwich) and the Monastery at Bermondsey.

178 Etching by N Whittock, c 1830, 30.5 x 146.2 (12 x $57\frac{1}{2}$).
Published by Whittock and Hyde, two sheets from the drawing attributed to Wyngaerde now in the Ashmolean Museum (facsimile published by L.T.S. with notes by H B Wheatley (1881-2). Whittock's copy in pen and ink is in the Guildhall Library, London, see Martin, "The Early Maps of London" in London (1916), p 267.

Presented in 1917 by Alfred E Bird, MP.

178a Another copy, coloured, but published by Rogers instead of Whittock & Hyde.

'LONDON, WESTMINSTER AND SOUTHWARK as they appeared A. D. 1543.
From a drawing by Anty van den WYNGAERDE
Sutherland Collection Bodleian Library Oxford
The Monastery at Bermondsey from a drawing in the collection of Mr Upcot.
Copied from the originals and engraved by N. Whittock
Published by H. A. Rogers, 83 Hanley Road, London, N.
Entered at Stationers Hall
(Key: 1 The Palace of Westminster to 128 Bank Side).'

House of Commons purchase, 18 February 1975 (Henry Sotheran).

c 1544 Wyngaerde's View of London, drawing in the Ashmolean Museum. L. T. S. 1 (1881-2) dated c 1550;
50.8 x 296.1 (20 x 116½) on seven sheets.
For the re-assessment of the date from c 1550 to c 1544 see Darlington and Howgego, Printed Maps of London, circa 1553-1850 (1964), pp 6-7.

c 1544 Wyngaerde's View of the City of London between the Fleet River and London Bridge, c 1550. L. T. S. 77 (1944), 13.3 x 128.4 (5¼ x 50½), three sections on one sheet.

1547 **'The Riding from the Tower.'** Edward VI's coronation procession passing down Cheapside from the Tower to Westminster, 19 February 1547. Watercolour drawing by S H Grimm, 1785, in the library of the Society of Antiquaries, London (see Archaeologia, iii, 267-9), engraved by Basire.
Reproduced in G M Trevelyn, Illustrated English Social History, I, Pl 121.

?1553-1559 Woodcut map of Elizabethan London usually attributed to Ralph Agas (three copies in Guildhall Library, Magdalene College, Cambridge, and Public Record Office.
L. T. S. 17 (1905)
71.8 x 183.0 (28¼ x 72) on eight sheets.

c 1560 Plan of London, c 1560, from a drawing attributed to Hoefnagel or Wyngaerde. L. T. S. 2 (1882-3), from Braun and Hogenberg's Civitates Orbis Terrarum, 1572, second state, showing the Royal Exchange.
35.6 x 51.5 (14 x 20¼), on one sheet 55.9 x 75.0 (22 x 29½).

c 1560 **'Civitatis Londinum Ano. Dni. circiter MDLX.'** Panorama of the City and countryside from St Giles (Oxford Road Way to Uxbridge) and the Spital Fyeld.

✓ 179 Photograph of G Vertue's etching, 1737, top section, 36.9 x 193.2 (14½ x 76).

c 1560 **'LONDINUM ANTIQUA. This plan shows the ancient extent of the famous cities of LONDON and WESTMINSTER as it was near the beginning of the reign of Queen Elizabeth ... Re-engraved to oblige the curious by George Vertue from Radulphus Aggas, Oxoniae Antiqua, 1578 ..'**

✓ 180 Photograph of Vertue's etching, 1737, bottom section, 36.9 x 193.2 (14½ x 76).

Pewter engravings, usually known as Vertue's map, based on a woodcut map attributed to Ralph Agas (see LONDON ? 1553-59) which in turn derives from Braun and Hogenberg's atlas, Civitates Orbis Terrarum, 1572. The pewter plates are in the collection of the Society of Antiquaries, London (S P Marks, L. T. S. 100, 1964).

Presented by F Bennett-Goldney, MP.

c 1560 **'A View of LONDON about the year 1560.'** Reduced from a large print in the collection of Sir Hans Sloane, Bart., 1738, similar to Vertue's first state, and used in Maitland's London, 1739.

1593 Norden's Maps of London and Westminster, 1593; L. T. S. 7 (1899), reproduced from the Speculum Britanniae, 19.6 x 26.7 ($7\frac{3}{4}$ x $10\frac{1}{2}$) and 18.4 x 27.4 ($7\frac{1}{4}$ x $10\frac{3}{4}$) on one sheet, 73.7 x 55.9 (29 x 22).
See "Notes on Norden and his Map of London", by H B Wheatley, L. T. R., ii, 42.

1600 A view of London in 1600 by John Norden, from the engraving in the De la Gardie Collection, Royal Library, Stockholm. L. T. S. 94 (1961), 46.4 x 122.0 ($18\frac{1}{4}$ x 48) on one sheet, Scouloudi, pp 19-22, and L. T. R. xxii (1965)

c 1600 Visscher's View of London, published 1616, (King's Library, British Museum). See facsimile in L. T. S. 4 (1883-5); 41.9 x 215.4 ($16\frac{1}{2}$ x $84\frac{3}{4}$) on four sheets.
See "Notes on Visscher's View of London" by T Ordish, L. T. R. vi, 39; Scouloudi, pp 24-41.

c 1600 19th century copy of Visscher's View of London.

181 Etching by J Pullam (1846), 41.3 x 216.0 ($16\frac{1}{4}$ x 85).
Close facsimile of Visscher's 1616 view in the King's Library, British Museum, in which the crossed swords on right hand flag in right hand cartouche is clearer, "Eall Schipes" is spelt "Eell Schipes" and "Gally fuste" is spelt with diaeresis over the "y". The original print has a long letter press description from Camden's Britannia, 1607, in sixteen columns along the base. Later editions were

published in Holland with plates in the top corners festooned with cherubs and trophies and containing a Latin description based on Camden, "Londinium antiquis olim ... Ludovicus Hondius Lusit." (Crace Views I. 17; T Ordish, L. T. R. 6 (1909), pp 39-64; W Martin, The Early Maps of London (1916), pp 274-5; Hind, II (1955), pp 96-111, plates 50-51; Scouloudi, p 25).

Presented in 1932 by Viscount Mersey.

c 1600 **'London'.** Reduced version of Visscher's View with a key along the bottom from (1) St Paul's to (43) Hamstead.

182 Two sheets 20.3 x 70.0 (8 x $27\frac{1}{2}$).

Presented by Sir Philip Sassoon, Bart.

1638 Matthew Merian's View of London, 1638; L. T. S. 49 (1922), 23.2 x 71.2 ($9\frac{1}{8}$ x 28) on one 34.3 x 79.3 ($13\frac{1}{2}$ x $31\frac{1}{2}$) folded sheet.

1647 Hollar's View of London, 1647. L. T. S. 19 (1906-7), 45.1 x 38.8 ($17\frac{3}{4}$ x $15\frac{1}{4}$) in seven pieces on six sheets of 63.5 x 47.7 (25 x $18\frac{3}{4}$).
Also lithographed in 1832.

1658 Faithorne and Newcourt's Map of London and Westminster, 1658. L. T. S. 18 (1905), 115.7 x 177.9 ($45\frac{1}{2}$ x 70) on six sheets, 50.8 x 63.5 (20 x 25) on two sheets 50.8 x 31.8 (20 x $12\frac{1}{2}$) and four pieces for title.

1660 Porter's Newest and Exactest Map of London and Westminster, c 1660. L. T. S. 5 (1898), 28.6 x 77.0 ($11\frac{1}{4}$ x $30\frac{1}{4}$) on two sheets 56.5 x 75.6 ($22\frac{1}{4}$ x $29\frac{3}{4}$).

1662 Jonas Moore's Map of the River Thames from Westminster to the Sea, 1662. L. T. S. 31 (1912), part only 55.3 x 62.9 ($21\frac{3}{4}$ x $24\frac{3}{4}$) on one sheet of 59.1 x 83.9 ($23\frac{1}{4}$ x 33). See "A Seventeenth Century Map of London and the Thames", by M R Holmes, L. T. R. xx, 26.

1667 Hollar's Exact Surveigh, 1667. L. T. S. 22 and 26 (1908-9), scale about 300' to 1", 54.6 x 82.6 ($21\frac{1}{2}$ x $32\frac{1}{2}$) on two sheets of 64.2 x 48.3 ($25\frac{1}{4}$ x 19).

1667 **'The Prospect of LONDON and WESTMINSTER taken from Lambeth by W Hollar. Panorama from Peterborough House to Below the Tower. Key from (1) Westminster Abby to (40) Whitehall Staires; fields on south side of the river.'**

183 Etching after W Hollar, four plates 29.9 x 155.0 ($11\frac{3}{4}$ x 61), probably early 18th century from worked up plates. The plates descended to Robert Sayer and probably Laurie and Whittle and reworked impressions are common. (W Martin, The Early Maps of London (1916), p 281; Hind, Hollar, 1922, No 18, plates XXII-XXV.)

Acqusition uncertain.

1669 Panorama of the River taken from Lambeth Marshes showing the Thames from above Chelsea Reach down to the Tower of London.

184 Coloured aquatint, 16.1 x 81.2 ($6\frac{1}{4}$ x 32), published by J Mawman, London, January 1 1821.

Advisory Committee purchase, June 1969 (Walter Spencer).

1675 Roads out of London, from Ogiliby's Britannia, 1675. L. T. S., 30 (1911), with descriptive letterpress, 38.8 x 29.2 ($15\frac{1}{4}$ x $11\frac{1}{2}$).

1682 Morden and Lea's Plan of London, 1682, also known as Ogiliby and Morgan's Plan. L. T. S., 15 (1904), about 152.5 x 241.4 (60 x 95) on nine sheets of 55.9 x 76.3 (22 x 30) and three sheets of 55.9 x 38.1 (22 x 15). See W L Spiers, "Morden and Lea's Plan of London", L. T. R., v, 117. For the frontispiece see No 577, WHITEHALL 1682.

1684 **'N.W. View of the Fair on the River Thames during the Great Frost, 1683/4.'** View of the Thames looking down river towards London Bridge, Somerset House landing steps to left; numerous Booths, horses and carts, and a sailing-boat dragged across the ice by a team of apprentices.

185 Coloured line engraving by J Stow, probably published c 1800. 18.4 x 31.8 ($7\frac{1}{4}$ x $12\frac{1}{2}$).

Advisory Committee purchase, 1 June 1967.

17th cent

186 View of London from Southwark, attributed to Thomas Wyck, (1616-1677). Original at Chatsworth, 51.5 x 87.1 ($20\frac{1}{4}$ x $34\frac{1}{4}$), reproduced 38.0 x 57.8 (15 x $22\frac{3}{4}$) on one sheet 50.8 x 76.3 (20 x 30). L. T. S., 78 (1945).

Presented by Mrs Walter Erskine in 1953.

Another copy in the House of Commons Library.

1710 Kip's View of London, Westminster and St James's Park, 1710. L. T. S., 14 (1903).
132.2 x 205.9 (52 x 81) on twelve sheets,
55.9 x 61.0 (22 x 24).
A copy, assembled and framed, hangs in the entrance hall of the Westminster City Library, Buckingham Palace Road.

1710 **'A Prospect of the City of London. La Ville de Londres. Prospectus Londinensis'** in a cartouche supported by putti. Panorama of the City from St Clements to the Tower with a key from (1) St Clements to (65) Traytors Bridge.

187 Plates I and II of Kip's view from Peterborough House, Millbank, to the Tower, printed and sold by John Bowles and J Smith,
45.8 x 119.5 (18 x 47).
Plates I and II in J Kip, Nouveau Theatre, 1713, II, and 1729, IV.

Presented in 1920 by Sir Alfred Bird, MP.

1740 FROST FAIR

188 Coloured line engraving, **'C. M. Inv. Sc. according to Act of Part.'**
20.9 x 31.2 ($8\frac{1}{4}$ x $12\frac{1}{4}$).
B M Catalogue of Political and Personal Satires, vol 3i, No 2442.

'Printed upon the River Thames when Frozen Janu. the 28th, 1739/40.' View of the Thames looking towards Bankside with a chimney belching smoke during the severe frost which lasted from Christmas Day 1739 to 20 February 1740, causing much hardship and distress. On the ice are various booths advertising 'The Noble Art of Printing,' 'Frost Fare Coffee House' and 'Friezland Coffee House.' Below the print are two verses:

'The Bleak North East from rough Tartarian Shores
O'er Europe's Realms its freezing Rigour pours,
Stagnates the flowing Blood in human Veins
And binds the Silver Thames in Icy Chains.

Their usual Courses Rivulets refrain
And every Pond appears a Glassy Plain;
Streets now appear where Water was before
And thousands daily walk from Shore to Shore.'

Advisory Committee purchase, 1 June 1967.

1740 ICE-FAIR

189 Coloured line engraving by G B (probably George Bickham),
17.1 x 30.5 ($6\frac{3}{4}$ x 12).
BM Catalogue of Political and Personal Satires, vol 3i, No 2443.

'Printed on the River Thames now frozen over, Jan^{y} 31: 1739-40. G B Invent Sc According to Act of Parlimint Jan: 1739-40.' View of the Thames looking towards Westminster Abbey, with two unfinished piers of Westminster Bridge then under construction. Below is the following descriptive reference:

'1 West^{r} Bridge Sword and Spur Shown. 2. West^{r} Abbey, Whitehall and ye Stairs. 3 B____r & L____'s Cat in ye Basket Booth. 4 C____s Booth the Piratical View sold here. 5 H____rs & M____y Theodore's Booth. 6 Another ditto. 7 The Cap Rolling Press Booth. 8 The burnt Gin Booth. 9 King's Head Printing Booth. 10 Queen's Head Punch Booth. 11 Musick Booth. 12 York Building Water Works. 13 Liquid Water, Piles of Ice around. 14 Tobacco Chimney. 15 Confus's Boats and Barges & People crossing the Frozen Thames.'

Advisory Committee purchase, 1 June 1967.

1740 FROST FAIR

190 Coloured line engraving by G B (probably George Bickham), 16.5 x 31.2 ($6\frac{1}{2}$ x $12\frac{1}{4}$).

'Printed on the River Thames in the Month of January MDCCXL Mr ANDREW LAWRENCE.' View of the Thames, St Paul's to the left, two piers of Westminster Bridge to right. Reference table:

> **'York Building Waterworks, A Barge on A Mountain of Ice. A Drinking Tent on a Pile of Ice. Theodore's Printing Booth. C____'s piratical Song-Booth. Cat in the Basket Booth. King's Head Printing Booth. The Cap Musick Booth. // The Hat Musick Booth. Dead Bodies floating in the Channel. Westminster Bridge with the Works demolished. Skittle-Playing and other Diversions. Tradesmen hiring Booths of the Watermen. A Number of confus'd Barges and Boats. Frost Street from Westminster to the Temple.'**

Advisory Committee purchase, 1 June 1967.

1746 Rocque's Survey of London, 1746. L.T.S., 34, 36-7, 41-4 (1913-19),
2.03 x 3.88m (6'8" x 12'8$\frac{1}{2}$") and key on forty-nine sheets.
See H B Wheatley, "Rocque's Plan of London", L.T.R., ix, 15.

1749 Five line engravings by S and N Buck,
each 28.0 x 80.1 (11 x $31\frac{1}{2}$).
Published 11 September 1749 and used as plates in Buck's Perspective Views, 1774.

Advisory Committee purchase, 1960.

191 **'View from Westminster Bridge to part of the Treasury, taken from Mr Scheve's Sugar House opposite York House. 1 New Bridge at Westminster. 2 Millbank. 3 Horse Ferry. 4 St John's. 5 Parliament House. 6 Westminster Hall.**

7 Abby. 8 St Margaret's. 9 Manchester Stairs. 10 Privy Garden Stairs. 11 Part of Treasury.'

Used as plate 41.

192 **'View of the Thames from the Treasury to Somerset House, taken from Mr Watson's Summer House opposite Somerset House.'**

Used as plate 42.

193 **'View of the Thames from Somerset House to Bridewell, taken from Mr Everard's Summer House opposite St Bride's Church.'**

Used as plate 43.

194 **'View of the Thames from Fleet Ditch to St Michael's, Bassingshaw, showing St Paul's Cathedral, taken from St Mary Overy's, Southwark.'**

Used as plate 44.

195 **'View of the Thames from Old Street Church to the Tower of London, showing London Bridge.'**

Used as plate 45.

1757 **'A General View of the City of London next to the River Thames Vue Generale de la Ville de Londres du cote de la Tamise.'** View looking upstream from the Pool of London towards London Bridge, St Paul's and Westminster Abbey.

196 Laurie and Whittle's coloured re-issue, 12 May 1794, of T Bowles's line engraving published 12 August 1757 in John Bowles's Twenty Four Views of the Palaces and Public Buildings of London and Westminster, plate I. The re-issue shows Blackfriars Bridge, built 1759-69.
22.8 x 38.8 (9 x $15\frac{1}{4}$).

Advisory Committee purchase, June 1969 (Walter Spencer).

1773 **'A Map of the Counties thirty miles around London, drawn and engraved from Accurate Surveys by Thomas Kitchin, Hydrographer to His Majesty.'**

197 Coloured copperplate map, about three miles to an inch, illustrating John Northouck's London, 1773, p 772.
47.0 x 52.0 ($18\frac{1}{2}$ x $20\frac{1}{2}$).

Advisory Committee purchase, June 1969 (Walter Spencer).

1795 **'View of LONDON from Lambeth.'** An extensive view of the river from Westminster Abbey and Westminster Bridge to St Paul's, Lambeth Palace in the foreground.

198 Coloured aquatint by J C Stadler after Farington,
30.5 x 82.6 (12 x $32\frac{1}{2}$).
Published 1 June 1795, plate to Boydell's Thames (1794-6), II, pp 158-9.

Presented in 1965 by Sir Peter Agnew, Bart. MP.

1800 **'A Topographical Map of the Country Twenty Miles Round London Planned from a Scale of two miles to an Inch by William Faden, Geographer to the King.'**

199 Circular coloured map,
56.6 ($22\frac{1}{4}$) diameter,
published by W Faden, Charing Cross Sept 1 1800.

Advisory Committee purchase, June 1969 (Walter Spencer).

1804 Six coloured aquatints,
each c 40.0 x 64.8 ($15\frac{3}{4}$ x $25\frac{1}{2}$),
'Drawn Engraved & Published by William Daniell, No 9 Cleveland Street, Fitzroy Square, London.'

Advisory Committee purchase, July 1971 (Parker Gallery).

200 **'London from Greenwich Park. Plate I.'** View of the River Thames, Greenwich Palace and London in the distance, taken from Observatory Hill.

201 **'LONDON Plate II.'** View of the Pool of London showing Southwark Cathedral, London and Blackfriars Bridges, St Paul's, and, in the foreground, the Tower of London.

202 **'LONDON Plate III.'** View of the River with London Bridge, St Paul's Cathedral, the City Churches and the Monument in the background.

203 **'LONDON Plate IV.'** View of the River from Blackfriars Bridge to St Paul's, Southwark windmill to left.

204 **'LONDON Plate V.'** View of the River at low tide with the new Somerset House (by Chambers) in the foreground.

205 **'LONDON Plate VI.'** View of the River from Somerset House terrace, showing Lambeth Palace, Westminster Bridge, St John's, Smith Square, and Westminster Abbey.

1845 Two panoramas of the River Thames, each 29.2 x 119.5 ($11\frac{1}{2}$ x 47), published as a Supplement to The Illustrated London News, 11 January 1845.

Presented in 1969 by Robert Cook, MP.

✓ 206 View from below the Pool of London to Southwark Bridge, Southwark Cathedral in centre foreground, railway viaduct to right.

✓ 207 View from Vauxhall Bridge to St Paul's including Millbank Penitentiary, Westminster Bridge, Hungerford suspension footbridge, Waterloo Bridge being approached by the City State Barges, and Blackfriars Bridge.

1891-1892 View of the frozen Thames at Westminster during the severe winter of 1891-92.

✓ 208 Coloured etching by Colin Munnings after a painting by Harry Colls 1892, 37.5 x 59.7 ($14\frac{3}{4}$ x $23\frac{1}{2}$).

'London Published January 8th 1892 by L H Lefevre, la King Street, St James's SW. Copyright registered Printed by F. Goulding, Shepherd's Bush Road, London, W.
Harry Colls **Colin O. Munnings**

House of Commons purchase 18 February 1975 (Parker Gallery).

'View of LONDON BRIDGE including the CHURCH of St MAGNUS and the MONUMENT.'

✓ 209 Aquatint by J C Stadler after Joseph Farington, RA, 40.7 x 61.0 (16 x 24).
Published 15 May, 1790, by W Byrne, plate to Farington's Views of Cities and Towns in England and Wales, folio 1790.

Advisory Committee purchase, 1 June 1967.

1851 View looking through the arch and east corridor to the Central Lobby, committee staircase to left, spirited group of figures including a clerk and an army officer in the foreground.

✓ 210 Watercolour drawing by Thomas Allom, 36.9 x 55.9 ($14\frac{1}{2}$ x 22).
Signed and dated in sloping capitals: **'T. ALLOM 1851.'**

Probably one of a collection of drawings of the New Houses of Parliament made by Allom for Sir Charles Barry and presented by Barry to the Czar on his visit to London in 1844 (D.N.B. and The Times, 10 June 1844). Inquiries through the British Embassy in Moscow have failed to trace the remainder of this collection.

Engraved in lithograph with variations in the figures.

Presented in 1945 by Cyril Lloyd.

1859 **'Commons Lower Waiting Hall.'** A group of MPs in stove pipe hats walking up main committee staircase left, a man, woman and child right.

✓ 211 Lithograph by Vacher & Son, 1859, 22.8 x 35.6 (9 x 14).
A group of ten Vacher lithographs is in the Mayson Beeton collection (MB. xxiii. 29-36).

Acquisition uncertain.

211a Another copy.

Advisory Committee purchase, May 1968 (Parker Gallery).

MALL

Entrance to the Mall from the bottom of Constitution Hill, Victoria Memorial to left, Big Ben, Westminster Abbey towers and the Victoria Tower in the distance.

212 Etching by Frederick G Farrell,
19.0 x 38.1 ($17\frac{1}{2}$ x 15),
signed in pencil and stamped: P $\frac{FA}{TG}$ KAJ

House of Commons purchase, 25 January 1972 (Parker Gallery).

MANSION HOUSE, 1966

213 Blockprint in black, grey and sepia by Edward Bawden.
Artist's proof, 27/75,
50.8 x 66.1 (20 x 26).

Advisory Committee purchase, 1966.

MARLBOROUGH HOUSE

Marlborough House, Pall Mall, was begun by Wren in 1709 and finished by Sarah, Duchess of Marlborough, as an intimate town house in contrast to the palatial magnificence of Blenheim. It was altered very considerably in the 19th century and is now used as a Commonwealth Centre in London.

Vitruvius Britannicus, I, 39-40; John Charlton, Marlborough House, 1962, HMSO.

c 1714 **'South West Prospect of ye Duke of Marlborough's House in St James's Park.'**

214 Line by J Harris after J Lightbody,
44.5 x 56.5 ($17\frac{1}{2}$ x $22\frac{1}{4}$).
Plate XXV in Kip's Nouveau Theatre IV, 1729 ... "Palais de mi Lord Marlborough." A plate of "The Duke of Marlborough's House" is listed but not bound in Kip's Britannia 1714 edition, Vol I, "printed for and sold by J Smith in Exeter-Change".

Presented in 1920 by Alan Hooke.

214a Another copy, coloured.

'The South-West Prospect of His Grace ye Duke of Marlborough's House in St James's Park
Jam^{s} Lightbody Delin. John Harris Fecit'

House of Lords purchase, December 1973.

c 1720 **'Marlborough House in St James's Park.'** View from the Mall, six figures at entrance.

215 Line by Sutton Nicholls,
31.8 x 44.5 ($12\frac{1}{2}$ x $17\frac{1}{2}$).
Plate to Nicholls's Prospects, 1725, and re-issued as plate 31 to Stow's Survey, 1755, II, 670-1.

Presented in 1920 by Alan Hooke.

MIDDLE TEMPLE HALL, 1965

Double hammer-beam roof (1562-70), carved oak screen (1671).

216 Lithograph by John Ward, 64/100.
50.8 x 68.7 (20 x 27).

Advisory Committee purchase, 1965.

NAVY OFFICE, see WHITEHALL 1755

NEW PALACE YARD

A large court at the north end of the Palace of Westminster, so called to distinguish it from Edward the Confessor's old part of the Palace.

Smith's Antiquities, pp 27-31; Brayley and Britton, pp 442-6; Report on House of Commons (Arrangements), 1867, p 43; Williams, Topography, 1953.

1647 **'Sala Regalis cum Curia West monastery, vulgo Westminster Haall.'** New Palace Yard from the east, Westminster Hall and Abbey to left, well and clocktower right, coffee houses in front of entrance to Westminster Hall.

217 Etching by W Hollar, 1647,
14.6 x 32.4 ($5\frac{3}{4}$ x $12\frac{3}{4}$) mc.
See Hind, Hollar, 90, plate LI.

Presented in 1931 by Sir Harry Samuel, MP.

217a Another copy,
reduced to 14.6 x 28.0 ($5\frac{3}{4}$ x 11),
with numeral 6 in lower margin right, plate cut to left so that signature is halved. See Hind Hollar, 90.

Presented by Lewis Harcourt, MP.

'WESTMINSTER HALL' in beribboned cartouche.

217b Reduced print of Hollar's 1647 etching,
10.8 x 18.4 ($4\frac{1}{4}$ x $7\frac{1}{4}$).
Framed with two drawings of ST STEPHEN'S and PAINTED CHAMBER.

Presented in 1929 by Sir R Leicester Harmsworth, Bart., MP.

'NEW PALACE YARD, Westminster Hall etc as they appeared in the year 1647 copied from a scarce and curious engraving by Hollar.'

217c Another copy,
13.9 x 28.0 ($5\frac{1}{2}$ x 11),
published Ackermann, August 1835, plate 2.
Framed with No 385 WESTMINSTER 1647.

Presented by Sir R Leicester Harmsworth, Bart., MP.

217d Another copy, coloured, published J T Smith for the Additional Plates, 1809.

Advisory Committee purchase, May 1968 (Parker Gallery).

217e Another copy, reduced plate (with signature in lower left corner halved and numeral 6 in lower margin right) from Hollar's etching of 1647.

House of Commons purchase, 21 March 1973 (Parker Gallery).

c 1755 **'A View of New Palace Yard Westminster/Veue de New Palace Yard a Westminster.'** Westminster Hall to left, coffee houses in front of entrance, horses, carriage, etc.

218 Line by and after John Boydell,
24.1 x 41.9 ($9\frac{1}{2}$ x $16\frac{1}{2}$).
Plate No 32 to Boydell's Hundred Views (c 1755) and plate 35 in Recueil de Cent Vues.

Presented in 1929 by Sir R Leicester Harmsworth, Bart., MP.

218a Another copy, coloured.

Advisory Committee purchase, 1966.

218b Another copy.

Advisory Committee purchase, June 1969 (Walter Spencer).

218c Another copy, coloured.

House of Commons purchase, 18 July 1972 (Parker Gallery).

c 1755 **'A View of the grand Palace of Westminster.'** ("La Grande Palace de Westminster" in reverse along the top edge.)

✓ 219 Coloured line engraving after Boydell,
22.8 x 40.7 (9 x 16).
Published according to Act 1766. Reduced version of No 218.

Acquisition uncertain.

✓ 219a Another copy, published according to Act of Parliament 1761 **'a Londres ches Wichnyther et a Paris ches Cheveau ...'**

Advisory Committee purchase, June 1969 (Parker Gallery).

c 1770

✓ 220 Line engraving, coloured.

Advisory Committee purchase, February 1970 (Parker Gallery).

1782 **'New Palace Yard.'** Coffee houses masking entrance to Westminster Hall, stall outside entrance to Court of Exchequer.

✓ 221 Aquatint by T Malton,
21.5 x 30.5 ($8\frac{1}{2}$ x 12).
Reduced from Malton's large aquatint (1782) and published 30 June 1792 as plate 3 to Malton's Picturesque Tour, 1792, I. (See No 222 below).

Presented by Sir William Fraser, MP.

✓ 221a Another copy.

Presented in 1929 by Sir R Leicester Harmsworth, Bart., MP.

✓ 221b Another copy.

Advisory Committee purchase, 1 June 1967.

✓ 221c Another copy.

Advisory Committee purchase, May 1968 (Parker Gallery).

1782 **'New Palace Yard T. Malton delin & fecit'**

✓ 222 Coloured aquatint (margins cut),
33.0 x 47.7 (13 x $18\frac{3}{4}$),
one of Malton's large aquatints published in 1782 and later reduced for his Picturesque Tour, 1792, I, plate 3.
(See No 221 above).

Presented in February 1975 by Viscount Hood.

1793 View from the north west, coffee houses obscuring the entrance to Westminster Hall, good view of Exchequer Court and buildings to west of the Hall.

Watercolour drawing by William Capon, 1793 (Walmisley collection) reproduced in Pearson's Report on Westminster Hall Restoration (1884) No 21. See Colvin, Architectural History, fig. 31.

✓ c 1795 View from the north-east showing the front of Westminster Hall with the two coffee houses, Oliver's and The Exchequer, and the Royal Oak public house; the Court of Exchequer to the right, the chaise house and stable gate and the Teller and Usher of the Exchequer's houses (where Horace Walpole lived) to the left.

223 Canvas by Thomas Sandby (?),
59.7 x 75.0 ($23\frac{1}{2}$ x $29\frac{1}{2}$).
No inscription.

Painted probably shortly before 1807 when the decayed battlements and coffee houses were removed from Westminster Hall.

Presented by Sir Henry Howarth, MP.

c 1795

224 Coloured aquatint by Thomas Hall after Sandby, 17.2 x 24.1 ($6\frac{3}{4}$ x $9\frac{1}{2}$).

'THE NORTH-WEST VIEW OF WESTMINSTER HALL, &c: - drawn at the bow window of the King's Arms Tavern in New Palace Yard by Thomas Sandby Esq. R.A. & presented by him to Edward Roberts Esq. Deputy Clerk of the Pells in His Majesty's Receipt of the Exchequer by whose kind permission this engraving was made - N. B. This was taken before the removal of the decayed battlements and of the coffee-houses which concealed the sculptured decorations super-added at the time of the repairs in the reign of K. Richd IId.'

Published by J T Smith, 26 April 1808, for Additional Plates, 41.

Advisory Committee purchase, May 1968 (Parker Gallery).

1795 **'Westminster Hall.'** View of New Palace Yard looking south east from St Margaret's Street, horses and cabs to right, coffee houses in front of entrance.

225 Etching by W Angus, 13.3 x 19.0 ($5\frac{1}{4}$ x $7\frac{1}{2}$), finished by Testolini after Miller. Dedicated to Lord Loughborough, Lord Chancellor, and published April 1795, plate IV in Colnaghi's Select Views (c 1800) Framed with No 414 WESTMINSTER 1828.

Presented in 1929 by Sir R Leicester Harmsworth, Bart., MP.

225a Another copy, coloured.

'WESTMINSTER HALL Dedicated by permission to the Right Honble Lord Loughborough High Chancellor of England.'

House of Lords purchase, February 1972 (Parker Gallery).

c 1800 A view of the east side of New Palace Yard showing the Star Chamber and the entrance to the water-gate.

226 Pencil drawing by John Carter (?), 15.2 x 22.8 (6 x 9).
Inscribed: **'Pallace Yard Westminster 1800.'**

A similar but larger drawing by Carter, c 1806, in WCL (56/38B), others by William Capon, and two by Anne Rickman giving a closer view of the Star Chamber in 1832 (WCL E133/11-20 and by Capon in BM Crace Collection XV 71). The buildings beyond the Star Chamber were pulled down in 1808.

Presented by Sir Philip Cunliffe-Lister, MP.

1804 **'Westminster Hall'** (including coffee houses). Line engraving by J Greig after F Nash, published March 1804, plate to Select Views of London and its Environs, 1804.

1804 **'Watergate New Palace Yard seen from the River.'**

227 Drawn and etched by J T Smith, 11.4 x 8.2 ($4\frac{1}{2}$ x $3\frac{1}{4}$).
Published 1 May 1804 and used as a plate to Smith's Antiquities, 1807, p 28.
On same plate as three others, No 228, NEW PALACE YARD and Nos 323, 324, SPEAKER'S COURTYARD 1804.

Presented by Lewis Harcourt, MP.

227a Another copy.

Presented by Lewis Harcourt, MP.

1804 **'Entrance from New Palace Yard to the Speaker's Court Yard.'**

228 Drawn and etched by J T Smith,
10.8 x 8.9 ($4\frac{1}{4}$ x $3\frac{1}{2}$).
Published 1 March 1804 and used as a plate to Smith's Antiquities, 1807, p 28.
Framed with three others, see No 227.

Presented by Lewis Harcourt, MP.

1805 **'Buildings on the South Side of New Palace Yard.'**
Westminster Hall front with coffee houses.

229 Drawn and etched by J Bryant, landscape painter,
21.5 x 29.2 ($8\frac{1}{2}$ x $11\frac{1}{2}$).
Published 1 January 1805 and used as a plate in Smith's Antiquities, 1807, p 30. Bryant's original drawing is in WCL (58/12).

Presented by Lewis Harcourt, MP.

229a Another copy.

Acquisition uncertain.

229b Another copy, coloured.

Advisory Committee purchase, November 1970 (Parker Gallery).

229c Another copy, coloured.

House of Commons purchase, 18 July 1972 (Parker Gallery).

c 1805-1808 **'The Watergate entrance to New Palace Yard.'**
A view through the archway in the north-east corner of New Palace Yard, Westminster Bridge in the distance, a sailing boat at the landing stage, the Government Stationery Office to the left, a side entrance to the Tally Office to the right.[1]

230 Watercolour drawing by William Capon,
16.5 x 19.0 ($6\frac{1}{2}$ x $7\frac{1}{2}$).
No inscription.

The water-gate, built in the reign of Henry VI or Richard III[2] was demolished by Wyatt in about 1808, after the reconstruction of the Speaker's House, but not before Capon had made many detailed drawings.[3]

> 'Of the remains of the ancient gateway at the north-east angle of the New Palace Yard (now entirely destroyed), Mr Capon made correct views (comprising as well all the buildings adjoining the river, as those next the New Palace Yard), previously to 1808, when the ancient gateway and part of the Offices of the Exchequer were destroyed, together with the Stationery Office and dwelling house, all of which are described on the plan.'[4]

A rough drawing by Capon of the water-gate is in the WCL (56/40E). For other views of the water-gate see Carter's drawing of the buildings on the east side of New Palace Yard,[5] J T Smith's engraving of the water-gate seen from the river, 1804,[6] (see No 227) and G Arnald's painting 'A View of Westminster from the East', 1803.[7]

Exhibited in 1961 at Frank Sabin's Seventh Annual Old English Watercolour Drawing exhibition, No 22.

Bought in 1961.

[1] William Capon's Plan of the Palace of Westminster, 1793 to 1823, WCL (56/9), reproduced in Vetusta Monumenta, V. Plate XLVII.

[2] From the description on Capon's Plan.

[3] Gardner Collection in WCL. See also 'A series of Views of Westminster, 1801-1805 by William Capon' London

Topographical Society publications, LII and LIII (1923-4).

[4] Vetusta Monumenta, V. p. 1, read to the Society of Antiquaries, 23 December 1824.

[5] WCL (56/38B).

[6] J T Smith, Antiquities, 1807, p 28.

[7] Aquatint in J T Smith, op. cit., p 144.

1808 **'The Water-Front of the Buildings on the Eastern side of New Palace Yard.'** Boatmen landing masonry at steps.

231 Mixed engraving by W M Fellows after J T Smith (17 April 1808).
18.4 x 24.8 ($7\frac{1}{4}$ x $9\frac{3}{4}$).
Published J T Smith, 14 May 1808, Additional Plates, 40.
Framed with No 146 HOUSE OF LORDS 1807.

Presented by Sir Philip Sassoon, MP.

231a Another copy.

Presented by Lewis Harcourt, MP.

231b Another copy, coloured.

Advisory Committee purchase, May 1968 (Parker Gallery).

1808 **'Buildings on the Eastern side of New Palace Yard'** - from the watergate to the entrance to the Speaker's House.

232 Aquatint by W M Fellows after J T Smith (15 April 1808).
17.8 x 24.1 (7 x $9\frac{1}{2}$).
Published by J T Smith, 10 May 1808, Additional Plates, 39.

Presented by Lewis Harcourt, MP.

232a Another copy.

Advisory Committee purchase, May 1968 (Parker Gallery).

1823 See **WESTMINSTER 1823**

1826 See **WESTMINSTER 1826**

c 1830 **'Old Star Chamber, Westminster. Pulled down after the late Fire of the Parliament Houses.'**

233 Small line engraving anon. framed with three others: No 512, WESTMINSTER ABBEY CHAPTER HOUSE, No 328b, SPEAKER'S HOUSE and No 107, HOUSE OF COMMONS.

Acquisition uncertain.

1832 Drawing by Anne Rickman of the Clerk Assistant's house in New Palace Yard, WCL E133.3(4), reproduced in Williams, Topography, plate 22.

1835 **'View of Westminster Hall, Law Courts, etc. from the North West.'** Entrance to Westminster Bridge from New Palace Yard to left, Stone Building and Henry VII Chapel right.

234 Coloured lithograph by C Burton after a drawing from nature by Samuel Russell, pupil to Thomas L Walker, architect.
23.5 x 43.2 ($9\frac{1}{4}$ x 17).

Published by T L Walker 1 September 1835 and in the Gentleman's Magazine, October 1835, p 414.

Presented in 1961 by Sir Brian Batsford, MP.

✓ 234a Another copy, uncoloured. Framed with two others, No 251a, OLD PALACE YARD, "View of the King's Entrance" and No 420a, WESTMINSTER 1834-5, "View of the Parliamentary Buildings . . ."

Acquisition uncertain.

1865 **'CLOCK TOWER, middle portion.'** Steel engraving by R P Cuff after E N Holmes, plate to Barry, Illustrations, II, 1865. Scale one inch to ten feet.

1865 **'CLOCK TOWER, roof portion.'** Steel engraving by R P Cuff after E N Holmes, plate to Barry, Illustrations, II, 1865.

OLD PALACE YARD

Old Palace Yard was part of Edward the Confessor's Old Palace, originally extending from the White Hall, or Court of Requests, to the Jewel Tower and Henry VII's Chapel. Later buildings around the Yard included the Stone Building, Bellamy's kitchen, the Groom Porter's lodging and the Royal Entrance to the House of Lords.

Smith's Antiquities, 1807-9, pp 31-9 and 62.

c 1720 **'Old Palace Yard from the South from a Drawing in the Possession of Thomas Allen, Esq., F.A.S.'** Hawksmoor's windows and coping on Jewel Tower to left.

✓ 235 Aquatint by F C Lewis from an etching by J T Smith from a drawing by "Canaletto" (Leonard Knyff), 13.3 x 21.5 ($5\frac{1}{4}$ x $8\frac{1}{2}$).
Published 1 January 1805 as a plate to Smith's Antiquities 1807, p 34. The original pen and ink drawing, formerly attributed to Canaletto and now catalogued as Leonard Knyff, is in the British Museum Crace Collection, Views XV, 1 (Croft Murray and Hutton, Catalogue of British Drawings, I, 1960, p 398, plate 192 and reproduced Williams, Topography, plates 9 and 10).

Presented by Lewis Harcourt, MP.

✓ 235a Another copy. Framed with No 164, 165 JEWEL TOWER.

Presented by Sir Philip Sassoon, MP.

✓ 235b Another copy.

Presented in 1948 by Lord Amulree.

✓ 235c Another copy.
31.8 x 26.7 ($12\frac{1}{2}$ x $10\frac{1}{2}$).

House of Commons purchase, 2 December 1976 (Baynton-Williams).

c 1760 View from the south showing the Stone Building on the left, Westminster Hall, the Court of Requests and the Royal Entrance to the House of Lords. Various figures, horsemen and carriages in the yard.

✓ 236 Canvas by unknown artist, c 1760.
66.1 x 91.5 (26 x 36).
No inscription.

Advisory Committee purchase, 1962.

1782 **'OLD PALACE YARD from MARGARET STREET published as the Act directs, May 28 1782 by T Malton, No 8 Carlisle Street, Soho.'**

✓ 237 Aquatint, coloured, by Thomas Malton, 1782,
33.0 x 47.7 (13 x 18¾).
Corner of Stone Building to the right.

House of Lords purchase, February 1970.

✓ 237a Another copy,
21.5 x 30.5 (8½ x 12),
reduced from Malton's large aquatint and republished 31 January 1793, plate to Malton's Picturesque Tour, I 1792, p 9.

Presented by Lewis Harcourt, MP.

1783 Drawing of the South front of the Stone Building made for the Stationers Almanack, (WCL. 133.3.9A), reproduced in Williams, Topography, plate 17, and Colvin, Architectural History, fig. 53.

1796 **'Old Palace Yard. Humbly dedicated to the Right Honble William Pitt.'** View from north west looking towards Westminster Hall, Stone Building to left, trees and Court of Requests right.

✓ 238 Line by Medland after Miller,
13.9 x 19.0 (5½ x 7½).
Published Colnaghi 1 April 1796, plate V in Colnaghi's Select Views (n.d. about 1800). Reproduced in Williams, Topography, plate 8.

Presented by Lewis Harcourt, MP.

1808 **'A VIEW OF THE HOUSE OF LORDS: &c. &c.'** View looking across Old Palace Yard, the Stone Building to left, House of Lords with Wyatt's arcading centre, Royal Entrance right.

✓ 239 Coloured line,
25.4 x 39.4 (10 x 15½)
Published 14 March 1808 by Laurie & Whittle.

Advisory Committee purchase, 1 June 1967.

✓ 239a Another copy.

**'A VIEW of the HOUSE OF LORDS: &c &c
Publish'd Mar. 14 1808 by Laurie & Whittle
53 Fleet Street, London.'**

Presented in February 1975 by Viscount Hood.

1810 **'HOUSE OF COMMONS, HOUSE OF LORDS, from Old Palace Yard.'** View showing Wyatt's Gothic reconstructions including cloisters from Stone Building and House of Commons Entrance to the Royal Entrance.

✓ 240 Line by Levens,
10.2 x 15.9 (4 x 6¼).
Published A Beugo, 20 March 1810, as plate to ?
Framed with No 241, OLD PALACE YARD 1815.

Presented by the Marquess Curzon.

1815 **'The Houses of Lords and Commons.'** View across Old Palace Yard towards the Stone Building, Wyatt's alterations to right.

✓ 241 Etching by Miss Byrne after J P Neale,
10.2 x 14.6 (4 x 5¾).
Published John Harris, 1 August 1815, as a plate to Neale's

Beauties of England and Wales.
Framed with No 240, OLD PALACE YARD 1810.

Presented by the Marquess Curzon.

✓ 241a Another copy, framed with three others, No 121a, HOUSE OF COMMONS 1815, No 330a, SPEAKER'S HOUSE 1815 and No 262b, PAINTED CHAMBER 1806.

Acquisition uncertain.

1821 **'View of the House of Lords and Commons from Old Palace Yard/Vue de la Chambre des Pairs et celle des Communes prise de la Cour du Palais.'**

✓ 242 Aquatint by and after Robert Havell & Son,
20.3 x 30.5 (8 x 12).
Published by F West as plate 12 to ?
Crace XV.38.

Acquisition uncertain.

✓ 242a Another copy, coloured, published by Colnaghi as plate 12 to ?

Acquisition uncertain.

1829 **'The King's Entrance to the House of Lords from Poets Corner.'**

✓ 243 Line by W Deeble after T H Shepherd,
8.9 x 15.2 ($3\frac{1}{2}$ x 6).
Published 21 February 1829, Jones & Co as a plate to James Elmes, Metropolitan Improvements, 1828, p 153.
Framed with two others.

✓ 243a Another copy, coloured.

House of Lords purchase, January 1971
(C P Burge, Sloane Street).

1829 **'The Parliament House from Old Palace Yard, Westminster.'**

✓ 244 Line by W Deeble after T H Shepherd,
8.9 x 15.2 ($3\frac{1}{2}$ x 6).
Published 21 February 1829, Jones & Co as a plate to James Elmes, Metropolitan Improvements, 1828, p 153.
Framed with two others.

c 1830 A view of Old Palace Yard from the south, the Stone Building to left, Royal Entrance right, a group of cavalry, a carriage and pair, and figures in the foreground in the costume of about 1830. Good view of Wyatt's Gothick reconstruction and arcading round the House of Lords and entrance to the House of Commons.

✓ 245 Watercolour drawing attributed to Thomas Allom,
14.6 x 20.9 ($5\frac{3}{4}$ x $8\frac{1}{4}$).

House of Lords purchase (from the Maas Gallery) 1966.

1834 **'HOUSE OF COMMONS HOUSE OF LORDS as they were before the Fire, 16th Octr. 1834.'** View from the south west showing the Stone Building, Westminster Hall, the Commons Entrance, and Wyatt's arcading and battlemented entrance to the House of Lords.

✓ 246 Lithograph, coloured, by John Shury,
13.9 x 21.5 ($5\frac{1}{2}$ x $8\frac{1}{2}$).
Published by John Shury & Son, 16 Charterhouse St Charterhouse Square, printed by Day & Haghe, Gale St.

Advisory Committee purchase, November 1970 (W T Spencer).

✓ 246a Another copy.

House of Lords purchase, February 1972 (Parker Gallery).

✓ 246b Another copy.

House of Lords purchase, 1972.

1834 **'Exterior of the House of Lords, A. D. 1834.'** Plate to H T Ryde, Palace of Westminster, 1849, p ii.

1834 see also **FIRE 1834**

1834 **'View from Old Palace Yard. Ruins of the Houses of Parliament as they appeared on the morning after the conflagration - Thursday, 16th October 1834.'**

247 Lithograph by Vacher & Son,
15.9 x 36.2 ($6\frac{1}{4}$ x $14\frac{1}{2}$).
Published 20 October 1834.
Key along the bottom edge: Entrance to House of Commons, Committee Rooms, Howard's Coffee House, Westminster Hall, side wall of House of Lords, Peers' Entrance, King's Entrance. Same sheet as No 419 WESTMINSTER 1834 "View from Garden ...", and framed with No 29 CLOISTERS, Ruins 1834.

Presented by Sir Philip Sassoon, MP.

247a Another copy.

Advisory Committee purchase, 1965.

247b Another copy, poor condition.

Presented by Lewis Harcourt, MP.

247c Another copy, coloured.

House of Lords purchase, February 1972 (Parker Gallery).

247d Another copy (Walter Spencer).

1834 View of the ruins of the west front of the House of Lords, the first two windows of the Stone Building to left, archway into the House of Lords to right, wrought iron lantern, a man on a ladder and a group of workmen in corner.

248 Watercolour drawing by R W Billings,
29.2 x 41.9 ($11\frac{1}{2}$ x $16\frac{1}{2}$).
Signed and dated: **'R. W. Billings 22 October 1834'** and inscribed: **'View of the House of Lords from Old Palace Yard.'** Reproduced in Walpole Society, XLIV plate 17a.

Engraved with slight variations (eg the whole south front of the 'Stone Building' visible, horses and cart to left) by W Woolnoth for Brayley and Britton, Pl XXXVII pp 458-9, published 1 April 1835. Compare Dubourg's aquatint, 'The Queen Returning from the House of Lords after the Important Investigation', 1820, which gives the almost identical view before the Fire (see Part II GROUPS, No 98). A lithograph by James Deason, 1 November 1834 (see below), shows the same view after the Fire with horses and cart and a huge pile of rubble from the jerry-built offices put up by Wyatt in 1800.

Presented in 1929 by Sir Leicester Harmsworth, Bart, MP.

1834 **'Old Palace Yard.'** Ruins of the House of Lords and the Commons entrance, corner of the Stone Building and the south window of Westminster Hall behind; a huge pile of rubble and masonry and a cart with two horses in foreground.

249 Lithograph by James Deason, proof before letters,
28.0 x 21.5 (11 x $8\frac{1}{2}$).
Monogram and dated: **'JD 1834.'** Compare the similar view by R W Billings above.

Presented in 1953 by Mrs Walter Erskine.

Another copy, lettered "Sketch of the South Window of Westminster Hall with the ruins of the House of Lords, etc as they appeared on 1 November 1834", in House of Lords library, Box III.

1834 **'The House of Lords.'** Stone Building left, Royal Entrance right, workmen and spectators, carthorse with nose bag.

T M Baynes lithograph, Britton's Collection, p 80.

c 1834 Imaginary view from the south-west of Old Palace Yard, Westminster Hall, St Stephen's and a proposed reconstruction of the House of Lords in the Gothic style, an arcade extending from the south-west corner of Westminster Hall to the south end of the House of Lords. Horsemen and carriages in the yard.

✓ 250 Watercolour drawing by unknown artist, c 1834, 26.0 x 43.8 ($10\frac{1}{4}$ x $17\frac{1}{4}$).
A drawing probably by an entrant for the rebuilding competition after the Fire of 1834. Inscribed with false signature: **'John Sell Cotman.'**

Advisory Committee purchase, 1962.

1835 **'View of the King's Entrance etc from the South West.'** Stone Building left, Court of Requests and Royal Entrance centre, Star and Garter public house right.

✓ 251 Coloured lithograph by C Burton after a drawing from nature by Samuel Russell, pupil to Thomas L Walker, architect, 24.1 x 43.2 ($9\frac{1}{2}$ x 17).
Published 1 September 1835 and in Gentleman's Magazine, October 1835, p 414, reproduced Williams Topography plate 16.

Presented in 1961 by Sir Brian Batsford, MP.

✓ 251a Another copy, uncoloured, framed with two others, No 420a, WESTMINSTER, "View of the Parliamentary Buildings ..." and No 234a, NEW PALACE YARD, "View of Westminster Hall, Law Courts, etc."

Acquisition uncertain.

1835 See also **WESTMINSTER PALACE Competition 1835.**

c 1850 View of the temporary chamber (old House of Lords) in Old Palace Yard, occupied by the Commons between the Fire of 1834 and the completion of the new House of Commons in 1852. In the foreground in Old Palace Yard carriages, horsemen, and a group of fashionable people in the dress of about 1850.

252 Watercolour drawing by unknown artist, c 1850.
24.1 x 19.0 ($9\frac{1}{2}$ x $7\frac{1}{2}$).

Presented in 1935 by Sidney Robinson.

1854 **'The Palace of Westminster from Old Palace Yard.'**
View showing Westminster Hall, St Stephen's, the Central Tower with scaffolding, the west front scarcely begun, blocks of masonry being carried by horse and cart.

253 Coloured lithograph,
20.9 x 37.5 ($8\frac{1}{4}$ x $14\frac{3}{4}$).
Published by Vacher & Son, 29 Parliament Street, Westminster.

Advisory Committee purchase, 1 June 1967.

253a Another copy.

Advisory Committee purchase, November 1970 (Parker Gallery).

253b Another copy.

House of Lords purchase, February 1972 (Parker Gallery).

253c Another copy.

House of Commons purchase, Februry 1975 (Parker Gallery).

1865 **'Peers Entrance, Old Palace Yard.'** Barry's new entrance showing Pugin's bosses and architectural detail.
Lithograph by E N Holmes, frontispiece to Barry, Illustrations II (1865).

c 1900 View looking across St Margaret's Street, the south-east corner of the Abbey to left, statue of Richard I to right. Grass and figures in the foreground in the dress of about 1900.

254 Canvas by Nicholson,
40.7 x 61.0 (16 x 24).
Signed in red: **'NICHOLSON'.**

Acquisition uncertain.

OLD PALACE YARD, ST STEPHEN'S PORCH, 1970

255 Oil on hardboard by Charles Brooker, Police Constable in the Palace of Westminster,
75.0 x 49.6 ($29\frac{1}{2}$ x $19\frac{1}{2}$).
Signed and dated: **'Charles Brooker February 1970.'**

Advisory Committee purchase, February 1970, from the artist.

ORATORY, ST STEPHEN'S CLOISTERS

The Oratory to the west of the Cloisters consisted of two private chapels one above the other. It was severely desecrated during Wyatt's reconstructions of 1800-10, badly damaged in the Fire of 1834, restored by Barry and again damaged in an air raid in December 1940. As a result very little of the original 1526-9 building remains.

Brayley and Britton, 1836, p 455; RCHM London, II, 1925, p 124; Hastings, St Stephen's, 1955, p 68.

For the exterior see **CLOISTERS.**

1795 **'View of the inside of a small chapel on the west side of the area of the cloisters of St Stephen's Chapel, looking towards the east.'**

256 Line by J Basire,
41.9 x 34.3 ($16\frac{1}{2}$ x $13\frac{1}{2}$)mc.
Published 23 April 1795 for the Society of Antiquaries - **' sumptibus Soc. Antiquar. Londini '** - and used as plate XIV in Topham's St Stephen's (1795-1811).

Presented by Sir Philip Sassoon, MP.

1835 **'Chantrey Chapel in Cloisters, ST. STEPHEN'S CHAPEL.'**
View of the lower chapel.
Line by T Woods after J R Thompson.
Published 1 September 1835 and used as plate XXIII to Brayley and Britton, 1836, together with a plan and several sections.

PAINTED CHAMBER

Situated to the south of and parallel with St Stephen's Chapel, abutting on to the Court of Requests. It was used for the State Opening and Closing of Parliament until it was partly destroyed in the Fire of 1834. It was then re-roofed by Smirke and used as the House of Lords until Barry's new House was ready in 1847 when it was demolished.

J T Smith, Antiquities, 1807-9, pp 45-50; W Capon, "Notes and Remarks" (1824) in Vetusta Monumenta, V, 1835; J Gage-Rokewood, An Account of the Painted Chamber, 1842; W R Lethaby, Burlington Magazine, VII, 1905; pp 257-69 and XXXIII 1918, p 4 (watercolour reconstruction by Matthew Dawson); E W Tristram, English Medieval Wall Painting, Thirteenth Century, 1950, pp 89-111; Margaret Rickert, Painting in Britain; The Middle Ages, 1954, p 124; P Tudor Craig, The Archaeological Journal CXIV, 1957, pp 92-105; Peter Brieger, English Art 1216-1307, 1957, pp 131, 155-7; K R Mackenzie, The Houses of Parliament, 1965, pp 22-5; H M Colvin, King's Works, 1963, pp 494-500, H M Colvin Architectural History, 9 (1966).

For Professor Tristram's reconstructions of the wall paintings see Part V ARTISTS Nos 70-87. For interior views of the Painted Chamber before the Fire, see John Carter's drawings, 1788-9 (WCL 57/33A) and William Capon's magnificent watercolour drawing, July 1799 (Society of Antiquaries).

c 1780 A view of the exterior, north side, showing a small doorway with arched top, two arched windows with two vertical lights and one circular light, and over a small shed, three circular windows surmounted by sculptured groins; trees to left.

257 Pen and wash drawing attributed to John Carter
13.3 x 21.5 ($5\frac{1}{4}$ x $8\frac{1}{2}$).
Inscribed, later and wrong: **'Painted Chamber E. View'**, and **'East End ...'**

Probably drawn in about 1780 and very similar to another, rather more finished drawing by Carter showing details of coats of arms under the groins and with Lambeth Palace in the background. See elevation and plan, 1799 but published 1804, in Carter's Ancient Architecture (1887 edition), Pl LXVI and p 51. The shields on the brackets supporting the groins contained the Cotton arms and were the remains of a range of buildings, the alura, the Commons Library and Mr Ley's house, connecting the Painted Chamber to St Stephen's Chapel. See Carter's drawing in WCL(57/29C) and William Capon's drawing, 17 August 1799 in British Museum (Crace XV, 21).

1799 A view of the interior looking east with the roof bosses and the Trojan War tapestries clearly shown.

258 Watercolour drawing by William Capon (1817) from his own original drawn in July 1799 (Society of Antiquaries).
23.5 x 19.6 ($9\frac{1}{4}$ x $7\frac{3}{4}$).
A piece cut from the lower edge and pasted on the mount is inscribed:

> **'William Capon del^{t} July 1799. Pinxit 1817. No 2. This is an exact View of the Painted Chamber looking east in this draught the long Table covered with a Turkey carpet & the three steps on which were placed**

three forms all covered with rush matting are shown & the rail with two palls, one at each end, covered with green baize to separate those who were examined by the Committees of the Houses of Lords & Commons for which purpose this Room is now chiefly used - The first meeting of the Parliament of the united Kingdoms of England and Ireland was here in 1800 while St Stephen's Chapel was preparing for which purpose this room was temporarily fitted up. The mullions & the whole of the divisions of the windows were taken away, the heads shown in the centre from which the springers diverge were beautifully painted and gilt but the whole has been white-washed over. I am of opinion that this Room, so remarkable for its length was originally two rooms, that eastward was probably a chapel as the adorned corbels were evidently intended as brackets for supporting statues which perhaps held lamps in their hands. On the right hand is a doorway, now closed up, which led to a stone newel staircase which led upwards & downwards to various parts of the Palace, on the right next to the door was a recess which I suspect was an Aumbry. The chimney piece I believe is not older than the time of Henry VII or VIII. The ceiling I am inclined to think is not coeval with the windows & walls which are of the time of Henry II or III. Height 31 feet, width 26 feet, length 80 ft 6 inches.'

Original reproduced in Colvin, King's Works I 1963 plates 26 and 27 and Architectural History 154-5.

House of Commons purchase, 25 May 1976 (Abbott & Holder).

c 1800 1. **'East end of the Painted Chamber.'**

2. **'North side of Painted Chamber.'**

3. **'Central door at the east end of Painted Chamber.'**

✓ 259 Drawn and etched by J T Smith,
each 11.4 x 9.6 ($4\frac{1}{2}$ x $3\frac{3}{4}$).
Published 10 October 1805, Smith's Antiquities, 1807, p 45.
On the same plate as No 2 BELL TOWER.

Acquisition uncertain.

✓ 259a Another copy.

Presented by Lewis Harcourt, MP.

1800 No inscription. Interior of the Painted Chamber looking east, tapestries on the walls. Lithograph used as a plate in Smith's Antiquities, 1807, p 48. For a full description of this early example of lithography see pp 48-50.

1800 **'Inside of the Painted Chamber as it was in the year 1800 before the old tapestry was removed.'**

Drawn and etched by J T Smith and published 19 November 1806, plate to Smith, Antiquities, 1807, p 50.

c 1804 A view of the exterior, north-east corner from the Cotton Garden, a sentry box to left, a soldier under a lamp centre, a lady walking to right, rubble in the foreground, the Long Gallery to the right.

✓ 260 Watercolour drawing by C J M Whichelo,
13.3 x 19.0 ($5\frac{1}{4}$ x $7\frac{1}{2}$).
Similar to small vividly coloured drawings by John Carter, 1788 and J T Smith, c 1806, in the WCL (57/26, 57/27C, 57/28).
See engraving by John Greig, No 261 below.

Presented by Sir Philip Sassoon, Bart, MP.

c 1804

✓ 261 Line by J Greig after Whichelo with slight variations in the figures.
12.7 x 18.4 (5 x $7\frac{1}{4}$).
Framed with the original watercolour drawing (see above).

Published April 1804 and used as a plate in Select Views of London and its Environs, anon. published Verner & Hood; Storer & Grieg, 1804.

Presented by Sir Philip Sassoon, MP.

✓ 261a Another copy, coloured.

Presented in 1933 by Walter Runciman, MP.

1806 **'The Painted Chamber, Westminster.'** View of the exterior, from Cotton Garden, north east corner of Long Gallery to left. Capon says the red brick buttress was erected by Inigo Jones.

✓ 262 Line by T Prattent,
8.9 x 13.9 ($3\frac{1}{2}$ x $5\frac{1}{2}$).
Designed and engraved for B Lambert's London, III, (1806), p 452.
Framed with Nos 260 and 261, Whichelo's watercolour drawing and Grieg's engraving.

Presented by Sir Philip Sassoon, MP.

✓ 262a Another copy, framed with two others, No 121, HOUSE OF COMMONS (1815) and No 330b, SPEAKER'S HOUSE 1815.

Presented in 1953 by Mrs Walter Erskine.

✓ 262b Another copy, framed with three prints from The Beauties of England and Wales, No 121a, HOUSE OF COMMONS 1815, No 241a, OLD PALACE YARD 1815 and No 330a, SPEAKER'S HOUSE 1815.

Acquisition uncertain.

1834 A view of the interior looking west into the House of Lords (old Court of Requests), an artist, perhaps Thomas Clark, seated at a desk right, two masons, barrels and basket behind him, a man with a ladder on the roof of the House of Lords.

✓ 263 Watercolour drawing by R W Billings,
39.4 x 30.5 ($15\frac{1}{2}$ x 12).
Signed and dated: **R. W. Billings, 25th October 1834,** and inscribed: **'View of Painted Chamber looking into House of Lords.'** Compare the companion drawing of the interior looking east by Clark, No 265. See W Capon's view of the interior before the Fire (1820 from a drawing dated July 1799), Society of Antiquaries.

Engraved (with wrong title) by Thomas Clark.
Published 1 January 1835 and used as Plate XV in Brayley and Britton, Westminster, 1836. Reproduced in Walpole Society, XLIV plate 17a.

Presented in 1929 by Sir Leicester Harmsworth, Bart., MP.

1834 A view of the ruined exterior from the north-east, buttress of the Commons Library to the left, tripod, lamp-post, men pulling down tree with a rope, barrel and stack of planks to right, workmen on scaffolding at the top.

✓ 264 Watercolour drawing by Thomas Clark,
43.2 x 31.8 (17 x $12\frac{1}{2}$).
Signed and dated: **'Thos. Clark. Nov.'** (1834) and inscribed: **'View of the Painted Chamber.'**

Presented in 1929 by Sir Leicester Harmsworth, Bart., MP.

1834-5 A view of the interior looking east, an artist, perhaps R W Billings, seated at a desk right, a group of three fashionable people to left by some baskets, barrels and planks.

✓ 265 Watercolour drawing by Thomas Clark,
39.4 x 30.5 ($15\frac{1}{2}$ x 12).

Signed and dated: **'T. Clark Oct^r 27 1835'** and inscribed: **'Interior of Painted Chamber.'** Compare the companion drawing of the interior looking west by Billings, No 263.

For interior views of the Painted Chamber before the Fire, see John Carter's drawings, with details of the Siege of Troy tapestries, 1788 and 1799 (WCL 57/33A and British Museum, extra-illustrated copy of Pennant's London), and William Capon's magnificent watercolour drawing July 1799 (Society of Antiquaries). See also entries in Part V, ARTISTS under TRISTRAM.

Engraving of an earlier drawing, of which this is possibly a copy, in Brayley and Britton, Pl XIV, dated October 1834.

Presented in 1929 by Sir Leicester Harmsworth, Bart., MP.

1834 A view of the interior looking east, with a good view of the fire-place and two windows on the north side. Trestle and large box in foreground, group of men working at far end.

✓ 266 Pen and wash drawing by unknown artist (? Thomas Clark). 21.5 x 20.9 ($8\frac{1}{2}$ x $8\frac{1}{4}$).
Similar to but sketchier than No 265.

Transferred from the Press Gallery in 1961.

1834 Interior of the Painted Chamber looking west towards the House of Lords. Workmen clearing rubble.

Lithograph by T M Baynes, Britton's Collection, 79.

1834 **'Library and Painted Chamber.'** Exterior view from the north east, workmen, ladders and spectators.

Lithograph by T M Baynes, Britton's Collection, 80.

1835 The spiral staircase in the south-east corner of the Painted Chamber.

✓ 267 Rapid pencil drawing by R W Billings, 29.2 x 20.9 ($11\frac{1}{2}$ x $8\frac{1}{4}$).
Inscribed: **'Staircase in Painted Chamber 1st January 1835.'** Probably worked up into Taylor's engraving in Brayley and Britton, Pl XIII (see below).

Britton's Collection, No 9.

1835 **'Staircase at S. E. Angle Painted Chamber, WESTMINSTER.'**

Line engraving by W Taylor after Billings. Published 1 March 1835 and used as plate XIII in Brayley and Britton, 1836. Billings's original drawing is in Britton's Collection, 9. (See No 267 above).

1835 A view of the exterior of the Painted Chamber from the south-east, the ruins of St Stephen's Chapel in the background.

✓ 268 Pencil drawing by R W Billings, 26.7 x 41.9 ($10\frac{1}{2}$ x $16\frac{1}{2}$).
Signed: **'R. W. Billings, Jany. 9. 1835'** and inscribed in ink: **'East end of the Painted Chamber and St Stephen's Chapel &c.'**

An early version of another more complete drawing by Billings, dated 15 January 1835, location unknown, engraved by Thomas Clark (with workmen added) for Brayley & Britton, 1836, Pl XII, entitled: 'E. End Painted Chamber and S. Side St Stephen's Chapel, Westminster.'

Presented in 1929 by Sir Leicester Harmsworth, Bart., MP.

1835 onwards see **HOUSE OF LORDS**

PARLIAMENT OFFICE, see **JEWEL TOWER**

PARLIAMENT SQUARE, c 1830

A view looking diagonally across Parliament Square from the corner of Bridge Street and Whitehall, Westminster Abbey to left, Great George Street and the entrance to St James's Park right, the old Middlesex Guildhall, designed by S P Cockerell 1808, centre. The Square is enclosed with railings, lit with gas lamps and planted with trees and shrubs, shortly before the statue of Canning was erected in 1832.

269 Watercolour drawing attributed to the architect's son, C R Cockerell.
24.8 x 59.7 ($9\frac{3}{4}$ x $23\frac{1}{2}$).
Reproduced Daily Telegraph, 13 March 1939.

Transferred in 1969 from MPBW.

PEEL'S HOUSE, c 1854

'RESIDENCE OF THE LATE SIR ROBERT PEEL, BART. Whitehall Gardens.'

270 Small coloured etching. Title page to Mighty London or The World Metropolis.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

PRINCE'S CHAMBER

Situated at the southern extremity of the old Palace of Westminster adjoining the House of Lords. It was one of Henry III's buildings, probably originally used as a chapel and part of the suite of apartments built for Queen Eleanor in 1237-8. It was later used as a Robing Room for the House of Lords until its demolition in 1823.

For Barry's Prince's Chamber, originally called the Victoria Lobby, see The Builder 26 June 1847 p 303; Houses of Parliament ed Port, MH, 1976 plates V, 176, 189-90; Smith's Antiquities, p 36; Gentleman's Magazine, 1823 (2), pp 99-100, 489; Brayley and Britton, Westminster, p 421; Ivy M Cooper, Journal of the British Archaeological Association, 1938, pp 106-8; H M Colvin, King's Works, I, pp 501-2; H M Colvin Architectural History, 9 (1966).

For the remarkable collection of watercolour drawings by William Capon of the Prince's Chamber during its demolition in 1823, see the WCL (57/52-4); also watercolour drawings by Soane of the interior before demolition, August 1823, WCL 56/56 and PRO Works 29/18.

1804 South side of the Prince's Chamber, Westminster Abbey in the background.

Drawn and etched by J T Smith, published 1 July 1804 and used as a plate in Smith's Antiquities, 1807, p 39.

1804 East end of the Prince's Chamber, a small enclosed court showing a doorway entering into the Gunpowder Plot Cellar.

Drawn and etched by J T Smith, published 1 July 1804 and used as a plate in Smith's Antiquities, 1807, p 39.

1807 **'South East view of the Prince's Chamber showing its connexion with the adjoining buildings taken October 10th 1807 from an upper window at W. Henry White's Esq. in Parliament Place.'**

271 Drawn and etched by J T Smith,
14.6 x 23.5 ($5\frac{3}{4}$ x $9\frac{1}{4}$).
Plate 12 to Smith's Additional Plates, 1809.

Presented by Sir Philip Sassoon, MP.

1807 see also **HOUSE OF LORDS**, 1807

1808 A view of the exterior of the Prince's Chamber from the south-east, the House of Lords to the right.

✓ 272 Pencil drawing by William Capon,
41.3 x 59.7 ($16\frac{1}{4}$ x $23\frac{1}{2}$).
Signed and dated: **'William Capon del. ... drawn May 29 and July 1808.'** Annotated everywhere, presumably as a guide to a more finished drawing, eg **'stock brick, stained and dirty', 'greenish slate very light in color', 'plain wall, dirty yellow bricks'**, etc.

Possibly a drawing for Capon's picture, exhibited RA 1826, 'An external view of the Old House of Lords in which was discovered painted on the splay jamb of a window on the east side, a regal figure believed to have been done to represent King Henry III, etc.' Compare Capon's drawing, 1799 (British Museum, Crace Collection XV. 20), and J T Smith's engraving of the south-east corner of the Prince's Chamber and the Old House of Lords, 10 May 1809 (Smith's Additional Plates, p 16). See No 273.

Presented by Sir Philip Cunliffe-Lister, MP.

1809 **'South east view of the Prince's Chamber and the old House of Lords taken 10th May 1809.'**

✓ 273 Drawn and etched by J T Smith,
9.6 x 22.8 ($3\frac{3}{4}$ x 9).
Plate to Smith's Additional Plates, 14, and reproduced in Colvin, King's Works, I, plate 28B.
On same plate as No 147 HOUSE OF LORDS.

Presented by Sir Philip Sassoon, MP.

1823 The demolition of the Prince's Chamber in 1823, from a watercolour drawing by William Capon in WCL 57/52-4, reproduced in colour as frontispiece to Colvin, King's Works, I, 1963. See also Colvin, Architectural History, figs. 124-42.

1823 Details of the Prince's Chamber as recorded by Sir John Soane in 1823, PRO 29/18, reproduced in Colvin, King's Works, I, plate 29.

PRIVY GARDEN, see **WHITEHALL**

REFRESHMENT ROOMS, HOUSE OF LORDS, (1849)

'The Peers Refreshment Rooms.'
Lithograph by A Newman after G Somers Clarke, plate to Barry's Illustrations, I, (1849).

ROBING ROOM, c 1815

'His Majesty's Robing Room.' View towards the throne, arms with GR., window left.

✓ 274 Line engraving, anon,
12.0 x 16.5 ($4\frac{3}{4}$ x $6\frac{1}{2}$).
Framed with No 149 HOUSE OF LORDS c 1815.

Presented by the Marquess Curzon.

ROYAL COURT

(1849) From the north-east. Horsemen entering the archway into Chancellor's Court: good details of oriel window and Royal Gallery windows.

✓ 275 Lithograph (coloured), anon. from a drawing by J Johnson,
31.5 x 20.3 ($12\frac{1}{2}$ x 8).

'The Royal Court from the North East
S. (J) Johnson F S A del.
Printed by W Warrington & Son, 27 Strand, London.'

Plate to Barry, Illustrations I (1849).

House of Commons purchase, 18 February 1975 (Parker Gallery).

(1849) **'THE ROYAL COURT from the South West J. Johnson F.S.A. del. A. Newman lith.'**

276 Lithograph (coloured),
27.4 x 19.6 ($10\frac{3}{4}$ x $7\frac{3}{4}$)
from Barry's Illustrations, I (1849).

House of Commons purchase, 18 February 1975 (Parker Gallery).

ROYAL GALLERY

The Royal Gallery, originally built by Soane in 1822-24 on the site of the medieval Queen's Chamber and Queen's Chapel, led from the Royal Entrance into the Painted Chamber. It was only partially damaged in the Fire of 1834 and was not demolished until after the Coronation of Queen Victoria. Barry's new Royal Gallery was originally called the Victoria Gallery.

1822 **'View of the Royal Gallery to the House of Lords.'**
Soane's Royal Gallery, built 1822-4, damaged by fire in 1834, demolished after the Coronation in 1837.

Line by J le Keux, plate to Britton and Pugin, I, 1838, p 269. Britton's Collection, 37 together with drawings (34 and 35) and proof print by le Keux.

View looking up steps. Steel engraving by R Sands, plate to Britton and Pugin. Britton's Collection, 39.

(1827) **'Royal Gallery to the House of Lords.'** Plan and elevation. Steel engraving by J le Keux after T Wyatt, published 1 May 1827 by J Britton. Britton's Collection, 42 and 43.

1865 **'The Royal Gallery'** - view looking towards the House of Lords, a lady and gentleman looking at Maclise's WATERLOO.
Lithograph by E N Holmes, plate to Barry's Illustrations, II, (1865).

ROYAL STABLES, 1761

'View of the Royal Stables and part of the Church of St. Martin in the Fields.'

277 Line by Grignion after Wale.
Printed with No 105 HOUSE OF COMMONS and No 144 HOUSE OF LORDS, three engravings on one plate.

ROYAL STAIRCASE, see VICTORIA TOWER, 1865

ST ANNE'S CHURCH, LIMEHOUSE, 1964

Church built by Nicholas Hawksmoor 1714-25, consecrated in 1730.

278 Lithograph by John Piper, 1964,
82.0 x 59.7 ($32\frac{1}{4}$ x $23\frac{1}{2}$) 59/70.

Advisory Committee purchase, 1966.

ST JAMES'S GATE, 1766

'A View of St. James's Gate from Cleveland Row.'
St James's Palace to right, Marlborough House and Pall Mall centre.

ST JAMES'S GATE, 1766 (continued)

279 Line by Edward Rooker after Paul Sandby,
37.5 x 52.7 ($14\frac{3}{4}$ x $20\frac{3}{4}$).
Published E Rooker, 31 December 1766, one of a set of six - Rooker's Views.

Presented in 1920 by Alan Hooke.

ST JAMES the LESS

St James the Less, Vauxhall Bridge Road, Westminster.

280 Lithograph by John Piper,
48.3 x 63.5 (19 x 25), 48/70.
From A Retrospect of Churches, 1964.

Advisory Committee purchase, July 1971
(Marlborough Graphics)

ST JAMES'S PALACE

1660 **'St JAMES'S PALACE and part of the CITY of WESTMINSTER taken from the North side of Pall Mall as they appeared about the Year 1660.'**

281 Etching by Richard Sawyer, from a drawing by Hollar, 1660,
11.4 x 29.9 ($4\frac{1}{2}$ x $11\frac{3}{4}$).
Published 13 June 1809, plate to Wilkinson Londina I 1809.

Presented by Lord Simon of Glaisdale from the Rusk collection of legal prints.

1708 Line engraving by Kip after Knyff, plate 2 in Nouveau Theatre, 1708, and Britannia, 1709.

ST JAMES'S PALACE (continued)

c 1720 **'The Royal Palace of St. James's.'**
'Le Palais Royal de St. James's.'
Perspective view across the Mall, deer in foreground, Marlborough House to right.

282 Line by J Sturt after Robert Inglish,
44.5 x 66.1 ($17\frac{1}{2}$ x 26).
Printed and sold by Thomas Bowles, plate to Public Buildings (1710-20).

Presented in 1920 by Alan Hooke.

1966

283 Blockprint in black and grey by Edward Bawden,
50.8 x 71.2 (20 x 28).
Artist's proof, 27/75.

Advisory Committee purchase, 1966.

ST JAMES'S PARK

c 1680 **'View in St. James's Park, looking towards Whitehall, from a drawing in the possession of William Stephenson, Esq. F.A.S.'**

284 Line engraving by S Rawle after Danckerts,
8.9 x 23.5 ($3\frac{1}{2}$ x $9\frac{1}{4}$).
Published 1 June 1804, plate in Smith's Antiquities, 1807.
A long watercolour drawing by Rawle in WCL 33/11. For Danckerts's original drawing in the BM see Croft Murray and Hulton, Catalogue of British Drawings, 1960, I, pp 296-7, plate 111.
On same plate as No 582 WHITEHALL c 1700.

Presented in 1948 by Lord Amulree.

c 1740 'A View of ST. JAMES'S PARK taken near the Stable Yard comprehending St. James's Palace, Westminster Abbey, Whitehall, etc.
Vue du PARC de St. Jacques . . .'

✓ 285 Coloured line engraving by J Smith after J Maurer, 22.8 x 38.1 (9 x 15).
Published as plate 35 by Laurie & Whittle, 12 May 1794, as a reprint of Maurer's drawing, c 1740, published by Sayer, January 1750.

Presented in 1920 by Alan Hooke.

c 1740

✓ 286 Coloured lithograph by Ross, after (?) Hogarth's painting formerly in the Ashburton collection, 30.5 x 45.8 (12 x 18)

'VIEW IN ST JAMES'S PARK SHEWING ROSAMOND'S POND
From the Original picture by William HOGARTH in the Collection of HENRY RALPH WILLETT ESQr of Merly House in the County of Dorset.
Size of the Picture 5 Ft. 1 in. by 3 Ft. 3½ inches.
W. Hogarth pinx. F. Ross lith.
LONDON. Published for the Proprietor Decr 25th 1840 by W & G Smith, 24 Lisle Street, Leicester Square.
J. Graf Printer to Her Majesty.'

House of Commons purchase, July 1974 (Parker Gallery).

c 1753 See HORSE GUARDS

1755 'A View of the Treasury & Canal in St James's Park // Vue de la Tresoire et Canal dans le Parc de St Jacques' - looking towards Buckingham House.

✓ 287 Line, coloured, by Smith after Boydell, 23.5 x 41.3 (9¼ x 16¼).
'Published according to Act of Parliament and sold by J Boydell Engraver at the Unicorn the corner of Queen Anne Street in Cheapside London 1755.' Plate 9 in John and Thomas Boydell's Thirty-nine Views, 1755.

Advisory Committee purchase, June 1969 (Parker Gallery).

✓ 287a Another copy, uncoloured, also used as No 38 in Boydell's Hundred Views, 1747-55.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

1757 'Veue de MALL dans St. James's Park.
A View of the MALL in St. James's Park.'

✓ 288 Coloured line by W H Toms after Chatelain.
22.8 x 38.8 (9 x 15¼).
Published as plate 39 by Laurie & Whittle, 12 May 1794.

Presented in 1920 by Alan Hooke.

1814 'The Chinese Pagoda and Bridge in St James's Park (previous to the Fire). Published Aug. 12, 1814 by Tho. Palser, Surrey side, Westr Bridge.'

✓ 289 Coloured aquatint,
22.8 x 34.3 (9 x 13½).
For the illuminations on the Chinese Bridge in honour of the Emperor of Russia and the King of Prussia's visit in June 1814 see The Beauties of England and Wales, X, v, pp 103 and 108.

House of Commons purchase, 24 July 1973 (Parker Gallery).

1814 **'View of the Bridge and Pagoda from the Canal, St James's Park. Published Aug^t 1814 by Tho. Palser, Surry side West^r Bridge.'**

290 Coloured aquatint,
21.5 x 34.3 ($8\frac{1}{2}$ x $13\frac{1}{2}$).
The bridge and pagoda were built to celebrate the Peace of Paris in 1814; the pagoda was burnt down during the fire-work display on 1 August.

House of Lords purchase, 11 December 1974 (Baynton-Williams).

290a Another copy, uncoloured, from The Beauties of England.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

1814 **'VIEW OF THE BRIDGE & PAGODA // ST JAMES'S PARK // Erected for the Grand Jubilee // in Celebration of the Peace // under the Direction of Sir Wm Congreve, Bart. // 1st Aug^t 1814**
A. Pugin delt **J. R. Hamble aqua^t'**

291 Coloured aquatint,
17.9 x 26.1 (7 x $10\frac{1}{4}$) from ?

House of Lords purchase, 16 March 1976 (Baynton-Williams).

1814 **'View of the Bridge & Pagoda // ST JAMES'S PARK // Erected for the Grand Jubilee // in Celebration of the Peace under the Direction of Sir Wm Congreve Bart. // 1st August 1814.**
London Pub. Oct. 1st 1814 at R. Ackermann's 101 Strand
A Pugin del **J. R. Hamble aqua^t'**

292 Coloured aquatint,
17.9 x 25.4 (7 x 10) from ? Ackermann's Repository.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

1814 **'THE CHINESE BRIDGE & PAGODA Erected in the Park in commemoration of the Glorious Peace of 1814**
J H Clark del **M Dubourg Sculp**
Published & Sold Aug^t 12th 1814 by EDW^d ORME . . .'

293 Coloured aquatint,
15.3 x 23.5 (6 x $9\frac{1}{4}$) from?

House of Commons purchase, 2 December 1976 (Baynton-Williams).

1814 **'THE CHINESE PAGODA ILLUMINATED On the Night of the celebration of the Peace 1814**
J H Clark **M Dubourg Sculp**
Published & Sold Aug^t 12th 1814 by EDW^d ORME . . .'

294 Coloured aquatint,
15.3 x 23.5 (6 x $9\frac{1}{4}$) from ?

House of Commons purchase, 2 December 1976 (Baynton-Williams).

1814 **'THE CHINESE PAGODA AND BRIDGE, erected over the Canal in St James's Park, for the Grand Jubilee of the 1st of August 1814**
Published Sept^r 9. 1814 by James Whittle & Richard Holmes Laurie, No 53 Fleet Street London.'

295 Line, uncoloured,
26.7 x 41.8 ($10\frac{1}{2}$ x $16\frac{1}{2}$),
(with balloon) plate 162 from Laurie & Whittle London Scenes.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

ST JOHN'S CHURCH, SMITH SQUARE

c 1720 **'A Perspective View of the Parish Church of St John the Evangelist in Westminster** B Cole sc.'

296 Line, uncoloured,
21.5 x 22.9 ($8\frac{1}{2}$ x 9) from ? Maitland.

House of Commons purchase 2 December 1976 (Baynton-Williams).

1794 **'A View of the Parish Church of St John the Evangelist, Westminster // Veue de l'Eglise paroissiale de St Jean l'Evangelist a Westminster pres de Londre.'**
View from the south, Westminster Abbey in the background.

297 Line, coloured,
24.7 x 39.4 ($9\frac{3}{4}$ x $15\frac{1}{2}$).
Published 12 May 1794 by Laurie & Whittle, 53 Fleet Street London, as No 19.

Advisory Committee purchase, June 1969 (Walter Spencer).

ST. MARGARET'S CHURCH

c 1754 **'Part of the Church of St. Margaret, Westminster ... showing the original situation of the pew of the Speaker of the House of Commons ...'**

Line by John Brooke, prefixed to Ferdinand Warner's Illustrations of the Book of Common Prayer, 1754, and republished in Smith's Additional Plates, 1809, 35.

1760 **'The Right Honble Arthur Onslow, SPEAKER in his seat in St. Margaret's Church, Westminster, the Parochial Church of the Commons of Great Britain, 1760.'**

298 Line by and after A Walker,
19.0 x 17.1 ($7\frac{1}{2}$ x $6\frac{3}{4}$).
Plate 2 in D. C. Wilson, St Margaret's, Westminster, 1761.

Presented by Sir William Fraser, MP.

ST. MARGARET'S CHURCH (continued)

1804 **'Interior of St. Margaret's Church, Westminster, as seen from the East end.'**

299 Aquatint by George Hawkins after J Kay,
55.9 x 36.9 (22 x $14\frac{1}{2}$).
S P Cockerell, architect, published 4 June 1804.

Presented in 1920 by Alan Hooke.

299a Another copy, margins cut.

Presented by Sir Martin Conway, MP.

1804 **'Internal View of the Chancel of St. Margaret's Church, Westminster.'**

300 Aquatint by George Hawkins after Joseph Kay,
49.6 x 35.6 ($19\frac{1}{2}$ x 14)mc.
S P Cockerell, architect, published Hawkins 23 April 1804.

Presented by Sir Martin Conway, MP.

1809 **'ST MARGARET'S WESTMINSTER**
Rowlandson & Pugin del et sculp J Bluck aqua^{t}
London, Pub. Aug 1st 1809 at R. Ackermann's Repository of Arts.'

301 Coloured aquatint,
25.4 x 20.3 (10 x 8).
Plate 78 in The Microcosm of London, III, p 124.

House of Commons purchase, 24 July 1973 (Parker Gallery).

1810

302 Coloured etching by Preston, from a drawing by Pearson, published 1 March 1810,
21.9 x 16.5 ($8\frac{1}{4}$ x $6\frac{1}{2}$).

'This Church was founded by Edward the Confessor ... in 1064 ... and in 1803 was rendered one of the most elegant places of Public worship in the Metropolis, being considered a National Church for the use of the House of Commons. The Rector is the Rev. Charles Fynes, D. C. L.'

Plate to Charles Clarke, Architectura Ecclesiastica Londini, 1820.

House of Commons purchase, 24 July 1973 (Parker Gallery).

ST. PAUL'S CATHEDRAL

1749 See No 194 **LONDON 1749**

1966

✓ 303 Etching by Julian Trevelyan, 47.0 x 35.6 ($18\frac{1}{2}$ x 14).

Advisory Committee purchase, 1966.

1966

✓ 304 Blackprint by Edward Bawden, 66.1 x 50.8 (26 x 20) 73/75.

Advisory Committee purchase, 1966.

ST. STEPHEN'S CHAPEL

Formerly the Collegiate Chapel of St. Stephen's, Westminster, begun 1292, finished in the 1360s, sumptuously decorated with sculpture, stained glass and

wall-painting, and handed over to the Commons by Edward VI in 1547. It was drastically altered and reduced in height by Wren in 1707, and again by Wyatt in 1800, destroyed in the Fire of 1834 and rebuilt as St. Stephen's Hall by Sir Charles Barry.

J Topham, St. Stephen's, 1795-1811; J T Smith, Antiquities, 1807-9, pp 72-252; Brayley and Britton, 1836, pp 448-56; Mackenzie, St. Stephen's, 1844; RCHM London, II, 1925, pp 121-3; J H Harvey, 'St. Stephen's Chapel and the Origin of the Perpendicular Style', Burl. Mag. 88, 1946, pp 192-9; Hastings, St. Stephen's, 1955; Geoffrey Webb, Architecture in Britain: the Middle Ages, 1956, pp 134-7; Peter Brieger, English Art 1216-1307, 1957, p 231; K R Mackenzie, The Houses of Parliament, 1961, pp 17-19; Colvin King's Works I, 1963, pp 510-27. For the wall paintings see the entries under TRISTRAM in Part V, ARTISTS.

14th cent A conjectural reconstruction of the interior looking east, with details of painted decoration and stained glass, the figures of Edward III, Queen Philippa and a page in the centre. Wholly misleading because of the omission of the clerestory.

✓ 305 Watercolour drawing by G Earp, 49.6 x 48.3 ($19\frac{1}{2}$ x 19).
No inscription, painted probably about 1880.

Compare a more likely reconstruction in Hastings, St. Stephen's, 1955, frontispiece (see below).

Bought from the Speaker's Fund in 1949.

14th cent Conjectural 20th century reconstruction of the medieval interior of St Stephen's Chapel.
Drawing by Ian Hodgson reproduced in Hastings, Parliament, 1950, p 75, and Hastings, St Stephen's, 1955, frontispiece.

c 1544 Detail from Wyngaerde's long view (Ashmolean Museum) showing the exterior of St. Stephen's Chapel from the north east, reproduced in Hastings, Parliament, p 44, St. Stephen's, p 206, and enlarged in Colvin, King's Works, I, plate 32B. For the re-assessment of the date from c 1550 to c 1544 see Darlington and Howgego, Printed Maps of London, c 1553-1850 (1964), pp 6-7.

ST. STEPHEN'S CHAPEL, general views after 1547,
see HOUSE OF COMMONS

ST. STEPHEN'S CHAPEL, ARCHITECTURAL DETAILS, 1795

'Part of the entablature under the window of the inside of the Chapel, of the size of the original.'
J Basire after J Carter (1795), plate I, in Topham's, St. Stephen's.

'Ground Plan of St. Stephen's Chapel and parts of the buildings adjoining', including tracery in the Crypt and the Cloisters. J Basire after J Carter (1795), plate II, in Topham's St. Stephen's.

Ground plan, plate III in Topham's St. Stephen's.

'Elevation of the remains of the west front of St. Stephen's Chapel and parts of the buildings adjoining.'
J Basire after J Carter (1795), plate IV in Topham's St. Stephen's.

'Elevation of the remains of the south front of the Chapel and parts of the adjoining buildings' (Court of Requests and south window of Westminster Hall). J Basire after J Carter (1795), plate V in Topham's St. Stephen's.

A. Elevation of the remains of the east front of St. Stephen's.

B. Section of the remains of the east front of St. Stephen's.

Line engravings by J Basire after J Carter, plate VI in Topham's St. Stephen's.

'Section of the remains of the inside of the south side of St. Stephen's Chapel and the buildings adjoining' (Court of Requests). Basire after J Carter, plate VII in Topham's St. Stephen's.

'Plan and elevation of the columns on the piers and the impost under the windows of St. Stephen's Chapel, and their mouldings at large.' Basire after Carter (1795), plate VIII in Topham's St. Stephen's.

'Elevation, profile and section of the arch of the windows, the pier, and the entablature of St. Stephen's Chapel.'
J Basire after J Carter (1795), plate IX in Topham's St. Stephen's.

'Front of the architrave moulding in the spandrels of the arch of the windows of St. Stephen's Chapel, at large.'
J Basire after J Carter (1795), plate X in Topham's St. Stephen's.

ST. STEPHEN'S CHAPEL, ARCHITECTURAL DETAILS, 1795 (continued)

'The Mouldings of the entablature over the windows of St. Stephen's Chapel, at large.'
J Basire after J Carter (1795), plate XI in Topham's St. Stephen's.

'Some of the most remarkable blockings in the frieze of the entablature over the windows of St. Stephen's, nearly half the size of the originals.' J Basire after J Carter (1795), plate XII in Topham's St. Stephen's.

'Continuation of the blockings in the frieze of the entablature over the windows of St. Stephen's Chapel.' J Basire after J Carter (1795), plate XIII in Topham's St. Stephen's.

'View of the inside of a small chapel on the west side of the area of the cloisters of St. Stephen's Chapel, looking towards the east.' J Basire after J Carter (1795), plate XIV in Topham's St. Stephen's. See No 256, ORATORY, ST STEPHEN'S CLOISTERS.

ST. STEPHEN'S CHAPEL, ARCHITECTURAL DETAILS, 1805

'Elevation at large of one compartment of the south side of St. Stephen's Chapel.' J Basire after J Carter (1805), plate XV in Topham (Englefield) St. Stephen's.

'Geometrical Construction of the Frieze and Battlements in the House of Commons.' Outline and finished engravings by J T Smith (1805), plate to Smith's Antiquities, 1807, p 155.

ST. STEPHEN'S CHAPEL, PAINTINGS, 1800

'Grotesque Paintings on the Frieze in St. Stephen's Chapel.' Supporters for shields of armorial bearings, mounted knight top right.

Monochrome line engravings by J T Smith, published 1 January 1804, plate in Smith's Antiquities, 1807, p 234.

'Grotesque Paintings on the Frieze in St. Stephen's Chapel.' Supporters for shields of armorial bearings, imaginary animals, a hanged fox bottom right.

Monochrome line engraving by J T Smith, published 1 January 1804, plate in Smith's Antiquities, 1807, p 235.

'Armorial Bearings from St. Stephen's Chapel, plate 1.'
Probably painted between 1350 and 1363. 1 - St George; 2 - King Arthur; 3 - Edward III; 4 - Edward the Confessor; 5 - Queen Philippa; 6 - Edward the Black Prince; 7 - Lionel, Duke of Clarence; 8 - John of Gaunt; 9 - Edmund of Langley; 10 - Thomas of Woodstock; 11 - unknown; 12 - Henry, Duke of Lancaster; 13 - William, Earl of Northampton; 14 - Thomas Beauchamp, Earl of Warwick; 15 - Roger Mortimer, Earl of March; 16 - defaced but supposedly Lord Nevill; 17 - defaced; 18 - Roger Lord Clifford.

306 Coloured line engraving by J T Smith.
Published 1 January 1804 and used as a plate in Smith's Antiquities, 1807, p 237.

Presented by Sir Philip Sassoon, MP.

'Armorial Bearings from St. Stephen's Chapel, plate 2.'
Probably painted between 1350 and 1363.
1 - Earl of Arundel; 2 - Earl of Suffolk; 3 - Earl of Stafford;
4 - Earl of Salisbury; 5 - Earl of Kent;
6 - Lawrence Hastings, Earl of Pembroke; 7 - Lord John Clinton; 8 - John Vere, Earl of Oxford; 9 - Edward Lord Le Despenser; 10 - William, Lord Latimer;
11 - Hugh Courtney, Earl of Devon; 12 - Henry, Lord Percy;
13 - Sir James Audley; 14 - Sir John Chandos;
15 - John de Sutton, Lord Dudley; 16 - Henry, Lord Beaumont;
17 - John, Lord Grey of Codmore; 18 - defaced.

✓ 307 Coloured line engraving by J T Smith.
Published 1 January 1804 and used as a plate in Smith's Antiquities, 1807, p 241.

Presented by Sir Philip Sassoon, MP.

'Specimens of Paintings from St. Stephen's Chapel.' Two knights, St Mercure and St Eustace, from the wall on the second pier from the altar on the north side of the Chapel. See Part V ARTISTS for Professor Tristram's reconstructions on the Terrace.

✓ 308 Coloured line engraving by J T Smith,
20.3 x 8.9 (8 x $3\frac{1}{2}$).
Published 1 January 1804 and used as a plate in Smith's Antiquities, 1807, p 244.

Presented by Sir Philip Sassoon, MP.

'Specimen of Painting from St. Stephen's Chapel.' The angels appearing to the shepherds. See Part V, ARTISTS, for Professor Tristram's reconstructions on the Terrace.

✓ 309 Coloured line engraving by J T Smith.
Published 1 January 1804 and used as a plate in Smith's Antiquities, 1807, p 248.

Presented by Sir Philip Sassoon, MP.

'Specimens of Painting from St. Stephen's Chapel.' The Adoration of the Shepherds. See Part V, ARTISTS, for Professor Tristram's reconstructions on the Terrace.

✓ 310 Coloured line engraving by J T Smith,
17.8 x 12.7 (7 x 5).
Published 1 January 1804 and used as a plate in Smith's Antiquities, 1807, p 249.

Presented by Sir Philip Sassoon, MP.

'Specimens of Painting from St. Stephen's Chapel.' The Purification - two priests with doves. See Part V, ARTISTS, for Professor Tristram's reconstructions.

✓ 311 Colour line engraving by J T Smith,
15.2 x 11.4 (6 x $4\frac{1}{2}$).
Published 1 January 1804 and used as a plate in Smith's Antiquities, 1807, p 250.

Presented by Sir Philip Sassoon, MP.

'Specimen of Painting from St. Stephen's Chapel.'
A King with sceptre and Casket. See Part V, ARTISTS, for Professor Tristram's reconstructions on the Terrace.

✓ 312 Coloured line engraving by J T Smith,
20.3 x 12.7 (8 x 5).
Published 1 January 1804 and used as a plate in Smith's Antiquities, 1807, pp 250-1.

Presented by Sir Philip Sassoon, MP.

1. **'North East corner of St. Stephen's Chapel'**, the King with sceptre and casket.

2. **'South East corner of the same Chapel.'** Adoration of the Shepherds and the two Priests with Doves.

3. **'Part of the South side of the same Chapel.'** Three angels holding copes.

✓ 313 Drawn and engraved by J T Smith, published 10 July 1806, plate in Smith's Antiquities, 1807, p 153.

Acquisition uncertain.

ST. STEPHEN'S CHAPEL, SCULPTURE (1800)

'Specimens of Sculpture from St. Stephen's Chapel, plate 1.'
Fragments of foliage, brackets, pinnacles and mouldings.

Coloured line engraving by J T Smith, published 1 January 1804 and used as a plate in Smith's Antiquities, 1807, p 242.

'Specimens of Sculpture from St. Stephen's Chapel, plate 2.'
Fragments of stone and plaster moulding, brackets, columns, capitals, shafts and plinths of Burbeck marble.

Uncoloured line engraving by J T Smith, published 1 June 1804 and used as a plate in Smith's Antiquities, 1807, pp 242-3.

ST. STEPHEN'S CHAPEL, SCULPTURE AND STAINED GLASS (1800)

'Sculpture and Painted Glass from St. Stephen's Chapel.'
Foliage and a man's head in profile.

Coloured line engraving by J T Smith, published 1 January 1804 and used as a plate in Smith's Antiquities, 1807, p 157.

'Specimens of Stained Glass from St. Stephen's Chapel.'
Heraldic animals, birds and pieces of border.

✓ 314 Coloured line engraving by J T Smith, published 1 January 1804 and used as a plate in Smith's Antiquities, 1807, pp 232-3.

Presented by Sir Philip Sassoon, MP.

'Specimens of Stained Glass from St. Stephen's Chapel.'
Different parts of human figures.

✓ 315 Coloured line engraving by J T Smith.
Published 1 January 1804 and used as a plate in Smith's Antiquities, 1807, p 233.

Presented by Sir Philip Sassoon, MP.

'Specimens of Stained Glass from St. Stephen's Chapel.'
Fragments of floral decoration and patterns.

✓ 316 Coloured line engraving by J T Smith.
Published 1 January 1804 and used as a plate in Smith's Antiquities, 1807, p 232.

Presented by Sir Philip Sassoon, MP.

ST. STEPHEN'S HALL, 1859

✓ 317 Lithograph, coloured, published by Vacher 1859.
22.2 x 37.5 ($8\frac{3}{4}$ x $14\frac{3}{4}$).

House of Commons purchase, 18 July 1972 (Parker Gallery)

ST THOMAS'S HOSPITAL

'St Thomas's Hospital.' View looking eastwards into three courtyards, the Monument in far left distance.

✓ 318 Line, coloured, by Toms,
31.2 x 19.6 ($12\frac{1}{4}$ x $7\frac{3}{4}$).
Published Maitland London, p 678, adapted from a plate in Stow's Survey, 1720, I.I.189.

House of Commons purchase, November 1972 (Parker Gallery).

✓ 319) Two photographs of watercolour drawings by the architect,
✓ 320) Henry Currey, hanging on the main staircase of St Thomas's Hospital.

Presented in 1973 by the Governors of St Thomas's Hospital.

SCOTLAND YARD, see WHITEHALL

SOMERSET HOUSE

c 1660

✓ 321 Line engraving, coloured,
23.5 x 40.1 ($9\frac{1}{4}$ x $15\frac{3}{4}$).

'SOMERSET HOUSE in its original state with the various Buildings on the Banks of the River Thames as far as Westminster. From an Antient Painting in Dulwich College.

This View exhibits SOMERSET HOUSE previous to the alterations made by Inigo Jones to fit in for the use of Queen Henrietta Maria, wife of Charles I. Adjoining it is the SAVOY and immediately behind it, the only view extant of EXETER HOUSE. Further on is WORCESTER HOUSE and STAIRS, and SUFFOLK HOUSE. The Buildings in the distance are WHITEHALL and WESTMINSTER ABBEY, opposite to which are LAMBETH CHURCH and PALACE.'

Published in October 1809 and used to illustrate Wilkinson's Londina, VI, 1809. The original oil painting by Cornelius Bol, c 1660, is at Dulwich College Gallery, with versions at Stonor Park and Somerset House.

Advisory Committee purchase, June 1969 (Parker Gallery).

1800 **'South Front of SOMERSET-PLACE taken from the River Thames'** shortly after the alterations by Sir William Chamber, 1776-86.

✓ 322 Line engraving, coloured,
25.5 x 40.3 (10 x $15\frac{3}{4}$).
Published 1 January 1800 by Laurie & Whittle.

Advisory Committee purchase, June 1969 (Parker Gallery).

SPEAKER'S COURT YARD, 1804

'The Speaker's Court Yard from the South West.'

✓ 323 Drawn and etched by J T Smith,
10.8 x 8.9 ($4\frac{1}{2}$ x $3\frac{1}{2}$).
Published 1 March 1804 and used as part of a plate in Smith's Antiquities, 1807, p 28.
On same plate as three others - Nos 227, 228 NEW PALACE YARD 1804 and No 324 SPEAKER'S COURT YARD 1804.

Presented by Lewis Harcourt, MP.

'The Speaker's Court Yard from the South East.'

✓ 324 Drawn and etched by J T Smith,
10.8 x 8.9 ($4\frac{1}{2}$ x $3\frac{1}{2}$).
Published 1 March 1804 and used as part of a plate in Smith's Antiquities, 1807, p 28.
On same plate as three others - as above.

Presented by Lewis Harcourt, MP.

Situated before 1834 to the north of St Stephen's and along the north side of Cloister Court, being formerly part of the old collegiate buildings and later the Auditor of the Exchequer's house. Acquired by the Crown in 1794 for Speaker Addington, altered by Wyatt at the instance of Speaker Abbot in 1802-7, partly destroyed in the Fire 1834, rebuilt by Barry and finished in 1859.

Diary and Correspondence of Lord Colchester, ed 1861; Brayley and Britton, pp 449, 456; Dasent, Speakers, 1911, p 300; Anthony Dale, James Wyatt, 1956; Williams, Topography, 1953.

c 1807 Front view from the river, framed in trees. The east front of St Stephen's shows Wyatt's 1800 modifications with crocketed pinnacles. Clear view of Wyatt's battlements and sham baronial facade. Roof of Westminster Hall and Exchequer Offices in background and right. Two skiffs in foreground.

✓ 325 Watercolour drawing after Wyatt (?), 59.1 x 71.2 (23¼ x 28).

Probably a drawing from Wyatt's drawing office showing a suggested elevation for the Speaker's House after Speaker Abbot had complained to the Treasury about its dampness and insecurity (Diary 1801, i, p 285), persuading the Government to spend £70,000 on alterations. (Dasent, p 300). The old Speaker's House was demolished in the autumn of 1801. For similar drawings see Kew Palace (Royal Collection, reproduced Dale, op cit., Pl 66) and various engravings of Wyatt buildings.

Acquisition uncertain.

c 1807 Front view from the river. Similar to No 325 above with the addition of a wing extending northward to the corner of New Palace Yard ending with an octagonal turret. Slight differences in garden and trees, three skiffs in foreground.

✓ 326 Watercolour drawing after Wyatt (?), 58.4 x 71.2 (23 x 28).

Compare the companion drawing, No 325 above. Probably an alternative suggestion from Wyatt's drawing office for the new Speaker's House. For the names of Wyatt's draughtsmen, see H M Colvin, Dictionary of Architects, 1954, p 725.

Acquisition uncertain.

c 1807 A view from Westminster Bridge, trees to the left, the east front of St Stephen's with pinnacled turrets in the centre, the Speaker's House and a small brick building, Mr Wilde's house in the Exchequer Offices, to the right.

✓ 327 Watercolour drawing by unknown artist (? Levens), 12.7 x 16.5 (5 x 6½).

Probably painted shortly after Wyatt's completion of the Speaker's House in 1807. Speaker Abbot, in his Diary for 20 January 1808, mentions a conversation with George III about the alterations to his house ... 'it being now finished'. (Colchester Diary, ii, p 136).

Engraved by Levens (framed with this drawing) see below.

Presented by Sir Philip Sassoon, Bart. MP.

c 1807

✓ 328 Line engraving by Levens, 12.7 x 17.1 (5 x 6¾).
Same view as No 327.
Published by Alexander Beugo, 12 November 1810 with the lettering:

'The SPEAKER'S HOUSE from West'r. Bridge, Built by Mr. Wyatt in the year 1807. This View of the Gothic Mansion, occupied by the Rt. Hon. Chas. Abbot, is most respectfully dedicated to the admirers of his Able, Manly and Liberal Conduct as Speaker of the House of Commons by their most humble and obedient servant, Alex Beugo. The Speaker's dinners are given in the

Parlour in the Gothic Wing, the upper part of which is the House of Commons; his dining Chair is directly under his official chair.'

Framed with the original watercolour drawing No 327.

Presented by Sir Philip Sassoon, MP.

✓ 328a Another copy.

Presented in 1931 by Sir Harry Samuel, MP.

✓ 328b Another copy, framed with three others - No 107a HOUSE OF COMMONS - EXTERIOR 1800, No 233 NEW PALACE YARD 1830, No 512 WESTMINSTER ABBEY, CHAPTER HOUSE c 1820.

Acquisition uncertain.

✓ 328c Another copy, framed with No 107 HOUSE OF COMMONS - EXTERIOR 1800.

Presented in 1953 by Mrs Walter Erskine.

✓ 328d Another copy.

Acquisition uncertain.

1815 View from the river front showing Wyatt's 'Gothic Mansion' about eight years after its completion. The occupant was Speaker Abbot during his fourth term of office. Two figures walking along the flagstone terrace, a third seated to left. The Exchequer Office building just visible to right.

✓ 329 Watercolour drawing by John Preston Neale,
13.9 x 20.3 ($5\frac{1}{2}$ x 8),
signed and dated: **'J.P. Neale 1815'** (or **'1817'**).
Probably belonged to Sir Joseph Dimsdale, Bart, and sold by his grandson, Sir John Dimsdale, at Christie's 20 October 1970 (45).

Speaker's Fund purchase, Christie's 20 October 1970.

1815 **'THE SPEAKER'S HOUSE, Westminster (River front).'**

✓ 330 Line by W Radclyffe after J P Neale (see above).
10.2 x 15.2 (4 x 6).
Plate to The Beauties of England and Wales (1815), vol X, Part IV, pp 522-3.

Presented by Lewis Harcourt, MP.

✓ 330a Another copy, framed with three others, No 121a, HOUSE OF COMMONS 1815, No 241a OLD PALACE YARD 1815 - "House of Lords and Commons", and No 262b PAINTED CHAMBER 1806.

Acquisition uncertain.

✓ 330b Another copy, framed with two others, No 121 HOUSE OF COMMONS 1815 and No 262a PAINTED CHAMBER 1806.

Presented in 1953 by Mrs Walter Erskine.

1815 See also HOUSE OF COMMONS - EXTERIOR

1834-5 Views of the exterior from the east and south-east, during and after the Fire.

See No 63 FIRE 1834, and Nos 110, 115, 118, 119 HOUSE OF COMMONS - EXTERIOR.

SOUTH SEA HOUSE IN BISHOPSGATE STREET

331 Line, coloured, by John Bowles from Stow's Survey 1754.

House of Commons purchase, 27 January 1976 (Parker Gallery).

SPENCER HOUSE, ST JAMES'S

'SPENCER HOUSE
Published Nov^{r} 29. 1800 by T. Malton'

332 Coloured aquatint by Thomas Malton,
21.5 x 30.5 ($8\frac{1}{2}$ x 12).
Re-issue from a plate in Malton's Picturesque Tour, 1792.

House of Lords purchase, 16 March 1976 (Baynton-Williams).

STAR CHAMBER

The Court of Star Chamber, the notorious tribunal of Tudor and early Stuart days, was situated amongst the complex of buildings between the river and New Palace Yard. It was demolished in 1835 but it had ceased to function as the Court of Parliament in 1641. The interior was described by Brayley and Britton - "the ceiling was of oak and had been very curiously devised in moulded compartments, ornamented with roses, pomegranates, portcullises, and fleurs-de-lys: it had also been gilt and diversely coloured."

Brayley and Britton, pp 442-3; F A Inderwick, The King's Peace, 1895, pp 167-74; Smith's Antiquities, p 29; Holdsworth, History of English Law, V, 1924, pp 155-214; Pollard, E.H.R. 37 (Oct 1922), pp 516-39; A T Carter, History of the English Law Courts, 1944, pp 78-91.

STAR CHAMBER, EXTERIOR, see NEW PALACE YARD

(1805) **'Ceiling of the Star Chamber.'** Gilt oak squares, nine in width, fifteen in length, decorated with roses, portcullises, pomegranates, and fleurs-de-lys.

Line engraving on iron by J T Smith,
11.4 x 19.6 ($4\frac{1}{2}$ x $7\frac{3}{4}$).
Published 20 January 1805 and used as a plate in Smith's Antiquities, 1807, p 29.

STAR CHAMBER (continued)

1835 **'Interior of Star Chamber, WESTMINSTER.'**

Line engraving by J Woods after a drawing by R W Billings, dated May 1835.
10.2 x 15.2 (4 x 6).
Plate XX in Brayley and Britton, 1836, pp 443, 463.

1865 **'Star Chamber Court.'** View looking south towards the Central Tower and Victoria Tower.
Lithograph by E N Holmes, plate to Barry, Illustrations, II (1865).

STONE BUILDING

Situated to the west of Westminster Hall, it was built by Vardy and Couse in 1770 and completed by Soane in 1820-4. It housed the Law Courts, escaped the Fire of 1834 and was demolished by Barry in 1850.

Soane, Proceedings Respecting the New Law Courts at Westminster, 1828; Fiske Kimbal, "William Kent's Designs for the Houses of Parliament" RIBA Journal, 6 August 1932 and 10 September 1932; Williams, Topography, 1953, pp 9-15).

See also OLD PALACE YARD.

1782 **'View in Margaret Street.'** Plate IV in Malton's Picturesque Tour, 1792, I, reduced from Malton's aquatint published 28 May 1782 (Crace XV.3).

1806 Drawing by William Capon looking down Margaret Street towards Old Palace Yard, entrance to New Palace Yard and the Law Courts on the left. WCL 58/1 reproduced in Williams, Topography, pl 12.

STONE BUILDING (continued)

1822 Elevation for the King's Bench Record Office, Margaret Street (Soane Museum) reproduced in Williams, Topography, plate 15.

TEMPLE OF CONCORD, see GREEN PARK

TERRACE

Between the west face of the Palace and the river embankment; it was completed by Barry in 1852 (Progress Report 24 March 1853, PRO Works 11/97/42).

See groups on the Terrace in Part II GROUPS, Nos 216, 225, 226, 231, 236, 248, 253, 255, 264.

TOWER OF LONDON

1966

333 Blockprint in colours by Edward Bawden.
Artist's proof,
51.5 x 67.4 ($20\frac{1}{4}$ x $26\frac{1}{2}$), 32/75.

Advisory Committee purchase, 1966.

TOWER BRIDGE

1966

334 Etching by Julian Trevelyan 9/75.

TOWER BRIDGE (continued)

1968

335 Lithograph by Oskar Kokoshka, 41/75.

Advisory Committee purchase 1968 (Marlborough Galleries).

TRAFALGAR SQUARE

c 1832 'DESIGN FOR A NATIONAL NAVAL MONUMENT
Proposed to be erected in Trafalgar Square,
Charing Cross,
Dedicated by Permission to His Most Gracious Majesty
William the Fourth by Thomas Bellamy, Architect
Lithograph by L Haghe
Day & Haghe Lith^rs to the King'

336 Lithograph, coloured,
34.9 x 59.1 ($13\frac{3}{4}$ x $23\frac{1}{4}$).
One of a number of designs tendered to the Government following the Charing Cross Act of 1826. It shows Admiral Nelson seated on a squat column surrounded by a series of terraces with fountains, statues of admirals, and sculptures of dolphins, tridents, prows of ships, lions, sea-horses and pavilions crowned with bronze trophies. In the background is an imaginary National Gallery. A footnote says that the Authors wished to include "The Approved Facade of the National Gallery as designed by Mr Wilkins" who declined to allow a sketch or model to be used. Also shown are Smirke's Union Club and Royal College of Physicians (now Canada House) to left, the National Gallery behind, St Martin's Church and Morley's Hotel to right (demolished in 1936 and replaced with South Africa House). Professor T L Donaldson, RIBA Transations, first series, vol 27 (1876-77); LCC Survey of London, XX, p 18.

House of Commons purchase, 18 February 1975
(J A Tooth Ltd, 21 Crown Passage, St James's).

TREASURY, see WHITEHALL 1755, c 1848 and c 1852.

VESTIBULE, 1804

'North West entrance of the Vestibule to the House of Commons.' Two small corbel heads said to represent Richard II and his Queen Anne of Bohemia. Line engraving by W J White after J T Smith, published 1 January 1804, plate in Smith's Antiquities, 1807, p 150.

VICTORIA TOWER

The south west focal point of Barry's Palace of Westminster, it was completed in 1859 and houses the Records of the Houses of Parliament.

Progress Reports, PRO Works 11/9(7)56; The Builder, 26 May 1860, p 321.

c 1840 Royal Entrance to the New Houses of Parliament.

✓ 337 Line engraving, coloured, by Grieffeld after Jones, 16.5 x 22.2 ($6\frac{1}{2}$ x $8\frac{3}{4}$).
Published as No 37 in Mighty London, c 1840.

House of Lords purchase, 10 May 1972 (Parker Gallery).

1849 'VICTORIA TOWER, Elevation of lower part forming Royal Entrance to the Palace.' Steel engraving by R P Cuff after G Somers Clarke, scale 1" to 10', plate to Barry, Illustrations, I (1849).

1849 'THE ROYAL ENTRANCE, VICTORIA TOWER.' Good details of Thomas's sculpture. Two ladies, horseman and soldiers.

✓ 338 Lithograph by G Hawkins after J Johnson, 28.6 x 19.6 ($11\frac{1}{4}$ x $7\frac{3}{4}$), plate to Barry, Illustrations, I (1849).

Advisory Committee purchase, 1965.

1849 'SAINTS over Royal Entrance.' Details of Thomas's patron saints, SS Andrew, George, and Patrick, over the Royal Entrance, Victoria Tower. Lithograph by E Chavaime after J Thomas, plate to Barry, Illustrations, I (1849).

(1849) 'VICTORIA TOWER Interior View of Entrance to Royal Court J. Johnson F.S.A. del^{t}'

✓ 339 Lithograph, coloured, after J Johnson. 28.5 x 19.6 ($11\frac{1}{4}$ x $7\frac{3}{4}$), Plate to Barry, Illustrations, I, 1849. Good details of Royal arms and Thomas's statues of angels and patron saints.

House of Commons purchase, 18 February 1975, transferred to the House of Lords (Parker Gallery).

c 1853 A view from the south-east from Lady Dennison's widow looking across the Victoria Gardens, the Tower about three-quarters complete, a large crane on top, three of the St Stephen's Hall statues of famous debaters in the garden.

✓ 340 Watercolour drawing by D H McKewan, 25.4 x 36.9 (10 x $14\frac{1}{2}$).

Painted probably in about 1853. The Tower was 162 feet high in March 1853 and the statues, shown in the garden, were temporarily removed from St Stephen's in the summer 1853. Barry's Progress Reports, PRO Works 11 /9(7). 42-3; Art Journal, October 1853, p 248.

Presented by W McKewan.

1859 'THE VICTORIA TOWER, New Houses of Parliament.' '... tower is covered with a light and graceful structure from the summit of which springs the flagstaff ... about to be built.'

✓ 341 Coloured line,
31.8 x 21.4 ($12\frac{1}{2}$ x $8\frac{1}{2}$),
from the Supplement to the Illustrated London News,
26 February 1859. THE CLOCK TOWER was published in the same issue.

Advisory Committee purchase, June 1969 (Walter Spencer).

c 1859 **'VICTORIA TOWER from Abingdon Street Westminster.'**

✓ 342 Lithograph, coloured, by E Dolby from a 'photo' by J S Spencer,
20.3 x 14.6 (8 x $5\frac{3}{4}$).
'London Published for the Proprietors by Kelly & Co.'
E H Nolan, Great Britain as it is ... illustrated, 1859.

House of Commons purchase, 25 January 1972 (Parker Gallery).

1865 **'ROYAL STAIRCASE, VICTORIA TOWER.'** Interior looking up the staircase to the entrance to the Royal Gallery.
Lithograph by E N Holmes, plate to Barry, Illustrations, II (1865).

1865 **'THE VICTORIA TOWER.'** Scale 1" to 50' steel engraving by R P Cuff after E N Holmes, plate to Barry, Illustrations, II (1865).

1865 **'VICTORIA TOWER, upper portion.'** Scale 1" to 10', steel engraving by R P Cuff after E N Holmes, plate to Barry, Illustrations, II (1865).

1865 **'VICTORIA TOWER, centre portion.'** Scale 1" to 10', full page steel engraving by R P Cuff after E N Holmes, plate to Barry, Illustrations, II (1865).

VICTORIA TOWER AND WESTMINSTER ABBEY

c 1920 View looking down St Margaret Street, Westminster Hall, St Stephen's porch, Victoria Tower to left, Westminster Abbey and St Margaret's to right.

✓ 343 Etching by Frederick G Farrell,
24.8 x 36.2 ($9\frac{3}{4}$ x $14\frac{1}{4}$),
signed in pencil and stamped: 'S FA K / TG K H'

House of Commons purchase, 25 January 1972 (Parker Gallery).

WAR DAMAGE 1941-42

The ruins of the Palace of Westminster after the air-raids of May 1941, painted by Cole, Flanders, Hardingham, MacLeod, Piper, Shearsby and Swaine.

CLOISTER COURT

1941 View of the ruins from the north-west.

✓ 344 W J MacLeod. Wood, 3-ply panel,
53.3 x 43.2 (21 x 17).

HOUSE OF COMMONS

1941 Interior of the House in ruins, looking south-east.

✓ 345 C C Cole. Hardboard,
59.7 x 44.5 ($23\frac{1}{2}$ x $17\frac{1}{2}$).

HOUSE OF COMMONS (continued)

1941 Interior of the House in ruins.

✓ 346 C C Cole. Hardboard,
41.9 x 47.0 ($16\frac{1}{2}$ x $18\frac{1}{2}$).
Inscribed on the back: **'Rough sketch for picture. C. C. Cole.'**

1941 Interior of the House in ruins. View from the roof of St Stephen's Hall, Big Ben in the background.

✓ 347 Dennis Flanders. Pen and ink drawing,
54.6 x 41.5 ($21\frac{1}{2}$ x $16\frac{1}{2}$).
Signed and dated: **'Dennis Flanders 1941.'**

Presented in 1946 by the Viscount Simon.

1941 Interior of the House in ruins, looking south-east.

✓ 348 V C Hardingham. Hardboard,
61.0 x 50.8 (24 x 20).
Signed: **'V. C. Hardingham.'**

1941 Interior of the House looking south-west, a mass of debris and twisted steel girders after the air-raid, 10 May 1941.

✓ 349 V C Hardingham. Hardboard,
61.0 x 50.8 (24 x 20).
Inscribed on the back: **'V. C. Hardingham. H. M. Ministry of Works.'**

HOUSE OF COMMONS (continued)

1941 Exterior of the House from Star Chamber Court looking south-east.

✓ 350 V C Hardingham. Hardboard,
61.0 x 50.8 (24 x 20).
Signed: **'V. C. Hardingham.'**

1941 Interior of the House in ruins, looking north-east.

✓ 351 V C Hardingham. Hardboard,
58.4 x 45.8 (23 x 18).
Signed: **'V. C. Hardingham'** and inscribed on the back: **'View from the 'Yes' Corridor.'**

1941 Interior of the House after the air raid, 10 May 1941.

✓ 352 V C Hardingham. Watercolour drawing,
47.0 x 36.9 ($18\frac{1}{2}$ x $14\frac{1}{2}$).
Signed in pencil: **'V. C. Hardingham, rough sketch.'**

1941 Interior of the House after the air raid, 10 May 1941, a tangle of wreckage, rubble, twisted steel girders, etc.

✓ 353 V C Hardingham. Watercolour drawing,
39.4 x 29.2 ($15\frac{1}{2}$ x $11\frac{1}{2}$).
Signed: **'V. C. Hardingham.'**

1941 A tangle of wreckage, rubble, twisted steel girders, etc in the interior of the House, after the air raid.

✓ 354 V C Hardingham. Watercolour drawing,
48.3 x 34.3 (19 x $13\frac{1}{2}$).
Signed: **'V. C. Hardingham.'**

HOUSE OF COMMONS (continued)

1941 View from the roofs of the east side of the House after the air-raid, May 1941.

✓ 355 W J MacLeod. Canvas,
58.4 x 72.5 (23 x 28½).

1941 View of the interior.

✓ 356 W J MacLeod. Hardboard,
147.4 x 122.0 (58 x 48).
Signed: **'W.J. MacLeod 1942.'** Inscribed on the back:

'The Morning after the Blitz, the House of Commons 1941. Painted by William John MacLeod 1942. As a varnish medium has been used this painting must never be cleaned by spirit solvents and only after the first varnishing with thin copal varnish (to be done in 1943). An application of beeswax and turpentine easily removed and renewed, is the only treatment which will not ruin or destroy this painting. W.J. MACLEOD July 1942.'

1941 View of the exterior, the sky lit by lurid flames, firemen mounted on telescopic ladders attempt to extinguish the flames.

✓ 357 W J MacLeod. Hardboard,
147.4 x 122.0 (58 x 48).
Inscribed on the back: **'The Burning of the House of Commons 1941. Painted by William John MACLEOD 1942 ...'** continuing as in No 356 above.

1941 View of the interior looking north, rubble and girders, aircraft overhead and barrage balloons.

✓ 358 W J MacLeod. Hardboard,
94.0 x 76.3 (37 x 30).

HOUSE OF COMMONS (continued)

1941 View of the exterior from Star Chamber Court, firemen at work with hoses.

✓ 359 W J MacLeod. Hardboard,
101.6 x 86.4 (40 x 34).

1941 View of the ruins from Star Chamber Court.

✓ 360 W J MacLeod. Hardboard,
58.4 x 71.2 (23 x 28).

1941 Interior of the House after the bombing, 10 May 1941. A dramatic scene of twisted girders and piles of rubble and debris in a lurid composition of black, grey, yellow and orange.

✓ 361 John Piper. Board,
91.5 x 122.0 (36 x 48).
Signed: **'John Piper'** and inscribed on the back: **'Council Chamber, House of Commons, May 1941. John Piper.'**

Commissioned by the War Artists Advisory Committee, transferred from the Imperial War Museum to the Ministry of Works in 1946, hanging in the British Embassy, Athens, 1949-55, transferred to the House of Commons in 1956 at the request of Lord Hinchingbrooke's Advisory Committee 1955.

Exhibited British Council, South Africa 1947 and 'British Artists of the Second World War' Arts Council 1965 (50). Reproduced in colour in John Betjeman, John Piper, 1944, Pl.7. A watercolour drawing by John Piper of the Aye Lobby 1941 (collection H P Juda Esq) is reproduced in colour in S J Woods, John Piper, 1955, Pl 63.

HOUSE OF COMMONS (continued)

1941 Ruins of the 'Aye Lobby' looking south-west.

362 Arthur Shearsby. Hardboard,
70.0 x 50.8 (27½ x 20).

1941 View after the bombing of the corridor at the north end of the House looking into the 'No Lobby'. A desolate litter of rubble and twisted girders.

363 Arthur Shearsby. Hardboard,
61.0 x 49.6 (24 x 19½).
Signed on the back: **'A. Shearsby. 1941.'**

1941 The bombed ruins of the House of Commons in May 1941, Winston Churchill in a black top hat standing in right hand corner.

364 F A Swaine. Canvas,
117.0 x 89.0 (46¼ x 35).
Signed and dated: **'Swaine 1942'**, painted probably from a photograph. Swaine's address on the back - Greenwood, Ibstone, High Wycombe. Presented by the artist to the Speaker in 1947 and on temporary loan to MPBW (HM Embassy Santiago) until 1969 when it was transferred back to the House of Commons.

Presented by the artist to the Speaker in 1947.

1941 **'House of Commons Chamber 1941.'** View of the ruins after the air-raids in May 1941, barrage balloons above.

365 William Washington. Etching,
38.1 x 29.2 (15 x 11½).
The original drawing is in the DOE collection.

Presented in 1943 by the artist.

HOUSE OF COMMONS (continued)

1942 Demolition after the air-raid. Workmen cutting up iron girders for removal.

366 V C Hardingham. Canvas,
76.3 x 116.9 (30 x 46).
Signed: **'V. C. Hardingham'** and inscribed on the back: **'Record of the cutting and removal of 380 tons of steel and iron from the Debating Chamber and Lobby of the Houses of Parliament, 1942.'**

LOBBY OF THE HOUSE OF COMMONS

1941 The 'Churchill Arch' after the air raid, 10 May 1941. View from the Lobby looking through the arch into the House of Commons.

367 V C Hardingham. Watercolour drawing,
49.6 x 36.9 (19½ x 14½).
Signed: **'V. C. Hardingham.'**

1941 Ruins of the House of Commons looking north from the Lobby.

368 V C Hardingham. Watercolour drawing,
49.6 x 36.9 (19½ x 14½).
Signed: **'V. C. Hardingham.'**

1942 Ruins of the Members Lobby, 'Churchill Arch' to right, workman clearing rubble.

369 V C Hardingham. Hardboard,
58.4 x 73.7 (23 x 29).
Signed: **'V. C. Hardingham'** and inscribed on the back: **'House of Commons Lobby 1942.'**

HOUSE OF LORDS

1941 View of the Law Lords Corridor from the Peers' Court, May 1941.

✓ 370 C C Cole. Canvas,
38.1 x 33.0 (15 x 13).

1941 Staircase turret from Royal Court, 10 May 1941.

✓ 371 C C Cole. Hardboard,
50.8 x 30.5 (20 x 12).
Rapid oil sketch.

1941 Ruins of the Law Lords Corridor looking west.

✓ 372 W J MacLeod. Hardboard,
86.4 x 76.3 (34 x 30).

ROYAL GALLERY

1941 View from Royal Court of a damaged turret at the south-east end of the Royal Gallery, May 1941.

✓ 373 Arthur Shearsby. Hardboard,
76.3 x 73.7 (30 x 29).
Unfinished.

1941 View from Royal Court of a damaged turret at the south-east end of the Royal Gallery, May 1941.

✓ 374 C C Cole. Hardboard,
76.3 x 45.8 (30 x 18).
Unfinished.

WESTMINSTER HALL

1941 View of the interior of Westminster Hall a few days after the German fire bomb attack on 10th May 1941.

✓ 375 Frank Hoar. Pen and ink drawing signed and dated lower left: **'FRANK HOAR - '41. May 10th 1941.'**
Sight size 40.7 x 55.3 (16 x 21¾).
Inscribed on the back:

> **'Westminster Hall after the German fire-bomb attack of 10th May 1941. Drawn within three days of the incident by Frank Hoar Ph.D. FRIBA. MRTPI. 27 Mount Hermon Road, Woking, Surrey.'**

Presented in March 1975 by the artist.

1941 Ruins of the rooms of the Empire Parliamentary Association, Westminster Hall, after the night of 10 May 1941.

Three photographs:

✓ 376 Members' Room looking towards the entrance.

✓ 377 General Office.

✓ 378 Members' Room looking from the entrance.

WATERLOO BRIDGE

1844 **'Waterloo Bridge from the west with a Boat Race.'**

✓ 379 Lithograph, coloured, by W Parrott,
15.2 x 39.4 (6 x 15½).
Signed: 'W. Parrott del et lith.' (the British Museum copy, Crace VI. 196, is dated 1844), one of Parrott's twelve lithographic views of London from the Thames, 1840-45.

Advisory Committee purchase, 1971.

1912 View from Westminster Bridge, The Shot Tower to the right.

✓ 380 Watercolour drawing by Frank E Horne,
sight size 25.4 x 40.7 (10 x 16).
Exhibited Royal Academy 1912.

House of Commons purchase, 25 January 1972 (Rochford).

WESTMINSTER including the PALACE OF WESTMINSTER

THE MEDIEVAL PALACE OF WESTMINSTER.

This plan shows all surviving or recorded buildings earlier than 1540. Plan III in plan box accompanying Colvin's King's Works. The main authority for destroyed buildings is William Capon's plan of 1793 and later (see **1793-1823**, plan). Use has also been made of an engraved plan by C J Richardson in 1835, of Brayley and Britton, 1836, J T Smith's Antiquities, 1837, Mackenzie's St Stephen's 1814, and of the plans appended to the Report of the Select Committee on Westminster Hall Restoration, 1885.

14th cent **'Plan of part of Westminster as it was in the time of Richard II.'** Foundation Plan of the Ancient Palace of Westminster, measured, drawn and engraved by J T Smith, 1807, Antiquities, p 124.

c 1544 Detail from Wyngaerde's drawing in the Ashmolean Museum (see LONDON c 1544), reproduced in Colvin, King's Works, I, plate 24.

1578 **'Plan of part of the City of Westminster, copied from Radulphus Aggas's Map; taken in the reign of Queen Elizabeth, 1578.'**

✓ 381 Line, 18.4 x 26.0 ($7\frac{1}{4}$ x $10\frac{1}{4}$),
after the woodcut map attributed to Agas, see LONDON

16th Century. Published J T Smith, 26 December 1807, Additional Plates, I. The section of Whitehall and Westminster is reproduced in Report on Westminster Hall Restoration, 1885, No 15, and in G S Dugdale, Whitehall through the Centuries, 1950, p 4.

Presented in 1948 by Lord Amulree.

1593 **'Westminster Precincts in Tudor Times'** (on mount; **'Date of Map 1535'**)

✓ 382 Photographic enlargement of a section of Norden's Map of London and Westminster in Speculum Britanniae, 1593; see LONDON 1593. Framed with an oyster shell from Chaucer's Garden (?) unearthed during excavations in 1928 and presented to Walter Erskine by Thomas Wilson, Clerk of the Works.

Presented in 1953 by Mrs Walter Erskine.

1593 **'Plan of Westminster; from Norden's Survey taken in Queen Elizabeth's Reign, 1593.'** Published J T Smith, 20 February 1808, Additional Plates, 2.

16th cent A nineteenth century reconstructed perspective drawing of the Old Palace from the east, giving a detailed description in the time of Henry VIII, from the south entrance on the left to the clock tower in New Palace Yard on the right. Westminster Abbey, St Margaret's and the Holbein Gateway in background.

✓ 383 Pen and ink drawing by H W Brewer,
43.2 x 70.0 (17 x $27\frac{1}{2}$).
Signed and dated: **'H. W. Brewer 1884.'**

Published in The Builder, 15 November 1884. A useful if imaginary reconstruction of the Old Palace though the accompanying article on p 656 is muddled and valueless. A scale model, presented in 1927 by Viscount Elveden, is in the Royal Gallery. Compare the scale model of the Palace of Whitehall by John Thorp 1913 (formerly in the Banqueting House).

Presented in 1925 by Sir Philip Cunliffe-Lister, MP.

17th cent — Part of a view of the Old Palace from the north-east, Westminster Abbey to the right, the clock-tower in the centre, buildings on the river in foreground. Westminster Hall and St Stephen's Chapel only faintly indicated in pencil. A small rowing boat in left foreground.

✓ 384 — Pen and ink drawing, unknown artist, 13.9 x 21.5 (5½ x 8½).

The drawing bears some relation to Hollar's engraving, Civitatis Westmonasteriensis pars, dated 1647, see No 387, and to a more finished drawing inscribed: 'London the 27 of March An. 1625', reproduced Wright and Smith, Parliament Past and Present, 1902, p 136. Walpole refers to three drawings by Keirincx in pen and wash, one a view of Parliament House and Westminster Stairs to the water, 1625, in d'Agar's sale, ? March 1745, (H Walpole, Anecdotes of Painting, II, p 115), see No 386 WESTMINSTER 1625-1647. See also Keirincx 1625, Mackenzie, St Stephen's 1844, p viii, J T Smith, Additional Plates (1809) 11.

A letter pasted on the back, from A M Hind (Keeper of Prints and Drawings in the BM) to Speaker Whitley says that this drawing is 'very near Hollar but not convincingly authentic. Mr Binyon had the same impression. It is evidently ... part of a larger view but whether an incomplete study or a partial copy, difficult to say without further evidence. 16th September 1924.'

Presented by Sir Philip Cunliffe-Lister, MP.

c 1600 — View of the Palace of Westminster from south east across the river. Drawing in V & A, reproduced in Colvin, King's Works, I, plate 25.

c 1600

✓ 385 — Coloured line engraving by Myers, 19.0 x 33.0 (7½ x 13).

An ANTIENT VIEW of ST JAMES'S, WESTMINSTER ABBEY & HALL &c from the VILLAGE of CHARING, now CHARING CROSS
1 St James's Palace. 2 A Public House at the Village of Charing, now Charing Cross. 3 Westminster Abbey. 4 Westminster Hall. 5 A Wall belonging to the Palace, now Pall Mall. 6 Fields near St James's Park. 7 A Conduit supposed standing where St James's now is. Published as the Act directs by Alex^r Hogg, at the King's Arms ...

Used as a plate in Thornton's London, 1784, p 460, and Skinner's London, 1795.

House of Commons purchase, 24 July 1973 (Parker Gallery).

1625-47

✓ 386 — **London the 27 of May An. 1625** (Keirincx)

✓ 387 — **Civitatis Westmonasteriensis pars. W Hollar fecit 1647**

✓ 388 — **Sala Regalis cum Curia West-monastery vulgo Westminster haall**

Coloured etchings by Richard Sawyer, three views on one plate, 28.0 x 25.4 (11 x 10).

The uppermost view is from a drawing by J Keirincx and is particularly mentioned by Lord Orford in his Anecdotes of Painting. The middle and the lowermost

views are from the original etchings by Hollar before the plates were shortened. (From the numerous works of that most meritorious artist; now in the possession of Mr Robert Grave)
Etched by Rich^{d} Sawyer
London Published as the Act directs June 1st 1809 by John Thomas Smith, No 4 Polygon, Somers Town.

Used as a plate to Smith's Antiquities, 1809, pp 30-1.
See also No 389.

House of Lords purchase, 21 May 1974 (Parker Gallery).

1647 **'Civitatis Westmonasteriensis pars.'** The names **'Parlament House - the Hall - the Abby'** - above the respective buildings.

389 Etching by Hollar, signed: **'W. Hollar fecit 1647.'**
Plate cut down to 14.9 x 28.6 ($5\frac{7}{8}$ x $11\frac{1}{4}$).
See also No 387.

The number 5 in lower margin right hand side refers to the series which includes the Tower, St Mary Overy's, Royal Exchange, Covent Garden, Whitehall, New Palace Yard, Lambeth Palace. See Hind, Hollar, 1922, 86, plate L.

Presented in 1948 by Lord Amulree.

389a Another copy. ?could be WOA 33? but unsure!

Acquisition uncertain.

1647 **'Civitas Westmonasteriensis pars. St Stephen's Chapel, Westminster Hall and Abbey as they appeared in the year 1647. Copied from a scarce and curious engraving by Hollar.'**

390 Line, 13.9 x 28.6 ($5\frac{1}{2}$ x $11\frac{1}{4}$).
Published Ackermann August 1835, Plate I.
Framed with No 217a NEW PALACE YARD 1647.

Presented by Sir R Leicester Harmsworth, Bart, MP.

1685 **'A Ground-plot of part of the City of Westminster containing Westminster Abbey ... but more particularly The Way from the Hall to the Church as it was spread with cloth and railed in; and the several stations in which His Majesty's Troops of Horse and Regiments of Foot Guards were posted on both sides of the said Rail on the Day of the Coronation'** (23 April 1685).

391 Line, 34.3 x 43.2 ($13\frac{1}{2}$ x 17),
plate to Francis Sandford, Coronation of James II, 1687, pp 65-7.

Acquisition uncertain.

c 1700 See WHITEHALL PALACE c 1700

1700-10 For the alterations to the Palace of Westminster made by Sir Christopher Wren at the time of the Act of Union with Scotland, see Wren Society, vol XI (1934), plates 30-9.
Plan from Wren's office in Westminster City Library, Pennant's London, III, 105, reproduced in Colvin, Architectural History, fig 120.

c 1710 **'A View from the River Thames of the PARLIAMENT HOUSE, WESTMINSTER HALL and WESTMINSTER ABBEY.'**
St Stephen's with Wren's cupolas and east window.

392 Line, unknown artist,
6.9 x 22.8 ($2\frac{3}{4}$ x 9).
Plate b to John Bowles, Prospects of all the Cathedrals and Collegiate Churches of England and Wales (n.d.)
On same plate as No 580 "A View of WHITEHALL from the River Thames", framed with No 567 WHITEHALL c 1638.

Presented in 1948 by Lord Amulree.

1718-19 Plan of the Palace of Westminster by William Benson, copy made in 1793 (Soane Museum) reproduced in Williams, Topography, plate 6.

1720 **'A Prospect of Westminster.'** Panorama across the river from Peterborough House (Millbank) to the new Church in the Strand (St Clement Danes). **'La Ville de Westmunster'** in a cartouche supported by five putti.

393 Line, anon. (? Kip),
45.1 x 112.4 ($17\frac{3}{4}$ x $44\frac{1}{4}$),

Key shows:

A. Peterborough House; B. New Chappel;
C. Westminster Abbey; D. Parliament House;
E. Westminster Hall; F. St. Margaret's;
G. The Cockpit; H. St. James's Park;
I. St. James's House; K. Banqueting House;
L. Marlborough House; M. Buckingham House;
N. Berkeley House; O. Albemarle House;
P. Burlington House; Q. St. James's Church;
R. The Horse Guards; S. St. Martin's Church;
T. St. Anne's Church; V. St. Giles's;
W. St. Paul's, Covent Garden; X. Exeter Change;
Y. Somerset House; Z. Maypole;
a. St. Clement Danes; b. The Hors Fary;
c. Westminster Stairs; d. Whitehall; e. York Building;
f. wey Bridge; g. Salisbury Stairs; h. Savoy;
i. Somerset stairs; k. Arundel Stairs; l. Essex Stairs;
m. The new church in the Strand (St. Mary's).

Printed and sold 1720 by J Smith in Exeter Change, Strand, sheets 1 and 2, plates III and IV to Kip, Nouveau Theatre, IV, 1729.

Presented in 1931 by Sir Harry Samuel, MP.

c 1722 **'East View of Westminster from the water from a Drawing in the possession of Sir James Winter Lake, Bart, F.A.S.'**

394 Etching by J T Smith,
9.6 x 24.1 ($3\frac{3}{4}$ x $9\frac{1}{2}$).
Published 1 January 1805 and used as a plate in Smith's Antiquities, 1807, p 145. Smith determined the date by the scaffolding at the north end of Westminster Abbey for the great circular window put up by Bishop Atterbury in 1722. On same plate as No 103 HOUSE OF COMMONS c 1755 ("North East View ...").

Acquisition uncertain.

394a Another copy.

Presented by Lewis Harcourt, MP.

(1739) **'Front to the Old Palace Yard.'** A nineteenth century copy of one of William Kent's elevations for the proposed new Houses of Parliament.

395 Pen and grey wash drawing after William Kent,
30.5 x 47.0 (12 x $18\frac{1}{2}$),
slightly torn at the corners and with a repaired tear bottom left centre. Similar copies are in the Public Record Office.[1]

In 1733 the House of Commons adopted a resolution proposing "a more spacious and convenient edifice for the Reception of Parliament".[2] Kent's plans were submitted to the Treasury in 1739 but for economic and political reasons were shelved until the end of the century.[3] Copies were made in 1822 and 1824 for Sir John Soane[4] and were used again in 1833 when Kent's designs for a new House of Commons were put forward among fifteen designs by Soane himself, Decimus Burton, Benjamin Wyatt, and others.[5] In 1836 they were in the collection of L S Cottingham,[6] at whose death in 1847 both original drawings and copies were dispersed and are now in the Soane Museum,[7] the Royal Institute of British Architects,[8] the Victoria and Albert Museum,[9] and the Public Record Office.[10] The album in the RIBA, at one time in the collection of Sir Charles Barry, contains Kent's original of this particular elevation.[11]

Transferred in 1963 from MPBW (No 386).

[1] PRO Works 29/1-11, eleven grey wash drawings probably copied for Soane in 1822.

[2] Commons Journal, 14 March. 1732/3, XXII, p 89.

[3] Fiske Kimbal, "William Kent's Designs for the Houses of Parliament, 1730-40", Journal of the RIBA, 6 August 1932, pp 731-55, and 10 September 1932, pp 800-07.
Margaret Jourdain, The Work of William Kent, 1948, pp 46-8, figs 16-28.

[4] Soane Museum folder in drawer 35, set 1.

[5] Report on House of Commons Building PP. 1831, IV (308) and PP. 1833, XII (269).

[6] Brayley and Britton, 1836, p 395.

[7] Five sepia wash drawings in a leather volume, drawer 35, set 2.

[8] Twenty-two sepia wash drawings in an album; see "Drawings by William Kent for the Houses of Parliament, 1739", Journal of the RIBA, 9 January 1939, pp 228-31.

[9] A volume of eighteen sepia wash drawings collected by C J Richardson, 1840, in V and A Department of Prints and Drawings, 3518.1.18.

[10] PRO Works 29/1-11.

[11] Journal of the RIBA, 9 January 1939, p 228, fig 2.

c 1747 **'View of Westminster taken upon the Thames at the Period of the Building of the Bridge (1739-50) from a picture in the Collection of the Hon. Percy Wyndham, F.A.S.'**
Bridge incomplete at the east end (see No 523, WESTMINSTER BRIDGE, 1747).

396 Aquatint by W H Fellows after "Canaletto"
19.0 x 28.6 ($7\frac{1}{2}$ x $11\frac{1}{4}$).
Published 11 January 1809 by J T Smith, Additional Plates, 25.

Acquisition uncertain.

1749 See No 191, LONDON 1749, No 41 of Buck's Views.

c 1750 **'A Plan of Part of the Ancient City of Westminster from College Street to Whitehall and from the Thames to St. James's Park ... since the building of Westminster Bridge.'**

Line engraving,
48.3 x 76.3 (19 x 30),
Britton's Collection, 30.

1751 **'A North East View of WESTMINSTER with the New Bridge, taken from Somerset Garden // Vue de WESTMINSTER et du Pont-neuf au Nord-Est du Jardin de Somerset'**

397 Line, coloured, by Js Miller after Canaletto

'in the collection of Mr Thos. West publish'd according to Act of Parliament August 20, 1751, printed for & sold by Robert Sayer ...' Plate 3 in ?

See a watercolour drawing by James Miller, V&A 273-1895.

House of Commons purchase, 25 January 1972 (Rochford).

1754 **'A View of Westminster taken from the Garden of Old Somerset House ...'**

Line engraving by S Rawle from the painting by Thomas Sandby (1754) in the collection of Sir Mark Masterman Sykes, Bart (now BM Crowle Pennant, XIII, 30), published J T Smith, 11 January 1808, Additional Plates, 17. Compare Laurie & Whittle's print after Canaletto's view from Somerset Garden, republished 12 May 1794.

1768-9 Plan of environs of Westminster Hall and Old Palace Yard, 1768-9, Soane Museum, reproduced Williams, Topography, plate 14.

1770-75 A view of the Palace of Westminster from the Lambeth bank, Westminster Bridge to the right, sailing barges in foreground.

✓ 398 Canvas by William Marlow,
55.9 x 86.4 (22 x 34).
No inscription.

Early history uncertain, probably painted in the early 1770s, possibly in the collection of David Garrick, later in the collection of Lady Gordon and sold at auction, Montpelier Galleries, 23 February 1961 (75), bought Ministry of Works. A larger version is at Dorneywood.

Marlow exhibited at the Society of Artists in 1772 'A View on the Thames' (by Westminster Bridge and Abbey - Walpole) and in 1774 'A View near Westminster in the Evening', and at the RA in 1788 'A View of Westminster Bridge'. Which of these is the Houses of Parliament picture is uncertain.

Advisory Committee purchase, 5 July 1961.

1777 **'VIEW NEAR WESTMINSTER BRIDGE from a Picture in the Possession of David Garrick Esq.'** View across the river from near the Stangate Wharf, Westminster Bridge as far as the centre arch to right. Variations in foreground - a horse and cart and barrels.

✓ 399 Mezzotint by V Green and F Jukes from the painting by W Marlow,
38.0 x 48.5 (15 x 19),
published 20 February 1777 by J Boydell. Marlow's original oil painting in the Corporation of London collection, Guildhall, with versions at Dorneywood and in the House of Commons (see above).

Advisory Committee purchase, June 1969 (Walter Spencer).

c 1782 **'VIEW of the CITY of WESTMINSTER, &c. taken from the Landing place at Lambeth Palace'**
'VIEW of WINDSOR in Berkshire, taken to the WESTWARD from the opposite Shore of the RIVER THAMES'

✓ 400 Westminster

✓ 401 Windsor

Coloured aquatints, two prints on one decorative plate, 34.0 x 22.2 ($13\frac{1}{2}$ x $8\frac{3}{4}$),
published Alex^{r} Hogg at the King's Arms No 16 Paternoster Row. Plate from Walpoole, The New British Traveller 1782.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

1790 -1800 **'Copy of a Plan of the Parliament and Government Offices etc. Westminster ... as they stood about the years 1790 to 1800.'**
Pen and wash drawing in Britton's Collection, 29.

1792 **'View on Westminster Bridge.'** St Stephen's, Westminster Hall and Abbey in background. Published 30 June 1792 as a plate to Malton's Picturesque Tour, 1792, I.

1793 **'A Plan of Westminster Hall, the two Houses of Parliament and Ground and Buildings adjacent thereto 1793.'** Copy of a measured plan by Sir John Soane, PRO Works reproduced in Williams, Topography, plate 2.

1793 -1823 **'Plan of the Ancient Palace of Westminster by the late Mr William Capon, measured and drawn between 1793 and 1823.'**

Engraving by James Basire published by the Society of Antiquaries, 23 April 1828, and used as a plate to Vetusta Monumenta V, 1835, 47, illustrating Capon's "Notes and Remarks" read to the Society, 23 December 1824. Capon's original drawing is in the Society of Antiquaries library, and copies in PRO and WCL 56/9. Reproduced in Williams, Topography, plate 3, and an enlargement of the section round Westminster Hall in Report on Westminster Hall Restoration, 1885, No 11, and in Colvin, Architectural History, 1-2.

c 1800 A view from the river towards Vauxhall, a row of trees along Millbank, St John's Church in centre, Westminster Abbey and Westminster Hall in background, a fire burning behind the Abbey. A boy pointing from a wherry right foreground, wood stanchions left.

✓ 402 Canvas, unknown artist,
61.0 x 77.0 (24 x 30¼).
No inscription.

Acquisition uncertain.

1801-15 Sixteen views of Westminster, 1801-15, by William Capon. LTS 52 and 53 (1923-4), sixteen views, one in colour, and a map, five sewn sections,
35.6 x 28.0 (14 x 11).

1803 **'View of Westminster from the east'** - part of the bridge to right, good view of buildings between Westminster Hall and the river.

✓ 403 Aquatint by F C Lewis afterwards etched and finished by J T Smith, from a painting by G Arnald, 1803,
18.4 x 23.5 (7¼ x 9¼)mc.
Published 7 August 1806, Smith's Antiquities, 1807, p 144.

Presented in 1931 by Sir Harry Samuel, MP.

✓ 403a Another copy.
Presented by Lewis Harcourt, MP.

1804 **'Plan of the Palace of Westminster from a drawing in the possession of Mr. Simco, Bookseller.'**
Engraving by J Sawyer, junior, published 1 January 1804, plate to Smith's Antiquities, p 38.

1804 **'WESTMINSTER and LAMBETH from SOMERSET HOUSE.'**
An extensive view of the river with Westminster Bridge, the Abbey and St John's, Smith Square, in the background.

✓ 404 Aquatint in colour by and after W Daniell,
40.7 x 64.8 (16 x 25½)mc.
Published 1804, proof before inscription.

Advisory Committee purchase, 1966.

1806 A view of the Palace of Westminster from the Lambeth bank, near Lambeth Palace, mainly of Westminster Abbey and Westminster Bridge. Numerous figures and small river-craft, a group of children playing by the horse-ferry right.

✓ 405 Watercolour drawing by M Dubourg,
45.1 x 72.5 (17¾ x 28½).
Signed and dated lower right: **'M. Dubourg 1806.'**

Presented in 1919 by Alfred Bird, MP.

1807 **'NORTH VIEW OF THE CITY OF WESTMINSTER (TAKEN IN SEPT 1807) FROM THE ROOF OF THE BANQUETING HOUSE, WHITEHALL.'**

406 Etching by J T Smith,
21.6 x 28.5 ($8\frac{1}{2}$ x $11\frac{1}{4}$),
25 January 1809, used as Plate 16 in Smith's Additional Plates, 1810.

'This extensive birds-eye Prospect not only shows the relative annexion of the Principal Buildings with a view of Lambeth Palace and the Thames but gives a full display of the improvements made about 1752 by the erection of Parliament Street as a more spacious avenue to the Houses of Lords and Commons than the former dirty route through King Street.'

Advisory Committee purchase, June 1969 (Walter Spencer).

406a Another copy.

**'NORTH VIEW OF THE CITY OF WESTMINSTER (taken in Sept^{r} 1807) FROM THE ROOF OF THE BANQUETING-HOUSE, WHITEHALL
Drawn & Etched by J T Smith
This extensive bird's eye Prospect ...'**

House of Commons purchase, 21 March 1973
(Parker Gallery).

c 1807-8 **'South View of Westminster from the Surrey side of the Thames near the Nine Elms, Battersea ...'**

Line by S Rawle after Robert Freebairn, published J T Smith, 25 March 1808, Additional Plates, 31.

1808 **'View of Westminster taken from Lambeth Stairs.'**

Aquatint by W M Fellows after G Arnald, 1808, published J T Smith, 9 January 1809, Additional Plates, 30.

1808 A view from Westminster Bridge, St Stephen's Chapel and the new Speaker's House to the left, the river entrance to New Palace Yard to the right, the Watergate lately removed (see No 230 NEW PALACE YARD c 1805-8). The roofs of Westminster Hall and Westminster Abbey in background. Small rivercraft in foreground.

407 Watercolour drawing by G F Robson,
41.9 x 62.3 ($16\frac{1}{2}$ x $24\frac{1}{2}$).
Inscribed on the back in flowing calligraphy: **'Westminster Abbey, Hall, etc. from the Bridge. October 16th 1808. G. F. Robson, 25 Parliament Street.'**

Formerly in the collection of I P Heseltine.

Presented in 1935 by Sir Leicester Harmsworth, Bart, MP.

1810 **'View of Westminster Hall and Bridge.'** View from the Lambeth shore, boats and gaily dressed people in foreground.

408 Coloured aquatint by J Bluck after Pugin and Rowlandson,
20.3 x 26.7 (8 x $10\frac{1}{2}$),
published Ackermann, 1 February 1810, plate 104 to The Microcosm of London.

Presented in 1931 by Sir Harry Samuel, MP.

1812 **'WESTMINSTER ABBEY, ST MARGARET'S CHURCH & the NEW SQUARE from Parliament Street.
Published May 18th 1812 by Rob^{t} Laurie & Jas. Whittle, No 53 Fleet Street, London.'**

409 Line, coloured, by Laurie & Whittle (No 147)
26.7 x 43.2 ($10\frac{1}{2}$ x 17).

House of Lords purchase, 11 December 1974
(Frank Sabin).

1814 A view on the Thames, a barge in foreground, Westminster Abbey and St John's Church in background. Rainbow effect.

410 Aquatint, coloured, by R Reeve after David Cox, 19.0 x 28.5 ($7\frac{1}{2}$ x $11\frac{1}{4}$).
Published 1 January 1815 by S & J Fuller.

Presented by Sir Brian Batsford, MP, 18 July 1972.

1819 **'Westminster Hall and Abbey as seen from Westminster Bridge.'** New Palace Yard open to landing steps and river.

411 Coloured aquatint by D Havell after J Gendall, 34.9 x 49.0 ($13\frac{3}{4}$ x $19\frac{1}{4}$).
Published 1 January 1819, R Ackermann.

Presented in 1931 by Sir Harry Samuel, MP.

411a Another copy, mc.

Presented in 1950 by Captain J A L Duncan, MP.

1826 View looking west down St Margaret Street; Westminster Hall and Law Courts to left, Abbey and St Margaret's right; a brawl, water-spraying cart, soldiers and fashionably dressed people in the foreground.

412 Line, coloured, unfolded, 19.0 x 41.3 ($7\frac{1}{2}$ x $16\frac{1}{4}$).

'WESTMINSTER - HALL & ABBEY
Engraved by R Brandard from a Drawing by A Pugin
Published Nov^{r} 20. 1826 by J Robins & Sons.'

House of Commons purchase, 24 July 1973.

1826 View from the north west showing New Palace Yard, Westminster Hall, Soane's newly constructed Law Courts, St Margaret's and Westminster Abbey.

Line engraving by R Brandard after A Pugin (1826), (BM, Crace Collection, Views XV, 89, and WCL 56/28), reproduced Williams, Topography, 17.

(1827) **'Perspective View of the North and East Fronts of the Buildings connected with the HOUSES OF PARLIAMENT AND COURTS OF LAW, &c. &c. and showing the Alterations suggested by Colonel Trench'**

413 Line by J Roffe, from a drawing by Philip Wyatt, architect, 11.4 x 36.9 ($4\frac{1}{2}$ x $14\frac{1}{2}$).
Published by James Carpenter & Son, 1827.
Plate 6 in ?
See Colonel Trench's EMBANKMENT IMPROVEMENT SCHEME, 1825, Nos 44-55.

Advisory Committee purchase, November 1970 (W T Spencer).

1828 **'East View of the City of Westminster'** from the east end of Westminster Bridge. View by moonlight showing one of the pedestrian recesses at the south east end of Westminster Bridge.

414 Line by Matthews after G F Robson, 13.3 x 21.5 ($5\frac{1}{4}$ x $8\frac{1}{2}$).
Dedicated to Lord George Granville Leveson Gower, MP, and published by J Britton, 1 January 1828.
Framed with No 225 NEW PALACE YARD 1795.

Presented in 1929 by Sir R Leicester Harmsworth, Bart, MP.

414a Another copy.

'East View of THE CITY OF WESTMINSTER, to the Honorable Lord George Granville Leverson Gower M.P. &c. this Plate is inscribed by the Editor.'

Advisory Committee purchase, June 1969 (Walter Spencer).

1828 **'New Government Mews, Prince's Street, Storey's Gate, Westminster'**

✓ 415 Line by J Henshall, from a drawing by T H Shepherd, 9.6 x 14.6 ($3\frac{3}{4}$ x $5\frac{3}{4}$).
Published 17 May 1828 as a plate in James Elmes, Metropolitan Improvements. 1828.

Presented in 1972 by Lord Simon of Glaisdale from the Rusk collection of legal prints.

1830 **'Westminster Abbey and Bridge. The Debarkation on Lord Mayor's Day. Presented to the subscribers of the Royal Birmingham and Midland Counties Art Union for the year 1844.'** View from east north east, Bridge to right, Speaker's House left; State Barges arriving at a temporary landing stage by the Speaker's House and New Palace Yard.

✓ 416 Coloured steel engraving by Edward Goodall after David Roberts, RA.
24.8 x 34.3 ($9\frac{3}{4}$ x $13\frac{1}{2}$).
Roberts' original watercolour drawing (1830) is in the Guildhall Collection.

Acquisition uncertain.

(1832) **'View of the Projected Improvements in Westminster.'** Whitehall with the proposed Judges' Chambers, Record Office, Stationery Office, Alien and other offices in foreground, Buckingham Palace and Hyde Park Corner in the distance.

✓ 417 Coloured lithograph by Thomas Allom, from a drawing by W Bardwell directed by Rigby Wason, MP,
28.0 x 40.1 (11 x $15\frac{3}{4}$).
Dedicated to the Speaker and the Select Committee for the Westminster Improvements by W Bardwell. Published 21 August 1832 by Mrs Porter.

A Select Committee of the House of Commons was appointed on 6 June 1832, to consider how to improve the approaches

to the Houses of Parliament and the Law Courts and also the immediate neighbourhood of Buckingham Palace. They met on 25 June, Rigby Wason in the Chair and considered three plans produced by Wason himself. Their Report was shelved and in spite of a Petition to the House of Commons in 1840, no Improvements were carried out. (PP. 1831-32 (614) V, 429, and PP. 1840 (485) XII, 134).

Advisory Committee purchase, 1 June 1967.

1833 **'Plan of the Houses of Parliament, Westminster Hall and the adjacent Public Buildings - John Soane, architect, Lincoln's Inn Fields, 22nd March 1833.'**

Copy annotated by John Rickman, 22 October 1834, giving details of the beginning and extent of the Fire shaded in red ink. Britton's Collection, 19.

1834 **'ST STEPHEN'S CHAPEL, SPEAKER'S HOUSE, &c From the River - as before the Fire on Oct, 16th 1834'**

✓ 418 Coloured lithograph by A Picken,
13.9 x 20.9 ($5\frac{1}{2}$ x $8\frac{1}{4}$),
from a drawing by John Shury & Son, published by John Shury & Son . . . Day & Haghe Lithographers to the King.

House of Commons purchase, 25 January 1972 (Parker Gallery).

1834 **'View from the Garden towards the River'** - actually looking westwards towards the Parliament Office, Painted Chamber, Commons Library, Mr Ley's house, House of Commons, and part of the Speaker's House, after the Fire. Figures in front of the Painted Chamber, workmen with ladder disappearing through wall into garden right.

✓ 419 Coloured lithograph, by Vacher & Son, 20 October 1834.
15.9 x 36.2 ($6\frac{1}{4}$ x $14\frac{1}{4}$).

On same sheet as No 247, OLD PALACE YARD 1834, and framed with No 29, CLOISTERS, Ruins 1834.

Presented by Sir Philip Sassoon, MP.

✓ 419a Another copy in poor condition.

Presented by Sir Lewis Harcourt, MP.

✓ 419b Another copy.

Advisory Committee purchase, 1965.

✓ 419c Another copy.

'Ruins of the Houses of Parliament as they appeared on the Morning after the Conflagration - Thursday 16th October 1834 // View from the Garden towards the River'

House of Lords purchase, February 1972.

Another copy in House of Lords library, Box III, lettered "lithographed and published by Vacher & Son, Parliament Street, 20 October 1834"

1834 For general views of the Old Palace during the fire of 16 October 1834, see FIRE.

1834-5 **'View of the Parliamentary Buildings etc. from the east'** - from across the river after the Fire, east front of St Stephen's still standing.

✓ 420 Coloured lithograph by C Burton, 23.5 x 42.6 ($9\frac{1}{4}$ x $16\frac{3}{4}$), after a drawing from nature by Samuel Russell, pupil to Thomas L Walker, architect.
Published September 1835 and in the Gentleman's Magazine, October 1835 p 414.

Presented in 1961 by Sir Brian Batsford, MP.

✓ 420a Another copy, uncoloured, framed with two others, No 251a, OLD PALACE YARD, c 1835 (View of the King's Entrance) and No 234a, NEW PALACE YARD, c 1835 (View of Westminster Hall etc).

Acquisition uncertain.

✓ 420b Another copy.

'VIEW OF THE PARLIAMENTARY BUILDINGS &c
From the East From Nature by Samuel Russell pupil to Thos. L. Walker, Archt
On Stone by C. Burton Day & Haghe liths to the King'

Presented in 1975 by Viscount Hood.

(1835) **'Elevation proposed for the River Front of the Houses of Parliament.'**

✓ 421 Pen and sepia wash drawing by Sir Robert Smirke, RA, 33.0 x 90.2 (13 x $35\frac{1}{2}$).
Signed: **'Robt. Smirke - 1835.'**

The east elevation of Smirke's Gothic design for the new Houses of Parliament delivered to the Office of Woods and Forests shortly after the fire of October 1834 and before the work was put out to public competition in April 1835. Smirke's attempt to appropriate to himself this particularly juicy plum caused violent protest from the architectural profession and was one of the reasons for the competition for the new Houses of Parliament.[1]

Transferred from MPBW in 1963 (385).

[1] The Spectator, 14 February and 28 March 1835.

(1835) **'Elevation proposed for His Majesty's Entrance into the Houses of Parliament. The Tower and windows seen behind the Porch etc. are those of the present buildings (Wyatt's) next Abingdon Street.'**

422 Pen and sepia wash drawing by Sir Robert Smirke, RA.
30.5 x 45.8 (12 x 18).
Signed: **'Robt. Smirke 1835.'**

The Royal Entrance from Smirke's Gothic design for the new Houses of Parliament; see No 421. Smirke's plans "showing the general arrangement of the proposed Buildings for the Houses of Parliament" are in the PRO.[1]

Transferred from the MPBW in 1963 (384).

[1] PRO Works 29/79, 80, 84.

1835 COMPETITION

Barry's original winning drawings for the competition have been lost. Albums containing the designs of Buckler, Hamilton and Railton, are in the Public Record Office - PRO Works 29 - with enlarged photographs in the Jewel Tower.

1835 Peter Thompson's design. **'Perspective View North East ... submitted to the Committee of Taste, December 1st 1835 ...'**

423 Lithograph by Day and Haghe,
21.5 x 16.5 ($8\frac{1}{2}$ x $16\frac{1}{2}$).
Framed with the Plan of the Principal Floor.

Presented in 1929 by Sir R Leicester Harmsworth, Bart, MP.

1835 Thomas Hopper's designs, published 1840.

424 (1) First or Ground Plan.
Lithograph by T Faulkner, 40.7 x 61.0 (16 x 24).

425A (2) Second or Plan of the Floor of the Houses.
38.1 x 57.2 (15 x $22\frac{1}{2}$).

1835 COMPETITION (continued)

1835 Thomas Hopper's designs, published in 1840 (continued)

425B (3) Third or Plan of the Floor Level with the Galleries.

425C (4) Fourth or Plan of the Attic Floor.

426 (5) Entrance to the Royal Quadrangle, New Palace Yard.
Lithograph by H Jones, 29.2 x 47.7 ($11\frac{1}{2}$ x $18\frac{3}{4}$).

427 (6) New Palace Yard.
Lithograph by J H Lynch, 28.0 x 62.3 (11 x $24\frac{1}{2}$).

428 (7) North Front without the Tower. Westminster Hall Centre, St Margaret's Street right, Stangate Glass Works across river left. Lithograph by H Jones, 28.0 x 63.5 (11 x 25).

428a Another copy by ? John Harris.

428b Another copy.

429 (8) The North Front.
Lithograph by H Jones, 31.8 x 63.5 ($12\frac{1}{2}$ x 25).

429a Another copy.

1835 COMPETITION (continued)

1835 Thomas Hopper's designs, published in 1840 (continued)

430 (9) Elevation of the Law Courts.
Lithograph by H Jones, 24.1 x 36.9 ($9\frac{1}{2}$ x $14\frac{1}{2}$).

431 (10) Royal Entrance from the Quadrangle, New Palace Yard.
Lithograph by L Haghe, 40.7 x 26.0 (16 x $10\frac{1}{4}$).

432 (11) Royal Entrance.
Lithograph by G Jones, 26.7 x 24.8 ($10\frac{1}{2}$ x $9\frac{3}{4}$).

432a Another copy.

433 (12) Entrance to the House of Lords.
Lithograph by G Hawkins, jun., 40.7 x 48.3 (16 x 19).

433a Another copy.

434 (13) House of Lords.
Lithograph by G Hawkins, 26.7 x 24.8 ($10\frac{1}{2}$ x $9\frac{3}{4}$).

434a Another copy.

435 (14) Library of the House of Lords.
Lithograph by J Harris, 20.3 x 29.2 (8 x $11\frac{1}{2}$).

1835 COMPETITION (continued)

1835 Thomas Hopper's designs, published in 1840 (continued)

436 (15) General Western Elevation.
Lithograph by C Burton, 26.7 x 66.1 ($10\frac{1}{2}$ x 26).

436a Another copy.

437 (16) Old Palace Yard.
Lithograph by G Hawkins, jun., 29.9 x 62.3 ($11\frac{3}{4}$ x $24\frac{1}{2}$).

438 (17) West Side of Quadrangle, showing Sergeant at Arms, Private Entrance, Private entrance for the Members, Entrance to Committee Room, Speaker's House.
Lithograph by John Harris, 28.0 x 62.3 (11 x $24\frac{1}{2}$).

438a Another copy.

439 (18) West Side of Quadrangle, containing a portion of the House of Lords, and the House of Commons, the Library and part of the House of Commons Offices.
Lithograph by John Harris, 49.6 x 35.6 ($19\frac{1}{2}$ x 14).

439a Another copy.

439b Another copy.

440 (19) South Side of Quadrangle, residence of Sergeant at Arms etc. Lithograph by C Burton, 24.1 x 34.3 ($9\frac{1}{2}$ x $13\frac{1}{2}$).

1835 COMPETITION (continued)

1835 Thomas Hopper's designs, published in 1840 (continued)

440a Another copy.

441 (20) Elevation of North Side of Quadrangle.
Lithograph by C Burton, 26.7 x 35.6 (10½ x 14).

441a Another copy.

442 (21) Public Entrance to both Houses of Parliament.
Lithograph by T G Dutton, 35.6 x 28.0 (14 x 11).

442a Another copy.

443 (22) House of Commons.
Lithograph by E Alvey, 25.4 x 28.0 (10 x 11).

443a Another copy.

444 (23) Centre Library, House of Commons.
Lithograph by T G Dutton, 25.4 x 22.8 (10 x 9).

445 (24) Library of the House of Commons.
Lithograph by J H Lynch, 20.3 x 28.0 (8 x 11).

1835 COMPETITION (continued)

1835 Thomas Hopper's designs, published in 1840 (continued)

446 (25) View of the River Front.
Line engraving by T T Bury, 12.7 x 26.0 (5 x 10¼).

447 (26) Centre of the River Front.
Lithograph by G Hawkins, jun., 40.7 x 47.0 (16 x 18½).

448 (27) House of Lords and Offices forming one Wing of the River Front.
Lithograph by G Hawkins, jun., 40.7 x 52.1 (16 x 20½).

448a Another copy.

449 (28) West Front of Centre Tower.
Lithograph by P Gauci, 43.8 x 30.5 (17¼ x 12).

449a Another copy.

450 (29) Elevation of River Front.
Steel engraving by T T Bury, 24.1 x 47.0 (9½ x 18½).

451 (30) Perspective Elevation of River Front.
Lithograph by H Jones, 43.2 x 73.7 (17 x 29).

1835 COMPETITION (continued)

1835 Thomas Hopper's designs, published in 1840 (continued)

452 (31) Speaker's Court.
Lithograph by H Jones, 31.8 x 25.4 (12½ x 10).

453 (32) Post Office.

The collection of Hopper designs for the Houses of Parliament was presented in 1960 by Sir Brian Batsford, MP.

Further copies purchased by the Advisory Committee, June 1969 (Walter Spencer) and by the House of Lords, 16 March 1976 (Baynton-Williams).

1835 SOUTH WEST VIEW
Serjeant at Arms Entrance for the Public Private Entrance Entrance to Committee Rooms Speaker's House On Stone by T Faulkner

454 Lithograph, coloured, by Thomas Faulkner from Thomas Hopper's competition designs,
24.8 x 48.3 (9¾ x 19).

Presented in February 1975 by Viscount Hood.

1835 C R Cockerell's design. A battered drawing by Cockerell in the Royal Academy library, shows the arcaded river front with two large domes, except for the Bell Tower of St Stephen's, the whole very much lower than the roof of Westminster Hall. A pencil sketch view from the river and a block plan in V & A (E 2103-1909).

1836 Gothic Architecture, an album in the House of Lords library containing plans and drawings for the new Palace. Pages 83-119 are wash drawings of architectural details, probably by Pugin and Thomas. Most of the remainder are tracings or reductions.

1836

455 Pocket plan of the Palace of Westminster (Principal Floor) carried by Sir Charles Barry during the building of the Palace.
28.0 x 43.2 (11 x 17).

Presented by his niece, Miss Alice Barry.

(1836) **'New Houses of Parliament. View of the adopted design as the building would appear from the Surrey end of Westminster Bridge.'**

Line engraving by T Kearnan, C Barry, Archt.
Illustration appended to Report on the Houses of Parliament, 20 August 1836 - PP 1836 (322) - and also presented to the subscribers to The Athenaeum.

(1836) **'A View of the intended House of Parliament - The front facing the Thames.'** Barry's design cut from a newspaper, typescript note on the back: "This Print ... was removed from an Account Book of one Francis Ranolon, House Steward to the Right Hon Sackville, Earl of Thanet ... 1762-3 ... turned into a scrapbook."

456 Woodcut, anon,
17.1 x 31.2 (6¾ x 12¼)mc.

Presented in 1938 by Lt Col G Ewart Morgan, OBE.

(1836) **'The Palace of Westminster. Charles Barry Esq. R.A. Architect'**

View of the river front from the south-east showing Barry's original design with an open archway under the Victoria Tower, a pair of centre towers higher than the corner towers, and a broad flight of steps at the south-east corner.

457 Lithograph (coloured) by E T Dolby,
26.7 x 43.2 ($10\frac{1}{2}$ x 17),
printed by M & N Hanhart, published by Dufour,
17a Great George Street, Westminster.

Advisory Committee purchase, November 1970
(W T Spencer).

457a Another copy.

House of Lords purchase, February 1972 (W Spencer).

457b Another copy.

House of Commons purchase, July 1972.

1837 **'PROPOSED NEW HOUSES OF PARLIAMENT from the Design of Charles Barry, Esquire.'** View from the south-east, Victoria Tower with Gothic cupolas, Clock Tower with pinnacles, battlemented facade, landing stage and entrance at south end, staircase from Terrace to the river.

458 Coloured steel engraving by Thomas Higham,
20.3 x 41.3 (8 x $16\frac{1}{4}$),
headpiece of the Stationers' Almanack, 1837. Compare T A Prior's print for the Stationers' Almanack 1850, No 470.

Acquisition uncertain.

458a Another copy, uncoloured.

Presented in 1931 by Sir Harry Samuel, MP.

458b Another copy, coloured.

House of Commons purchase, January 1972
(Walter Spencer).

458c Another copy.

Presented by Lord Simon in 1972 from Dr Rusk's collection of legal prints.

458d Another copy, without the Stationers' Almanack heading.

House of Commons purchase 1972.

458e Another copy, without the Stationers' Almanack heading.

House of Lords purchase, February 1972
(Walter Spencer).

c 1840 View looking downstream from Millbank to Lambeth Palace and St Mary's church, a house, sheds and blocks of stone in the foreground.

459 Aquatint, coloured, by G Harley, plate 45 in ?
16.5 x 22.8 ($6\frac{1}{2}$ x 9).

Advisory Committee purchase, November 1970
(Parker Gallery).

c 1840 **'New Houses of Parliament'**

460 Line engraving, coloured,
15.2 x 22.8 (6 x 9),
by Read & Co engravers and printers,
10 Johnson's Court, Fleet Street.

House of Commons purchase, July 1972 (Parker Gallery).

(1843) **'St Margaret's, Palace of Westminster, Westminster Abbey, Westminster Bridge'**

461 Lithograph, coloured, by an unknown artist, perhaps Vacher & Son.
17.8 x 50.2 (7 x 9¾).

View from the north-east looking along Westminster Bridge, City barges and St John's Smith Square (called St Margaret's) to left, smoking paddle steamers moored to Westminster Pier to right; Palace shown as complete, Westminster Bridge with temporary wooden fence fitted instead of the original stone parapet, ie after several thousand tons of superstructure were removed in 1843.

Presented to the House of Commons in December 1971 by Oscar and Peter Johnson.

1844 **'Westminster and Hungerford from Waterloo Bridge'**

462 Lithograph, coloured, by W Parrott,
15.2 x 39.4 (6 x 15½).
Signed: **'W. Parrott del et lith.'** (the British Museum copy, Crace VI. 197, is dated 1844), one of Parrott's twelve lithograph views of London from the Thames, 1840-45.

Advisory Committee purchase, 1971.

c 1845 **'THE HOUSES OF PARLIAMENT. THE LORD MAYOR'S SHOW ON THE THAMES.'** View of the river front from south-east, City barges and two swans in foreground.

463 Coloured woodcut,
16.5 x 25.4 (6½ x 10).
Published London, W H J Carter, Printseller, Bookseller &c. 12 Regent Street, Pall Mall.

Advisory Committee purchase, June 1969 (Walter Spencer).

463a Another copy.

House of Lords purchase, February 1972 (Walter Spencer).

c 1845 **THE HOUSES OF PARLIAMENT // THE LORD MAYOR'S SHOW ON THE THAMES**

View of the river front with State Barges bringing the Lord Mayor to Westminster for the annual installation ceremony in October.

464 Lithograph, coloured,
16.5 x 25.4 (6½ x 10).
Published in London by W H J Carter, Printseller, Bookseller &c. 12 Regent Street, Pall Mall.

Advisory Committee purchase, November 1970 (W T Spencer).

c 1845 A view looking across the river to the Abbey, the Palace of Westminster and Westminster Bridge, with Lambeth Palace and the parish church of St Mary in the foreground; Horseferry paddle-steamer, groups of figures and a carriage and pair. The Palace of Westminster (shown without the clock tower and central tower) probably painted from Barry's competition design.

465 Watercolour drawing by unknown artist, c 1845,
29.9 x 48.3 (11¾ x 19).

Advisory Committee purchase (from Mrs Robert Frank), 38th meeting, 28 June 1966.

c 1846 A view of Westminster Bridge, the Houses of Parliament and Westminster Abbey from Bankside. The Palace is suffused with a pink glow and the Bridge appears without its parapet which was removed in 1846 in order to lighten the load on the sinking piers.

466 Watercolour drawing attributed to F G Norrie,
29.2 x 49.0 (11½ x 19¼).

House of Commons purchase, 18 February 1975 (Appleby Bros).

(1849) **'NORTH WING TOWERS and elevation of the Speaker's Residence.'**

Steel engraving by R P Cuff after G Somers Clarke.
Scale 1" to 10", plate to Barry, Illustrations I (1849).

(1849) **'CENTRE AND CURTAIN PORTIONS OF RIVER FRONT. One Tower and Bay of each in connection.'**

Steel engraving by R P Cuff after G Somers Clarke.
Scale 1" to 10", plate to Barry, Illustrations I (1849).

(1849) **'SOUTH WING TOWERS from the South East.'** State barges and boats in the foreground.

Lithograph after J Johnson, FSA. Plate to Barry, Illustrations I (1849).

(1849) **'BACK OF SOUTH WING TOWERS and Ventilating Shaft, from Roof of Black Rod's Residence**
J. Johnson F.S.A. del G Hawkins lith.'

467 Lithograph, coloured, by Hawkins after a drawing by Johnson, plate IV in Barry's Illustrations I (1849).

House of Commons purchase, 18 February 1975, transferred to the House of Lords (Parker Gallery).

c 1850 **'CORRECT VIEW OF THE NEW HOUSES OF PARLIAMENT'** View of the river front from south-east, Thames barge, City state barge, and STAR paddle-steamer in foreground.

468 Coloured woodcut,
19.6 x 32.7 ($7\frac{3}{4}$ x $12\frac{7}{8}$).
Published by J Fairburn, Upper Holloway, sold by S A Fairburn, Minories, London.

Advisory Committee purchase, June 1969 (Walter Spencer).

c 1850 **'THE PALACE OF WESTMINSTER.'** View of the river front from the south-east, paddle-steamer and sailing boats in foreground.

469 Coloured lithograph by E T Dolby,
26.0 x 43.8 ($10\frac{1}{4}$ x $17\frac{1}{4}$).
Printed by M & N Hanhart.

House of Lords purchase, 1968.

469a Another copy.

'THE PALACE OF WESTMINSTER
E.T. Dolby del et lith M & N Hanhart Imp.
London Published by Sangster & Fletcher
Paternoster Row'

House of Commons purchase, 2 December 1976 (Baynton-Williams).

1850 **'WESTMINSTER from Bishops Walk, Lambeth. STATIONERS ALMANACK 1850.'** A view from the south-east across the river, Westminster Abbey to the left, Houses of Parliament centre, Lambeth Palace right.

470 Coloured steel engraving by T A Prior,
20.9 x 41.9 ($8\frac{1}{4}$ x $16\frac{1}{2}$).
Published by J & W Robins, 57 Tooley Street, London, for the Stationers' Almanack 1850. Compare Thomas Higham's print for the Stationers' Almanack 1837, No 458.

Advisory Committee purchase, 1967.

470a Another copy, proof before letters, artist's name only.

Advisory Committee purchase, 1967.

470b Another copy.

'WESTMINSTER from Bishop's Walk, Lambeth
Westminster Abbey Houses of Parliament
Lambeth Palace T. A. Prior sculpt
Published by J & W Robins, 57 Tooley Street London'

House of Commons purchase, 18 February 1975
(Parker Gallery).

1851 **'The New Palace at Westminster 1851.'** View from the south-east extending from the Government Workshops, Millbank, left to Westminster Bridge right.

471 Lithograph by E Walker after Charles Barry (archt),
35.5 x 91.4 (14 x 36).
Printed by Day & Son, lithographer to the Queen, published 8 May 1851 by Lloyd Brothers & Co, 22 Ludgate Hill.

House of Lords purchase?

1851 **'THE NEW HOUSES OF PARLIAMENT (or the new Palace of Westminster).'** A view of the river front from the south-east, a paddle steamer left, state barge centre, old Westminster Bridge in extreme right.

472 Coloured line engraving by T H Ellis,
38.8 x 62.3 ($15\frac{1}{4}$ x $24\frac{1}{2}$),
dedicated to Her Most Gracious Majesty Queen Victoria. A version in the British Museum Print Room (Crace IV, 86) is signed and dated 1851. An uncoloured variant, published in May 1867, shows the Victoria Tower with the superstructure and flag-pole, and the new cast-iron Westminster Bridge (see No 480).

Advisory Committee purchase, 1967.

c 1851 **'NEW HOUSES OF PARLIAMENT**
Read & Co. Engravers & Printers, 10 Johnson's Ct. Fleet St.'

473 Line, coloured,
15.2 x 22.8 (6 x 9).
Illustration in Mighty London, 1851, p 171.

(1857) Barry's drawings for his proposed scheme for the concentration of Government Offices and the Improvement of Westminster (1853).
Three watercolour drawings in the Jewel Tower.

1857 The winged bell inscribed: **'BIG BEN George Ford'** hangs in the sky above the river. The Palace of Westminster is shown with the clock tower incomplete and Westminster Bridge is without its parapet which was taken down in 1846 to lighten the load.

474 Coloured lightograph,
35.6 x 26.1 (14 x $10\frac{1}{4}$),
title page to a popular song, BIG BEN of Westminster by George Ford, litho by A Labye, published London, John Shepherd, 98 Newgate Street, 1857. The song is introduced with the sound of a muffin bell and contains ten verses of which number two is a fair sample:

Now great "Big Ben" of Westminster will bellow out
astounding
And wake the sleepy members up
The Speaker's Chair surrounding:
The Belle of Westminster awhile was
"The Ratcatcher's daughter"
But now "Big Ben" bears off the Belle
In that Political Quarter ...
Great "Big Ben"
Ring out a better state of things, Ding Dong Ben!

Presented in December 1973 by Robin Cooke, MP.

(1860) **'Design for the completion of the Houses of Parliament by the late Sir Charles Barry, with modifications by Mr. Charles Barry, junior. View from Great George Street.'** View from the north showing a range of buildings and a grand entrance into New Palace Yard and an enclosed garden with statues opposite the west front.

475 Etching, 38.8 x 55.9 (15¼ x 22).
Signed: **'With C. Barry's compts.'**

Presented by Sir Lewis Harcourt, MP.

c 1860 View across the river from the Lambeth shore near Lambeth Palace.

476 Watercolour drawing by Arthur Severn,
34.3 x 52.1 (13½ x 20½).
Signed: **'Arthur Severn, R.I.'**

Advisory Committee purchase, March 1971 (New Grafton Gallery).

c 1862 **'Westminster Embankment and Floating Bath.'** View from the north, Clock Tower, Speaker's House, embankment and glass-covered bath to right, paddle steamer and Westminster Bridge landing stage left. New iron bridge complete in 1862.

477 Coloured steel engraving by Henry Adlard after John O'Connor.
20.3 x 37.5 (8 x 14¾).

Acquisition uncertain.

477a Another copy.

Advisory Committee purchase, May 1968 (Parker Gallery).

c 1862 **'The New Bridge and Palace of Westminster, Sir Charles Barry, Archt.'** Victoria Tower and Clock Tower with pinnacles, crocketed facade, paddle steamers passing under bridge, view from north east. New iron bridge complete in 1862.

478 Coloured steel engraving by H Adlard after P Phillips.
20.9 x 39.4 (8¼ x 15½).

Acquisition uncertain.

478a Another copy.

House of Commons purchase, 18 July 1972 (Parker Gallery).

c 1864 A view of the New Palace of Westminster from the south looking down river towards Westminster Bridge, paddle steamer and Thames barges in foreground.

479 Canvas by A H Vickers,
29.2 x 59.7 (11½ x 23½).
Signed: **'A.H. Vickers.'**

Painted probably in the early 1860s shortly after the completion of Westminster Bridge in 1862. Sold at Christie's 23 July 1923 (117) and 7 March 1924 (144).

Presented in 1938 by Sir Philip Pilditch, Bart, MP.

1867 **'The New Houses of Parliament.'** View of the river front from south east, landing steps to left end of Westminster Bridge right, state barge and boats in foreground. Victoria Tower with the superstructure and flagpole and the new cast-iron Westminster Bridge.

480 Line by T H Ellis,
38.8 x 62.3 (15¼ x 24½).
Published London May 1867. See No 472, THE NEW HOUSES OF PARLIAMENT 1851, of which this is a variant.

Acquisition uncertain.

1888 View from Millbank, with coal-barges and warehouses to left, Page's iron Westminster Bridge to right.

481 Watercolour drawing by A H Murray,
17.0 x 24.8 ($6\frac{3}{4}$ x $9\frac{3}{4}$).
Signed and dated lower left: **'A. Hallam Murray 1888'** and inscribed on the back:

'Put into ... after it has (been framed)
Sketch (in Westminster) from nature 1887

J.M. Morse	Annie Harris	J.S. Lister
E. Hampton	S. Le Blanc Smith	W.H. Harrison
F. Slade	M. Woodhouse	A. Allen
M.C. Clarke	L. Giles	M.D. Midall
T. Lightfoot	Melicent Stokes	Fred Barrett
A. Harris	J.S. Smith	H.W. Clark '

House of Commons purchase, 18 February 1975
(Oscar & Peter Johnson)

1889 View from across the river below the bridge.

482 Etching, signed and dated on a balk of timber lower left, **'W.W. Burgess 1889.'**

**'WESTMINSTER
Original Etching by W.W. Burgess
London Published at the Art Kiosque,
4a New Broad St. E.C.'**

House of Commons purchase, 24 July 1973.

1892 View from the north-east by moonlight

483 Coloured etching by Lucien-Marcelin Gautier,
38.8 x 52.7 ($15\frac{1}{4}$ x $20\frac{3}{4}$).

**'WESTMINSTER
Etched by Gautier Lucien**
(along the top edge) **Published by J. Hildersheimer & Co. Limd Copyright 1892. Printed in Paris by Clement'**

House of Commons purchase, 18 February 1975 (McMaster)

1892 View from the south-east in midstream, timber wharfs to left, boats to right, flag on Victoria Tower.

484 Coloured etching by Lucien-Marcelin Gautier.

**'HOUSES OF PARLIAMENT
Lucien Gautier del et sc. Imp. A. Clement, Paris
Publie par Paul Delarne, 122 Boulevard St Germain, Paris'**

House of Commons purchase, 18 February 1975
(Parker Gallery)

1895 The Thames with part of Lambeth Suspension Bridge and the Houses of Parliament and Westminster Abbey. Lambeth Suspension Bridge was put up in 1862 and replaced by Topham Forrest's Lambeth Bridge in 1932.

485 Watercolour drawing by Sir Hubert J Medlycott,
25.4 x 35.6 (10 x 14).
Signed and dated: **'H.J. Medlycott 1895.'**

House of Commons purchase, July 1974 (Parker Gallery).

1895 Wanamaker's coach and four crossing Westminster Bridge, the Houses of Parliament in the background.

486 Coloured lithograph by J G C after Stanley Berkeley,
35.6 x 55.3 (14 x $21\frac{3}{4}$).

**'LATTER DAY COACHING
Mr Rodman Wanamaker's private Road Coach (Paris & London) Leaving London upon its return to Paris, September 30th 1895'**

House of Commons purchase, July 1974 (Parker Gallery).

c 1900 View of Westminster Bridge and the Palace of Westminster from the south bank, barges and sailing craft alongside to the left, a steamer moored below the bridge.

487 Watercolour drawing by W Alister Macdonald.
Signed lower left.
Sight size 19.0 x 28.0 ($7\frac{1}{2}$ x 11).

House of Commons purchase, 25 June 1974
(Malcolm Henderson Gallery).

c 1920 View of the Bridge and Houses of Parliament from the north-east.

488 Etching by Frank Harding,
15.2 x 35.0 (16 x $13\frac{3}{4}$).
Signed in pencil and inscribed: **'Westminster Bridge.'**

House of Commons purchase, 18 February 1975
(Parker Gallery).

1937 **'The Houses of Parliament, Westminster.'** Plan of the Ground Floor. Scale 20' to 1".

489 HM Office of Works drawing by O.W.F., 18 November 1937
Up to date copy in Surveyor's Office.

1938 **'The Houses of Parliament, Westminster.'** Plan of the First Floor. Scale 20' to 1".

490 HM Office of Works drawing, corrected W.F.W.,
19 March 1938.
Up to date copy in Surveyor's Office.

1938 **'The Houses of Parliament, Westminster.'** Plan of the Principal Floor. Scale 20' to 1".

491 HM Office of Works drawing by W.F.W. 1 October 1938.
Up to date copy in Surveyor's Office.
Ref M. 5981.

1940 View from the south of a proposed new block of buildings in Abingdon Street opposite Victoria Tower Gardens.

492 Watercolour drawing by Henry Rushbury, 1940,
50.0 x 66.0 ($19\frac{3}{4}$ x 26).

Transferred from MPBW in 1969.

1940 View from the north of the same block, Victoria Tower enclosed in scaffolding to left.

493 Watercolour drawing by Henry Rushbury, 1940, same size.

Transferred from MPBW in 1969.

1963 View of the Palace of Westminster southwards from Bridge Street, looking over New Palace Yard, Speaker's Court to left, Westminster Hall in the centre, Victoria Tower in the background.

494 Gouache drawing by John Piper,
35.6 x 53.3 (14 x 21).
Signed: **'John Piper.'**

Commissioned by the Speaker for the House of Commons Christmas card 1963 and paid for from the Speaker's Fund.

Advisory Committee, 15 December 1964 (6).

1963 View southwards from Bridge Street, looking over New Palace Yard, Westminster Hall to left, St Stephen's Hall and the Victoria Tower in the centre, the Vickers Tower, Millbank, in the background.

495 Gouache drawing by John Piper,
53.3 x 35.6 (21 x 14).
Signed: **'John Piper.'**

Commissioned by the Speaker for the House of Commons Christmas card 1963 but not used for this purpose.

Purchased from the Speaker's Fund.

(1964) Proposed 'Gothic' extension to the Palace of Westminster north of New Palace Yard. View of the west front from Bridge Street to the Victoria Tower. The proposal was rejected because of the unsuitability of the style in mid-twentieth century.

496 Photostat copy of an architect's drawing - **'Drawn to the instructions of Robert Cook MP, June 1st 1964, Copy No. 2.'** Scale approx $2\frac{1}{2}$" to 100'.

Presented in 1969 by Robert Cook, MP.

(1964) Proposed 'Gothic' extension north of New Palace Yard. View of the river front from Victoria Tower to New Scotland Yard and a rough plan showing the inconvenience of the site in relation to Westminster Bridge.

497 Photostat copy of an architect's drawing - **'Drawn to the instructions of Robert Cook MP, June 1st 1964, Copy No. 3.'** Scale approx $2\frac{1}{2}$" to 100'.

Presented in 1969 by Robert Cook, MP.

1964 See also ST JAMES THE LESS.

1966 View of the Palace of Westminster across Old Palace Yard, Henry VII Chapel left, statue of Richard I right.

498 Blockprint by Edward Bawden,
50.8 x 66.1 (20 x 26).
Artist's proof, 27/75.

Advisory Committee purchase, 1966.

(1966)

499 Etching by Julian Trevelyan 10/75.

1967 View of the Palace of Westminster from Horseferry Pier, Lambeth.

500 Watercolour painting by Lord Methuen,
48.3 x 60.3 (19 x $23\frac{3}{4}$).
Signed and dated: **'Methuen 19th June 1967.'**
Commissioned by the Speaker on the Advisory Committee's advice and used as the House of Commons Christmas card in 1968.

Speaker's Fund purchase, 1967.

1968 View of the Palace of Westminster from downstream.

501 Lithograph by Oskar Kokoshka, 42/75.

Advisory Committee purchase, 1968 (Marlborough Galleries).

1972 **'In Praise of Cities, Westminster 1972'**

502 Screenprint by Enid Robbie,
101.6 x 66.1 (40 x 26).
One of a series of screenprints entitled: 'In Praise of Cities",
inscribed in pencil: **'In Praise of Cities 1/5/250**
Westminster 1972 4/5 Enid Robbie Oct 1974'

Presented to the Speaker by the artist, January 1975.

WESTMINSTER see also WHITEHALL

WESTMINSTER ABBEY

1661 Coronation of CHARLES II. Etching by Hollar and used as folded plate to John Ogilby, The Entertainment of his most Excellent Majestie Charles II in his Passage through ... London to his Coronation, 1661.

1665 **'WESTMINSTER ABBEY. The Tomb of HENRY VII Reverendissimo in Christo Patri GILBERTO Divina Providentis ARCHIEPISCOPO CANTUARENSIS, ... W: Hollar fecit, aqua forti, A° 1665, Aetat: 58: compl.'**

503 Etching by and after Hollar,
28.0 x 35.6 (11 x 14),
used as an illustration in Francis Sandford, Genealogical History of the Kings of England, 1677, pp 442-3.
Reproduced in A M Hind, Hollar, 1922, plate LIV.

House of Commons purchase, 24 July 1973 (Parker Gallery).

1682 Part of the frontispiece to Morden and Lea, A Prospect of London and Westminster, 1682, see No 577, WHITEHALL 1682.

c 1715 **'The North Prospect of Westminster Abbey.'** Line engraving by J Collins, sold J Smith, plate XXXIX to Kip's Nouveau Theatre, III, 1724.

c 1719 **'The North Prospect of Westminster Abbey.'**

504 Large line engraving, coloured, by J Collins,
45.1 x 67.4 ($17\frac{3}{4}$ x $26\frac{1}{2}$).
Plate XIII in Kip's Nouveau Theatre, Vol III, ... Views of all the Cathedrals of England and Wales, 1719.

House of Lords purchase, December 1972 (Parker Gallery).

(1720) **'Westminster Abbey'** in a cartouche. Plate, probably by Kip in Stow's Survey, 1720, II, book 6, page 7.

(1723) **'The North Prospect of the Abbey Church of St. Peter's, Westminster.'** Folded plate to J Dart, Westmonasterium, I, 1723.

c 1734 View of the north front, **'WESTMINSTER ABBEY'** in a sky ribbon **'T. Bowles sculp.'**

505 Coloured engraving by Thomas Bowles,
20.3 x 33.0 (8 x 13),
used as a plate in Stow's Survey (Seymour's edition) 1733-34, II, p 512.

House of Commons purchase, 24 July 1973 (Parker Gallery).

(1735) **'Westminster Abbey'** in a cartouche. Plate by T Bowles to Stow's Survey, 1735, II, p 497.

(1735) **'A South View of Westminster Abbey and St. Margaret's Church.
Vue de l'Abbaie de Westminster et de l'Englise de St. Marguerite.'**

506 Coloured line by T Bowles,
22.8 x 38.8 (9 x 15¼).

Presented by Right Hon Sir William Bull, MP.

506a Another copy, crudely coloured, margins cut, title page from Stow's Survey (Seymour edition) II, 1735.

Presented in February 1975 by Viscount Hood.

(1735) **'Prospectus Interior Abbaie Westminster 27 Vue d'Optique Representant l'Interieur de l'Abbaye de Westminster.'**

507 Coloured line by Delamarcade,
25.4 x 41.3 (10 x 16¼).

Presented by the Office of Works from the Jerningham Collection.

1736 **'A Perspective View of the Collegiate Church of St Peter Westminster with the Towers & Spire as Design'd by S^r. Christopher Wren'**

508 Line, coloured, by Toms,
29.9 x 40.7 (11¾ x 16),
page 686 in Robert West and W H Toms, Perspective Views of all the Ancient Churches in the Cities of London and Westminster ..., 1736.

House of Lords purchase, December 1972 (Parker Gallery).

c 1755 **'The East Prospect of the ABBEY of ST PETER & of the PARISH CHURCH OF ST MARGARET, WESTMINSTER.'**

509 Line, coloured, by B Cole,
27.8 x 40.3 (10⅞ x 15¾),
used to illustrate Osborne's English Architecture, 1756, and Maitland's London, 1756.

Advisory Committee purchase, June 1969 (Parker Gallery).

1792 **'North West View of Westminster Abbey.'** Aquatint by Thomas Malton, plate 7 to Malton's Picturesque Tour, I, 1792, p 11.

1792 **'North front of Westminster Abbey.'** Aquatint by Thomas Malton, plate 12 to Malton's Picturesque Tour, I, 1792, p 22.

1796 The Crypt.

510 Watercolour drawing by William Capon (1818) from his own original drawn in June 1796.
19.5 x 23.5 (7¾ x 9¼).
A piece cut out from the lower edge and pasted on the mount is inscribed:

> **'William Capon del^t June 1796. Pinx^t 1818. No. 1. In this manner appeared a portion of the Crypt (looking West) of the ancient Abbey Church of St Peter Westminster as built by Edward the Confessor about 1049. Previously to whitewashing & some alterations taking place I drew a plan and made a perspective View together with details of many curious particulars respecting the remains of this Church. The Walls on each side and at the end are not original nor the floors. The Walls I have reason to believe were done during the early part of the Reign of Edward 1st., son of Henry III, but a doorway remains in the Vault in which the door is**

open on the left hand side of this View of the time of Henry VI as appear by the archivalt & 2 boss corbels supporting the archivalt. In that dark and gloomy Bay of this building now used for the purpose of coal is another remnant shewn in the recess of the Vault No. 2 which illustrates more fully this Perspective View of the origin ...'

House of Commons purchase, 25 May 1976 (Abbott & Holder).

1809 **'To the Reverend the Dean and Chapter of Westminster: this North East View of the Abbey Church of Saint Peter Westminster and Henry the Seventh's Chapel ... John Buckler.'**

✓ 511 Aquatint by R Reeve after J Buckler,
42.6 x 63.5 ($16\frac{3}{4}$ x 25).
Published J Buckler, November 1809.

Advisory Committee purchase.

c 1820 **'The Chapter House'** View of the interior with a circular table and a man in gown and mortar-board.

✓ 512 Line by J Le Keux after F Mackenzie,
10.8 x 15.2 ($4\frac{1}{4}$ x 6).
Plate to ? Framed with three others, No 233, NEW PALACE YARD, No 328b, SPEAKER'S HOUSE c 1807, No 107a, HOUSE OF COMMONS 1800.

Acquisition uncertain.

1822 **'WESTMINSTER ABBEY, ST MARGARET'S CHURCH & the NEW SQUARE from Parliament Street.'** View looking south, entrance to New Palace Yard to left, various colourful figures in foreground.

✓ 513 Line and aquatint, coloured,
26.9 x 43.8 ($10\frac{1}{2}$ x $17\frac{1}{4}$).
Published 20 July 1822 by R H Laurie, 53 Fleet Street, London.

Advisory Committee purchase, May 1968 (Parker Gallery).

1842 View from the Sanctuary, Westminster Hospital (built Inwood 1832) to left, west front of Abbey to right, St Margaret's and Westminster Hall in distance. The Hospital was demolished in 1951.

✓ 514 Coloured lithograph by T S Boys,
32.4 x 43.8 ($12\frac{3}{4}$ x $17\frac{1}{4}$).
Published 1842.

Advisory Committee purchase, June 1969 (Parker Gallery).

1842 View of Westminster Abbey and St Margaret's from New Palace Yard, corner of Law Courts to left, statue of Canning right. Carriage and pair and a porter with a wheelbarrow left.

✓ 515 Lithograph anon.
24.8 x 38.8 ($9\frac{3}{4}$ x $15\frac{1}{4}$),
dated in pencil 20 July 1842.

Acquisition uncertain.

c 1920 The west front of the Abbey showing Hawksmoor's towers, various bookstalls flanking the entrance and the Westminster School memorial in the foreground.

✓ 516 Etching by Frederick G Farrell,
36.9 x 26.0 ($14\frac{1}{2}$ x $10\frac{1}{4}$).
Signed in pencil and stamped: **W** FA TG DZZ

House of Commons purchase, 25 January 1972 (Parker Gallery).

1966 View of north entrance and Rose Window, tower of St Margaret's to left.

✓ 517 Blockprint by Edward Bawden,
50.8 x 66.1 (20 x 26), 74/75.

Advisory Committee purchase, 1966.

1966 View of the west entrance and the Vanbrugh Towers.

✓ 518 Lithograph in greenish blue and purple, by Robert Tavener.
58.4 x 43.2 (23 x 17),
artist's proof, 12/20.

Advisory Committee purchase, 1967.

View from the north-east.

✓ 519 Lithograph, coloured,
34.3 x 48.3 ($13\frac{1}{2}$ x 19),
bottom right corner torn.

Presented in February 1970 by Robert Cooke, MP.

WESTMINSTER BRIDGE

Labelye's bridge, familiar from Canaletto's paintings and Wordsworth's sonnet, was begun in 1739 and finished in 1750 after a subsidence of the central piers in 1747-8. When London Bridge was demolished in 1832 the released current and tidal flow washed away the foundations and the Bridge became unsafe. Thomas Page's cast-iron Bridge replaced it in 1854-62.

Westminster Bridge Acts, 1735-6; Charles Labelye, Westminster Bridge, 1739 and 1743; Hugh Phillips, The Thames about 1750, 1951, pp 133-7.

(1739-43) **'A DESIGN of a STONE BRIDGE, adapted to the Stone Piers which are to support WESTMINSTER BRIDGE, by Charles Labelye, Engineer'**

✓ 520 Line by P Fourdrinier,
30.5 x 124.5 (12 x 49).
Published 10 May 1739 and annotated by Labelye himself (or possibly his clerk Thomas Gayfere):

> **'The chief alterations made to the design are - the stairs not circular but streight and parallel to the sides of the abutments.**
> **The Turretts over the point of the pier not circular but half octagonal.**
> **Instead of a plain Parapet Wall there is to be a close stone Ballustrade placed upon 2 plinths, 3 feet & 6 inches in height, so that the Top of the Ballustrade will be near 7 feet high. There are to be no Balls on the Top Rail & neither posts nor obelisks along the foot-ways which will be raised a foot higher than the Carriage Way, & 7 feet wide each.'**

The alterations had been suggested by the Earl of Pembroke who had taken a constant interest in Westminster Bridge and had laid the foundation stone in 1739. They were agreed by the Bridge Commissioners in 1743.

House of Lords purchase, 9 December 1971 (Fine Art Gallery).

1744 **'A view of WESTMINSTER BRIDGE from Lambeth // Vue du PONT de WESTMINSTER du Lambeth.'** Beneath is the following descriptive reference table: **'1 Westminster Abby. 2 St Margarets Church. 3 St Stephen's Chappel. 4 Westminster Hall. 5 St Martin's Church.'**

✓ 521 Coloured line by P Fourdrinier after J Maurer,
20.9 x 39.4 ($8\frac{1}{4}$ x $15\frac{1}{2}$).
Published according to Act of Parliament, 1 August 1744, when the bridge was only half finished, the last stone being laid in November 1747. The print was used as a plate in the sixth edition of Stow's Survey (Strype), 1754-5, II, p 641.

Advisory Committee purchase, 1967.

1747 **'The South East Prospect of Westminster Bridge ...'**
Magnificent view looking upstream towards Lambeth Palace, with numerous City barges - **'G. The City Barge. This Barge, the finest in Europe, was built in the Mayoralty of Sir John Barnard (1738-9) in which the Lord Mayor on the 25th October attended by his Brethren and Aldermen and several of the Livery Companies in their respective Barges go by water up to Westminster to be sworn before the Barons of the Exchequer.'**

522 Line by R Parr,
43.2 x 58.4 (17 x 23),
from a drawing by Wale after the painting by Canaletto, published J Brindley ... 1747. Canaletto's original painting, "Lord Mayor's Day" (Mellon, formerly Buccleuch, collection), 1747, reproduced Mochini, Canaletto, 1954, plate 244: W G Constable, Canaletto, 1962, plate 80.

Presented in 1920 by Alan Hooke.

1747 **'The South East Prospect of Westminster Bridge ...'**

523 Line by B Cole,
37.5 x 57.8 ($14\frac{3}{4}$ x $22\frac{3}{4}$),
after the same painting by Canaletto. Plate 61 in Osborne's English Architecture, 1755, p 64, and in Maitland, London, 1756, II, pp 1348-9 (1772 edition, pp 1326-7).

Presented in 1931 by Sir Harry Samuel, MP.

523a Another copy, coloured.

Advisory Committee purchase, May 1968 (Parker Gallery).

523b Another copy, coloured.

House of Commons purchase, 21 March 1973 (Frank Sabin).

523c Another copy, coloured.

House of Commons purchase, 24 July 1973 (Parker Gallery).

523d Another copy.

House of Lords purchase, 16 March 1976 (Baynton-Williams)

1747

524 Line, coloured, by Thomas Willson,
43.6 x 117.0 ($17\frac{1}{4}$ x 46).

'AN EXACT PROSPECT OF THE MAGNIFICENT STONE BRIDGE AT WESTMINSTER WITH A VIEW OF THE ABBY, LAMBETH PALACE AND OTHER BUILDINGS &c. UP THE RIVER THAMES
Drawn on the Spot by a Skilful hand in August 1747
The River Thames is here about 408 yards wide ...
Tho. Willson delineavit & Sculpsit 1747
Printed and Sold by H. Overton at the White Horse without Newgate, London 1747'
(with a key from 1 Lambeth Palace to 20 Bridge Street)

Another edition was issued in 1751. Willson's engraving is a great deal more accurate than Canaletto's and shows the massive stone balustrade which, pedestrians complained, obstructed the view.

House of Commons purchase, July 1973 (Parker Gallery).

1749 The Bridge complete except for the domed pedestrian shelters, see Buck's view, No 191, LONDON 1749.

1753 **'A View of Westminster Bridge from Stangate Stairs. Le Veue de Pont Westminster de Stangate Escalier.'**
Buildings along the waterfront from the Speaker's House to New Palace Yard watergate and steps.

525 Line by J Boydell,
22.8 x 40.1 (9 x $15\frac{3}{4}$).
Printed for Jno Boydell, Engraver, Cheapside. Re-issued as No 3 of Boydell's Thirty-Nine Views, 1755.

Acquisition uncertain.

525a Another copy, coloured.

Advisory Committee purchase, 1966.

525b Another copy, coloured.
'Published according to Act of Parliament Octr 22. 1753. Printed for T. Jeffreys at the corner of St Martin's Lane, Charing Cross.' Prince Albert's collector's mark under the mount.

Advisory Committee purchase, November 1970 (Parker Gallery).

1754 **'A View of Westminster Bridge from Lambeth.'**

526 Etching by P Fourdrinier after J Maurer,
20.9 x 40.1 ($8\frac{1}{4}$ x $15\frac{3}{4}$).
Republished in 1754 from an earlier plate, 1 August 1744 (B M Crowle Pennant III, 281a), and used as plate 17 in Stow's Survey (1755 edition) II, pp 640-1. Key along the bottom shows the Abbey, St Margaret's, St Stephen's, Westminster Hall and St Martin's.

Presented in 1920 by Alan Hooke.

c 1755 **'Prospectus Pontis Westmonasteriensis Londini. Viso del Ponte de Westminster a Londra.'**
View looking down stream from centre of the river, New Palace Yard watersteps to left, Seel's boatyard to right, Bridge complete with fifteen arches. City churches in background, sailing boats, barges and skiffs in foreground.

527 Line by G B Probst after I F Leizel,
28.0 x 41.3 (11 x $16\frac{1}{4}$).

Presented in 1920 by Alan Hooke.

1760 **'A View of WESTMINSTER BRIDGE with parts adjacent as in the year 1760. Engraved from the original painting.'**
View of the four west end arches only.

528 Coloured line by P C Canot after Samuel Scott,
29.2 x 54.6 ($11\frac{1}{2}$ x $21\frac{1}{2}$).
Printed for R Wilkinson, Laurie, Bowles and Carver from Canot's print published 25 February 1758 (B M Crowle Pennant III, 287). Scott's painting 1747, ex Spencer-Churchill collection, Christie's 25 June 1965 (84).

Advisory Committee purchase, 1966.

c 1760 **'Vista en Perspectiva del famoso puente de Westminster y del Rio Tamisa, con una parte de la Ciudad de Londres, per el Septentrion.'** View from the north.

529 Coloured line by D G Huquier,
22.2 x 38.1 ($8\frac{3}{4}$ x 15).
Dedicated to the Spanish Ambassador, Sr. Conde.

Presented by HM Office of Works from the Jerningham collection.

c 1776 **VIEW of WESTMINSTER BRIDGE / VIEW of BLACK-FRYER'S BRIDGE View of WALTON BRIDGE**

530 Westminster Bridge

531 Blackfriars Bridge

532 Walton Bridge

Line engravings, three prints on one plate,
24.8 x 17.0 ($9\frac{3}{4}$ x $6\frac{3}{4}$),
from Harrison's History of London, 1776, p 593.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

c 1790 View from downstream of the first six and a half arches of the Bridge, with Westminster Hall and Abbey behind.

✓ 533 Coloured outline etching, perhaps after Farington, 16.5 x 25.4 ($6\frac{1}{2}$ x 10).
See the very similar "View of Westminster Bridge including Westminster Hall and the Abbey", plate to Farington's View of Cities and Towns in England and Wales, 1790 (No 534).

House of Commons purchase, 13 December 1973 (Parker Gallery).

1790 **'View of WESTMINSTER BRIDGE including WESTMINSTER HALL and the ABBEY.'** **'1790'** inscribed on a box on a barge to the right.

✓ 534 Coloured aquatint by J C Stadler after Joseph Farington, RA, 40.7 x 61.0 (16 x 24).
Plate to Farington's Views of Cities and Towns in England and Wales, W Byrne, folio 1790. (See No 533).

Advisory Committee purchase, 1967.

1792 **'View of Westminster Bridge.'** View looking south-west across the river from a wharf (Searl's Yard) with derrick, barges, horses and masonry, Westminster Hall, Abbey and St Margaret's in the background.

✓ 535 Aquatint by Thomas Malton, 21.5 x 30.5 ($8\frac{1}{2}$ x 12).
Published 30 June 1792 and used as plate 1 in Malton's Picturesque Tour, 1792, I.

Advisory Committee purchase, 1966.

✓ 535a Another copy, coloured.

Advisory Committee purchase, 1967.

✓ 535b Another copy, coloured.

Advisory Committee purchase, May 1968 (Parker Gallery).

✓ 535c Another copy, coloured.

House of Commons purchase, 18 July 1972 (Parker Gallery).

1797 View from Stangate looking across the river to Westminster. Line engraving by J Walker, plate to The Itinerant, 1799.

1799 **'Vue du Pont de Westminster.'** View looking upstream towards Chelsea Reach, Dutch sailing boat with leeboard left, small boat with fishing net right, two state barges, seven small boats.

✓ 536 Coloured line by P M Alix after (?) Samuel Scott, 41.3 x 61.0 ($16\frac{1}{4}$ x 24),
'd'apres le tableau original qui est dans le Cabinet de M. F. Drouhin, 1799.' See similar engraving by J B Morret, 1802, No 538.

Presented in 1931 by Sir Harry Samuel, MP.

c 1800 **'Alcove on old Westminster Bridge.'** A night scene with a watchman shining his torch on three unfortunates asleep in one of the domed pedestrian shelters.

✓ 537 Etching by an unknown artist, c 1800, 10.8 x 14.6 ($4\frac{1}{4}$ x $5\frac{3}{4}$).

Advisory Committee purchase, 1967.

1802 **'A View of Westminster Bridge // Vue du Pont de Westminster'**

✓ 538 Mezzotint (coloured) by J B Morret, 41.3 x 61.0 ($16\frac{1}{4}$ x 24),

'd'apres le tableau original qui est dans le Cabinet de M. F. Drouhin, 1802.' Similar to the engraving by P M Alix 1799, No 536.

House of Lords purchase, September 1969 (Frank Sabin).

1811 View of Westminster Bridge, Dayes del T Tagg sc. Plate 11 in Rev Henry Hunter's London, 1811, I, p 667.

c 1820 View from the roof of Richmond House, Westminster Bridge and Lambeth Palace to left, Banqueting House to right, Westminster Abbey behind.

539 Coloured etching and aquatint by Clark, 17.8 x 62.3 (7 x 24½), Plate in ? **'Etched and Aquatinted by Mr Clark'**

House of Lords purchase, December 1973.

1827 View from north east, a wharf left with derrick and barges.

540 Coloured lithograph by W Westall, ARA, 22.8 x 33.7 (9 x 13¼). Published 1827. Watercolour drawing of a similar view in B M Crowle Pennant III, 281.

Advisory Committee purchase, 1966.

1828 **'WESTMINSTER BRIDGE**
W. Westall A. R. A. del^{t} R. G. Reeve sculp^{t}
Published 1828 by R. Ackermann 96 Strand London'

541 Coloured aquatint by Reeve after Westall's painting, 18.4 x 26.7 (7¼ x 10½).

House of Commons purchase, 18 February 1975 (Parker Gallery).

1858 **'NEW PALACE OF WESTMINSTER.'** View from north-east showing Westminster Bridge about to be demolished, wooden fencing along the top, timber centres under three middle arches, traffic still crossing, clock not yet fitted to clock tower.

542 Coloured lithograph, Vacher & Sons 1858, 22.2 x 35.6 (8¾ x 14).

Advisory Committee purchase, June 1969 (Walter Spencer).

1860 The building of Westminster Bridge. A view from the river, the Speaker's House and Clock Tower to left, Westminster Bridge incomplete and scaffolded to right, Banqueting House and Nelson's Column right background, sailing barges and rivercraft in foreground.

543 Canvas by John Anderson, 78.8 x 58.4 (31 x 23).
Inscribed bottom right on gunwhale of pontoon: **'John Anderson, March 6th 1860.'** The clock was fixed in the tower in May 1859 and the hour bell in July, causing despondency amongst Members because of its tone. The Museum of London has a similar view by Anderson (1872) from further downstream.

Bought in 1961 from the Parker Gallery.

c 1862 **'The new Bridge ...'**, see No 477, WESTMINSTER, c 1862.

c 1920 View from the west end of Westminster Bridge looking down river towards Hungerford Railway Bridge, Thornycroft's Boadicea group to left.

544 Etching by Frederick G Farrell, 20.9 x 36.9 (8¼ x 14½).
Signed and stamped: **R. $\frac{\text{FA}}{\text{TG}}$ AOS**

House of Commons purchase, 25 January 1972 (Parker Gallery).

1968

545 Lithograph by Oskar Kokoshka, 41/75.

Advisory Committee purchase, 1968 (Marlborough Galleries).

WESTMINSTER HALL

Westminster Hall, originally built by William II in 1097-9, repaired and painted 1307-10, reconstructed by Richard II in 1394-1402, slightly altered at the south end by Wren in 1680, the coffee houses and public houses and some decayed battlements cleared from the north end in 1807, refaced in 1819-22, Soane's reconstructions 1820 escaped the Fire 1834, internal stonework renovated by Smirke 1834-5, further roof repairs 1885 and 1914-22, damaged by air raids 1940-1, re-opened by King George VI in 1950.

Smith's Antiquities, pp 51-69; Brayley and Britton, pp 435-41. 459-62; J L Pearson, Report on Westminster Hall, 1884; Sir Frank Baines, Report on the Condition of the Roof Timber of Westminster Hall, 1914; RCHM 1925; Ivy M Cooper, 'Westminster Hall', Journal of the British Archaeological Association, I, 1937, pp 168-228; J H Harvey, Henry Yevele, 1944; Joan Evans, English Art 1307-1461, 1949; H St G Saunders, Westminster Hall, 1951; J H Salzman, Building in England, 1952; Geoffrey Webb, Architecture in Britain: the Middle Ages, 1956, pp 188-91; N Pevsner, The Buildings of England, London, I, 1957, pp 464-5; K R Mackenzie, The Houses of Parliament, 1961, pp 11-6.

Early 17th cent — Interior of the south end showing the Courts of Chancery and King's Bench in session. Anonymous drawing, perhaps Dutch, in British Museum, reproduced in Saunders, Westminster Hall, 1951, p 176, and Croft Murray and Hulton, Catalogue of British Drawings, I, 1960, plate 6.

1681 Plate 8 in Thomas Delaune, Present State of London, 1681.

1682 **'The Entrance of Westminster Hall (New Palace Yard)'**, see No 577, **WHITEHALL 1682,** "Part of WHITEHALL to the Thames", frontispiece to Morden & Lea's Prospect of London and Westminster, 1682.

1727 **'Triumphal Arch erected and painted on the west** (ie north) **end of Westminster Hall for the Coronation of His Majesty KING GEORGE the Second and QUEEN CAROLINE, October the 11th 1727 with the Ceremonie of the King's Champion attended by the Lord High Constable and the Earl Marshal.'**

546 Coloured line engraving by P Fourdrinier after William Kent,
31.2 x 25.4 ($12\frac{1}{4}$ x 10).
Kent's drawing of the section of Westminster Hall in WCL Pennant III, 48. A similar triumphal arch was erected for the Coronation of GEORGE III, 22 September 1761, engraved A Walker (V & A E.818, 1959 and B M Crowle Pennant III, 172).

Advisory Committee purchase, 1966.

546a Another copy, not coloured.

'Wm Kent inv. et delin. P. Fourdrinier Sculp. Sold by P. Fourdrinier Printseller & Stationer, the corner of Craggs Court, Charing Cross.'

House of Lords purchase, 16 March 1976 (Baynton-Williams).

1729 **'The Entrance to Westminster Hall. L'Entree de la Sale de Westmunster.'**
Line engraving by Kip, on same plate as "Prospect of Guild-Hall", plate XLIII in Kip's Nouveau Theatre, 1729, IV.

1738 **'The First Day of Term.'** View of the interior of Westminster Hall looking south towards the statues of the six kings, Law Courts at the end, bookshops along the sides.

547 Line by C Mosley (invt. et sculp.), after a drawing by H F D Gravelot (Museum of London)
26.7 x 31.2 ($10\frac{1}{2}$ x $12\frac{1}{4}$),
published 29 May 1738. Thirty-two lines of doggerel beneath, "When Fools fall out, for every flaw/They run horn mad to go to Law" etc. For the full text and Hone's explanation, see Appendix I.

Presented in 1931 by Sir Harry Samuel, MP.

547a Another copy, republished in 1797.

Presented in 1953 by Mrs Walter Erskine.

547b Another copy, republished in 1797, coloured.

Presented in 1964 by Lord Milner of Leeds.

547c Another copy, coloured, **'published according to LAW May 25 1758'**, re-issued by Laurie & Whittle, 6 November 1797.

Advisory Committee purchase, June 1969 (Walter Spencer).

c 1750 **'A View of the Inside of Westminster Hall'**, looking south towards the Law Courts, bookstalls on either side. Nine lines of text beneath beginning: **'This was formerly the chief Palace of the Kings of England ... House of Lords.'**

548 Line by John Bowles,
15.2 x 23.5 (6 x $9\frac{1}{4}$).
Plate g in Bowles's Prospects of all the Cathedrals and Collegiate Churches of England and Wales, c 1750.

Presented by Lewis Harcourt, MP.

c 1750 **'The Entrance of WESTMINSTER-HALL // L'Entree de la Sale de WESTMUNSTER'**

'Prospect of GUILD-HALL // Vue DE L'Hotel DE VILLE A LONDRES'

549 Westminster Hall

550 Guildhall

Line engravings, two prints on one plate,
47.0 x 25.0 ($18\frac{1}{2}$ x $9\frac{3}{4}$),
from John Boydell, Hundred Views, 1747-55.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

1778 The Avenue to Westminster Hall from Old Palace Yard; entrance to a narrow passage, a watchman leaning aginst the wall, two figures at far end of the passage.

551 Wash drawing by John Carter,
34.9 x 24.8 ($13\frac{3}{4}$ x $9\frac{3}{4}$),
inscribed: **'The Avenue to Westminster hall from Old Pallace Yard taken 1778'** and in the top right corner the number 59.

Acquisition uncertain, probably from the Gardner collection of topographical prints and drawings sold Sotheby's May 1924.

1800 **'WESTMINSTER HALL. Pub. for S. Ireland, March 31 1800'**

552 Sepia aquatint by Samuel Ireland,
12.0 x 16.5 ($4\frac{3}{4}$ x $6\frac{1}{2}$),
Plate 21 in S Ireland, Picturesque Views of the Inns of Court, 1800.

House of Commons purchase, 25 January 1972 (Walter Spencer).

1801 Interior of Westminster Hall looking south towards the Law Courts, with a legal procession and fashionable spectators.

✓ 553 Lithograph by G Hawkins,
44.5 x 33 7 ($17\frac{1}{2}$ x $13\frac{1}{4}$)mc,
proof before letters. Lettered print, published 28 February 1801, in B M Crowle Pennant III 170 and re-issued 16 October 1834. Reproduced considerably reduced in size in Pearson's Report on Westminster Hall Restoration 1884 22.

Presented by Sir Philip Sassoon, MP.

1802 Elevation of the north front showing seven statues of kings and queens in niches, no coffee houses, no battlements.

✓ 554 Coloured aquatint,
31.8 x 29.9 ($12\frac{1}{2}$ x $11\frac{3}{4}$),
'measured and accurately drawn by Charles Middleton, architect', published January 1802. Compare his large prints of the north and west fronts of Westminster Abbey, 1803 (WCL 58/52).

Acquisition uncertain.

1805 **'East view of Westminster Hall from one of the uppermost rooms at the Speaker's.'** Bell Tower partly demolished to left.

✓ 555 Etching by J T Smith, part of a plate in Smith's Antiquities (1807), p 45.

Acquisition uncertain.

✓ 555a Another copy.

Presented by Lewis Harcourt, MP.

1809 **'WESTMINSTER HALL.'** View of the interior looking south towards the Courts of Chancery and King's Bench; no book-stalls.

✓ 556 Coloured aquatint by Bluck after Pugin and Rowlandson,
26 0 x 19.0 ($10\frac{1}{4}$ x $7\frac{1}{2}$).
Published 1 December 1809, plate 94 in The Microcosm of London III, 1810, p 235. Reproduced in Saunders, Westminster Hall, 1951, p 256.

Advisory Committee purchase, 1966.

✓ 556a Another copy.

Advisory Committee purchase, November 1970 (Parker Gallery).

1809 **'Part of Westminster Hall'**, side view looking through an arch to a flying buttress.

Etching by J Greig from a drawing by William Deeble for the Antiquarian and Topographical Cabinet (September 1809), Britton's Collection, 61.

c 1810 Elevation of the north front.

✓ 557 Line engraving perhaps by E Turrell,
28.0 x 21.5 (11 x $8\frac{1}{2}$).
Compare a similar elevation by Turrell in WCL 58/51a.

Acquisition uncertain.

1820 **'Westminster Hall. One compartment of Roof with parts at large - 1380.'**

Line engraving by E Turrell after Pugin.
Published J Taylor, 1 December 1820, plate XXXIII in Britton and Pugin, 1825. Britton's Collection, 60.

1821 **'Westminster Hall laid out for the Coronation Banquet of GEORGE IV.'** View of the empty Hall looking south.

558 Etching by B Winkles,
34.3 x 46.4 (13½ x 18¼).

Presented in 1929 by Sir R Leicester Harmsworth, MP.

1822 **'Westminster Hall.'** Elevation of north front, a man emerging from door; below a plan of north front showing original and modern groining, lettered and numbered in right hand margin.

559 Plate to L N Cottingham, Plans etc Westminster Hall (1822).
77.6 x 49.6 (30½ x 19½).

Presented in 1929 by Sir R Leicester Harmsworth, MP.

1822 **'Transverse Section through Westminster Hall'** from n to o on the Plan looking south. Measured by Cottingham, printed by C Hullmandel, plate II to L N Cottingham, Plans etc Westminster Hall (1822).

1822 **'Transverse Section thro' Westminster Hall looking north.'** Measured by Cottingham, arch, printed by C Hullmandel, published November 1822, plate to Cottingham, Plans etc Westminster Hall (1822). Britton's Collection, 52.

1822 Large plate of architectural details from Westminster Hall. Measured etc by L N Cottingham, plate IV to Cottingham, Plans etc Westminster Hall (1822). Britton's Collection, 46.

1824 **'Westminster Hall, North Front'**, plan and elevation.

Line engraving by G Gladwin after Pugin and Willis, published 1 July 1824, plate 2 in Britton and Pugin, I, 1838, p 257. Britton's Collection, 57.

(1825) **'SUGGESTION FOR AN ALTERATION OF THE EXTERIOR OF THE BUILDINGS ADJOINING WESTMINSTER HALL.'** View showing Wyatt's plan to Gothicise the extensions to north and west to match the front of Westminster Hall.

560 Coloured lithograph by J H Harding,
25.9 x 47.0 (10¼ x 18½),
printed C Hullmandel, from a drawing by Philip Wyatt, Architect, from a sketch by Lt Col Trench.

Advisory Committee purchase, June 1969 (Walter Spencer).

c 1825 **'Suggestions for an alteration of the Exterior of the buildings adjoining Westminster Hall'** (Law Courts). Soane's Law Courts were Gothicised against his will, see Soane, Proceedings Respecting the New Law Courts at Westminster, 1828.

Lithograph by J D Har ... from a drawing by Philip Wyatt, arch, from a sketch by Lt Col Trench. Britton's Collection, 51.

1826 **'Westminster Hall looking South'** - interior.

Line by B Winkles after Pugin and Bury, published November 1826, plate to Britton and Pugin, 1838. Britton's Collection, 58.

1826 **'Westminster Hall.'** No 1 Transverse section, No 2 three half plans at A and B on section.

Line by J Roffe after Pugin and Willis, published June 1826, plate to Britton and Pugin, Britton's Collection, 59.

1834 A view of a compartment in the south-east corner giving details of an original Norman semi-circular arch uncovered during Smirke's repairs in 1834. The enriched cornice, corbel brackets and two of Richard II's pointed windows are also shown.

✓ 561 Watercolour drawing by R W Billings,
28.0 x 39.4 (11 x 15½).
Signed and dated: **'3rd November 1834'** and inscribed:
'Norman Arch and Window at S. end of Westminster Hall.'
Engraved by Billings for Brayley and Britton, Pl VIII, p 460.

Presented in 1929 by Sir Leicester Harmsworth, Bart., MP.

1834 **'WESTMINSTER HALL. Compartment E. side near S. end.'**
Details of an original Norman semi-circular arch uncovered during Smirke's repairs in 1834.

Line by R W Billings from a drawing by himself dated 6 November 1834 (see above). Published 1 January 1835, plate VIII in Brayley and Britton, pp 457 and 460. Britton's Collection, 49.

1834 Interior view.

562 Coloured aquatint, after G Hawkins,
45.8 x 37.5 (18 x 14¾).
Published 1834.

Bought from F T Sabin 1969.

1835 **'WESTMINSTER HALL. South End and Part of West Side.'**
Line engraving by Hawkesworth after Billings, published 1 August 1835, plate x in Brayley and Britton, 1836, p 435.

1835 **'WESTMINSTER HALL. Buttress &c. East Side.'** View in St Stephen's Court of the east wall, a buttress and the Speaker's entrance to New Palace Yard, formerly part of the Receipt of the Exchequer.

Line engraving by T Clark after a drawing by R W Billings dated May 1835, published 1 July 1835, plate IX in Brayley and Britton, 1836, p 461.

1844 **'Public Exhibition of Frescoes and Sculpture in Westminster Hall ...'** The second competitive exhibition, July and August 1844, for the decorations of the new Palace of Westminster.

✓ 563 Line by Radclyffe after B Sly,
18.4 x 13.9 (7¼ x 5½).
Published J Mead (WCL 58/62B).
Framed with Trial of Warren Hastings, 1788, Part III, GROUPS, No 74.

Presented by Lewis Harcourt, MP.

1847-51 A drawing by Pugin for the stained glass in the south window, with rough indications of the armorial achievements of Queen Victoria and the Royal Family, and the Houses of Hanover, Stuart, Lancaster, Tudor, York, Plantagenet, Norman and Saxon.

✓ 564 Pen, ink and wash drawing by A W Pugin,
67.4 x 33.7 (26½ x 13¼).

Barry's alterations to the south end of Westminster Hall were complete in 1851,[1] and 'the main public approaches from New and Old Palace Yards through Westminster Hall, the great flight of steps at the south end of the Hall, St Stephen's Porch and St Stephen's Hall', were ready for the State Opening in February 1852.[2] The window itself, designed by Pugin and made by Hardman & Co of Birmingham, 1847-51,[3] was in position by 1851 and attracted general attention.[4] Parts of it were exhibited at the Paris Universal Exhibition 1855.

In 1885 during the dynamite outrages, an explosion on the steps of Westminster Hall partially destroyed the window[5] which was repaired by Hardmans from drawings still in their possession.[6] In May 1941 it was shattered during the air-raid and was replaced by Sir Ninian Comper's present memorial window in 1952.[7]

A number of Pugin's drawings for the window, together with Hardmans' accounts, are in the firm's archives in Birmingham.

S Moore's line engraving, 1685, gives a magnificent prospect of Westminster Hall at James II's Coronation banquet and shows the old south window unimpeded by Kent's law courts. For Barry's window before its destruction in 1941, see The Times, 17 July, 1923, 16.

Presented by Messrs John Hardman & Co.

[1] The Builder, 26 July 1851, p 460.

[2] Barry's Progress Report, 18 June 1852, PRO Works 11/9(7)40.

[3] Hardmans First Glass Day Book, 1845-53, Messrs John Hardman Studios, 43 Newhall Hill, Birmingham, 1.

[4] The Times, 24 October 1851, 7e; The Athenaeum, 8 November 1851, p 1180; The Builder 7 February 1852, p 92. ILN January-June 1855, p 399.

[5] The Times, 26 January 1885, 10.

[6] The Builder, 21 February 1885, p 265; letter from Hardmans to the Ministry of Works, 3 December 1946, PRO Works HP 44507. Patrick A Feeny, 'The Heraldic Glass in the Houses of Parliament', Journal of the British Society of Master Glass-Painters, XII, No 2, 1956-7, p 147.

[7] The Times, 13 November 1952, 3e and (photograph) 12; C Woodforde, English Stained Glass, 1954, Pl 78.

1884 Twenty-seven plans, sections and elevations by J L Pearson illustrating Appendix I in the Report on Westminster Hall Restoration, 1884 (PP 1884-5 (166) XIII, 1) and showing the construction under William II, Henry III, Richard II, Tudor, William Kent, Soane, Smirke, Barry, doubtful and modern work.

See also p. 178.

1952 **'The Lying in State of His Late Majesty King GEORGE VI in Westminster Hall, February 1952.'**

565 Colour photograph of a painting by Frank Beresford.

Presented by the artist.

WESTMINSTER HOSPITAL

Westminster Hospital in Broad Sanctuary was built by William and Charles Inwood in 1932-3 replacing the old 18th century Hospital in James Street. It was demolished in 1951. (See John Langdon-Davies, Westminster Hospital, 1952.)

c 1835

566 Photograph of a lithograph, 24.0 x 36.0 ($9\frac{1}{2}$ x $14\frac{1}{4}$).

Presented in 1969 by Robert Cook, MP.

WHITEHALL including WHITEHALL PALACE

The ancient Tudor Palace of Whitehall, of which only a wine cellar remains, was destroyed by fire in 1698. Inigo Jones's design for a magnificent Palace stretching from Charing Cross to Westminster Abbey and from the river to St James's Park, produced only the Banqueting House; Wren's design was frustrated by William III's preference for Kensington; an attempt by Lord Burlington and William Kent to revive the 17th century interest in a Palace of Whitehall also expired and thereafter the Government offices in Whitehall arose without architectural cohesion.

G S Dugdale, Whitehall Through the Centuries, 1950.

c 1638 **'Veue et Perspective du Palais du Roy d'Angleterre a Londres qui s'apelle Whitehall.'**

567 Facsimile of an etching by Isaac Silvestre,
12.0 x 23.5 ($4\frac{3}{4}$ x $9\frac{1}{4}$),
reproduced in Wilkinson, Londina (1808) I, plate 1, and in Smith's Additional Plates, 1809, 22, etched by Sawyer junior. Framed with No 580 WHITEHALL c 1700 - "A View of WHITEHALL from the River Thames" and No 392, WESTMINSTER c 1710.

Presented in 1948 by Lord Amulree.

(1639) Inigo Jones's designs for a new Palace of Whitehall are at Chatsworth and Worcester College, Oxford. The attribution of the drawings to Jones and Webb is disentangled by Dr Margaret Whinney in Walpole Soc Journal XXXI, 1946. They were first published by Colen Campbell, Vitruvius Britannicus, 1717, and by William Kent, The Designs of Inigo Jones, 1727 and 1770, engraved by H Hulsbergh.

(1639) **'The Waterside'** of Inigo Jones's Palace of Whitehall.

568 Line engraving by A Benoist, E Rooker, Canot, D Miller after Inigo Jones,
58.4 x 92.8 (23 x $36\frac{1}{2}$).
Published 29 March 1748.

Presented by Commodore H D King, MP.

568a Another copy,
48.3 x 91.5 (19 x 36), clipped along the top edge.

Presented in 1920 by Alan Hooke.

(1639) **'Of His Britannic Majesty's Palace of Whitehall, the Charing Cross side,'** Inigo Jones's design; 1639.

569 Line engraving by D M Miller, Inigo Jones architect,
58.4 x 92.8 (23 x $36\frac{1}{2}$).
Published 25 August 1749.

Presented by Commodore H D King, MP.

(1639) **'Of His Britannic Majesty's Palace of Whitehall, the Westminster Side.'** Inigo Jones's design, 1639.

570 Line engraving by A Benoist and D M Miller jun after Inigo Jones,
58.4 x 92.8 (23 x $36\frac{1}{2}$).
Published 6 December 1748.

Presented by Commodore H D King, MP.

(1639) **'Of His Britannic Majesty's Palace of Whitehall, the Park Side.'** Inigo Jones's design, 1639.

571 Line engraving by D M Miller, jun after Inigo Jones,
57.2 x 92.8 ($22\frac{1}{2}$ x $36\frac{1}{2}$).
Published 15 May 1749.

Presented by Commodore H D King, MP.

(1639) Eighteenth century reconstruction by Thomas Sandby - **'View from Somerset House Gardens with a Reconstruction of Inigo Jones's Whitehall Palace.'**

1. Royal Collection (Windsor Castle) s 434, reproduced in P Oppe, English Drawings at Windsor Castle, 1950, p 117 and plate 10.

2. Pennant's London, IV, No 78 (B M Crowle Pennant IV, 78).

17th cent — 17th century oil painting, "The Thames at Whitehall" Royal Collection (Kensington Palace). LTS 81 (1948), original size 40.7 x 94.0 (16 x 37), reproduced 24.1 x 56.5 ($9\frac{1}{2}$ x $22\frac{1}{4}$) on one sheet 50.8 x 76.3 (20 x 30).
See O Millar, Pictures in the Royal Collection, 1963, p 160 (440).

c 1647 — **'Palatium Regis prope Londinum, vulgo Whitehall.'** View from the river showing the Banqueting House centre, Henry VIII's tennis court left, landing stage right.

572 — Etching by W Hollar,
plate cut to 14.2 x 28.0 ($5\frac{5}{8}$ x 11).
For British Museum print, see Hind, Hollar, 1922, 85, Plate L.

Presented in 1948 by Lord Amulree.

c 1647 — Whitehall from the riverbank with Lambeth in the distance. Lettered: **'Lambeth', 'Whitehall'.**

573 — Etching after Hollar,
9.3 x 16.5 ($3\frac{5}{8}$ x $6\frac{1}{2}$).
Good early copy after Hollar's print, 1647, without lettering "Thames flue", see Hind Hollar, 1922, 98.

Presented in 1948 by Lord Amulree.

c 1647 — **'WHITEHALL'** in a beribboned cartouche top. View of the Banqueting House and riverside part of the Palace from the river.

574 — Line engraving after Hollar,
12.7 x 18.4 (5 x $7\frac{1}{4}$).
Plate to ?

Presented in 1948 by Lord Amulree.

c 1660 — **'THE PALACE OF WHITEHALL. The above view of Whitehall ... From a Drawing by Hollar in the Pepsian Library, Cambridge
London Published May 1. 1809 by Will Herbert, Lambeth, & Rob^t Wilkinson, Map & Printseller, No 58 Cornhill'**

575 — Coloured etching,
13.9 x 30.5 ($5\frac{1}{2}$ x 12).
Plate III in Wilkinson, Londina, 1819, I, p 145.

House of Commons purchase, 24 July 1973 (Parker Gallery).

c 1669-70 — **'Survey and Ground Plot of the Royal Palace of Whitehall with the Lodgings and Apartments belonging to their Majesties, An. 1680. Surveyed by Jn. Fisher.'**

576 — Line engraving,
52.7 x 70.6 ($20\frac{3}{4}$ x $27\frac{3}{4}$)mc,
drawn and published by George Vertue, 1747.
For the date of the original plan, c 1669-70, see LCC Survey of London, XIII, 1930, p 41, and Wren Society, VII, 1930, p 250. For Vertue's final ink and wash drawing see DOE collection No 382, with earlier versions in BM Print Room and at All Souls, Oxford.

Presented in 1959 by R O Hancock.

1680-1896 — Comparative Plan of Whitehall, 1680/1896, with the modern ground floor superimposed on Fisher's Plan of 1680 as engraved by Vertue. LTS 10 (1900), one sheet $26\frac{1}{2}$ x 22.

1682 — **'Part of WHITEHALL to the Thames.'** View from the river of the King's lodgings, the Privey Staires, the landing place, cockpit and Chapel Royal.

577 — Coloured line engraving,
22.8 x 61.0 (9 x 24),

part of the frontispiece to Morden and Lea, A Prospect of London and Westminster, 1682. See LONDON 1682, No 20 CHARING CROSS, Charles I's Statue and references under WESTMINSTER ABBEY and WESTMINSTER HALL, 1682.

Advisory Committee purchase.

1683 The Palace of Whitehall, View from the River, 1683. LTS 24 (1909), 35.6 x 62.3 (14 x 24½), on one sheet. See W L Spiers, "View of the Palace of Whitehall" in LTR VII, 26.

1694-8 **'The Royal Palace of Whitehall from the Water.'**

578 Line engraving by R Sawyer, junior, after L Knyff, 16.5 x 24.8 (6½ x 9¾).
Published 10 September 1807, plate to Smith's Antiquities, 1807. Knyff's original pen and ink drawing in Westminster City Library, E 134.1 (24).

Presented in 1948 by Lord Amulree.

1694-8 **'The PALACE OF WHITEHALL as it appeared about the Reign of James II.'** View from the river, a houseboat known as the "Royal Diversion" or "Folly" in the foreground, St James's Park and Mall in background. The date is determined by the presence of the Admiralty building erected on the site of Wallingford House in 1694.

579 Coloured line engraving,
15.9 x 21.5 (6¼ x 8½),
from an original drawing by L Knyff "in the Possession of Thomas Griffiths, Esq. (now Pepys Library, Magdalene College, Cambridge)." Published for William Herbert, 1 June 1808, plate II in Wilkinson's Londina, 1819.

Advisory Committee purchase, 1966.

(1698) Sir Christopher Wren's designs for Whitehall Palace for William III. Fourteen drawings bound in vol V of the All Souls Collection, Oxford, see Wren Society, VIII, 1931, pp 18-20 and plates I-X.

c 1700 **'A View of WHITEHALL from the River Thames.'** Banqueting House centre, small riverside houses right and left.

580 Line (? by John Bowles),
6.9 x 22.8 (2¾ x 9).
Plate b in John Bowles, Prospects of all the Cathedrals and Collegiate Churches of England and Wales (c 1750).
On same plate as No 392 WESTMINSTER c 1710, "A View from the River Thames ...", framed with No 567 WHITEHALL c 1638, etching by Silvestre.

Presented in 1948 by Lord Amulree.

c 1700 **'Partie de WHITEHALL qui fait face a la Tamise'** in a cartouche at the bottom.

581 Etching, anon.,
11.4 x 15.2 (4¼ x 6), page 838 in (?).

Presented in 1948 by Lord Amulree.

c 1700 **'View in the same** (St James's Park) **from a picture in the possession of Charles Gower, M.D., one of the Physicians to Middlesex Hospital.'** Admiralty, Old Horse Guards, Banqueting House, Holbein Gate, Tennis Court, houses in St James's Park.

582 Line by S Rawle after H Danckerts,
8.9 x 24.1 (3½ x 9½).
Published 1 June 1804, plate in Smith's Antiquities, 1807, p. 24. On same plate as No 284 "View in St James's Park", c 1680.

Presented in 1948 by Lord Amulree.

1713 'HIS MAJESTY'S ROYAL BANQUETING HOUSE OF WHITEHALL, LONDON, 1713.'

583 Coloured line engraving by and after H Terasson, 1713, 38.1 x 57.2 (15 x 22½).
Second state without Smith's name and address, plate listed but not bound in Kip's Britannia, 1714-5.

Advisory Committee purchase, 1966.

c 1720 **The Royal Banqueting House at White Hall**
The Navy Office in Broad Street **B. Cole sculp.**

584 Banqueting House

585 Navy Office

Line engravings by B Cole, two prints on one plate, 34.7 x 22.9 (13¾ x 9), from Osborne's English Architecture, 1755.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

c 1720 **'The Prospect of Whitehall from the Park of St. James's',** in a cartouche. View of the Old Horse Guards.

Line by J Kip, 20.9 x 33.0 (8¼ x 13).
Plate 19 in Stow's Survey, 1720, II, Book 6, p 5, reprinted in 1755 edition, pp 578-9.

1724 **'THE PROSPECT OF WHITEHALL'.**
'Vue du Palais Royall de Whitehall comme il est a present, 1724.'

586 Coloured line by J Kip, 41.3 x 57.8 (16¼ x 22¾).
Plate XX from Kip's Nouveau Theatre, 1729, IV.

Advisory Committee purchase, 1966.

(1725) THE GATE AT WHITEHALL
Said to be Design'd by Hans Holbein
Sumptibus Societas Antiquarae Lond: 1725
G. Vertue d. et sculp. **Vol I p. XVII**

587 Line by George Vertue, 39.4 x 26.1 (15½ x 10¼), from the Society of Antiquaries' publication on ancient monuments, Vetusta Monumenta (6 vols 1747-1897) vol I 1747.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

(1725) **Engraved by John Brock** **KING STREET GATE WESTMINSTER**
Demolished Anno 1723. Reduced from a print drawn & engraved by G. Vertue & published by the Society of Antiquaries 1725 - London published ... Aug 27 1808.

588 Line by John Brock, 21.5 x 15.2 (8½ x 6).
Plate from J T Smith, Antiquities.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

(1725) **'A Gate belonging to the Old Palace of Whitehall.'**
View of the Holbein Gate from the north, Treasury building adjoining to right.
The Gate was demolished in 1759.

589 Line by Shirt (after Vertue), 8.2 x 13.9 (3¼ x 5½).
Published 24 May 1805, plate to B Lambert, London, 1806, III, p 490. For Vertue's original engraving (1725) see Vetusta Monumenta, I, 1747, plate XVII.

Presented in 1948 by Lord Amulree.

1740-1 **'A Perspective View of Whitehall'**
'Vue de Whitehall.' View looking south towards the Holbein Gate, Banqueting House to left, Office of the Paymaster General right, carriages and pedestrians in foreground.

590 Line by J Maurer, delin. et sculp. London,
21.5 x 40.7 ($8\frac{1}{2}$ x 16),
Published 1754, plate 24 in Stow's Survey, 1755, II, pp 578-9.

Presented in 1931 by Sir Harry Samuel, MP.

1741 **'A Perspective View of PRIVY-GARDEN // Vue de PRIVY-GARDEN**
According to Act of Parliament 1741
Printed for John Bowles at the Black Horse in Cornhill
J. Maurer delin et sculp. London'

591 Line, coloured,
20.7 x 40.9 ($8\frac{1}{4}$ x 16),
from Stow's Survey, II.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

591a Reissue of the same engraving, folded twice.

'Printed for Rob^{t} Wilkinson, No 58 in Cornhill, & Bowles & Carver, No 69 St Paul's Church Yard, London'

House of Commons purchase, 24 July 1973.

1751 **'A View of PRIVY-GARDEN, Westminster //**
Veue du Privy Garden in Westminster'

592 Line, coloured, by John Boydell published 1751, plate 36 in John and Thomas Boydell's Thirty Nine Views in London, c 1755.

Presented by Sir Brian Batsford, MP, 18 July 1972.

592a Another copy, uncoloured,
23.5 x 41.3 ($9\frac{1}{4}$ x $16\frac{1}{4}$).

'A View of Privy-Garden Westminster // Veue de Privy-Garden a Westminster John Boydell Delin & Sculp. No 36 Published according to Act of Parliament & sold by J. Boydell, Engraver, at the Unicorn the corner of Queen Street Cheapside, London 1751, Price 1s.'

House of Commons purchase, 2 December 1976 (Baynton-Williams).

c 1754 **'A Perspective View of WHITEHALL // VUE de WHITEHALL Published according to Act of Parliament 1754 for Stowe's Survey**
J. Maurer delin. et sculp. London'

593 Line, coloured, by John Maurer,
20.9 x 40.7 ($8\frac{1}{4}$ x 16),
folded twice and used as plate 24 in Stow's Survey, 1754-55, II, p 579.

House of Commons purchase, 24 July 1973 (Parker Gallery).

(1755) **'The Treasury in St James's Park The Admiralty near White Hall B. Cole Sculpt.'**

594 Treasury

595 Admiralty

Line engravings, uncoloured, by B Cole, two views on one plate, 35.0 x 23.5 ($13\frac{3}{4}$ x $9\frac{1}{4}$),
from Osborne's English Architecture, 1755.

House of Commons purchase, 2 December 1976 (Baynton-Williams).

c 1760 **'A Perspective View of the Admiralty Office, the New Buildings for the Horse Guards, Whitehall, &c. ... Vue Perspective de l'Admiraute etc London, printed for Rob^{t} Sayer, Map & Printseller, at the Golden Buck near Serjeants Inn, Fleet Street'**

✓ 596 Coloured line engraving,
14.6 x 24.8 ($5\frac{3}{4}$ x $9\frac{3}{4}$),
used as plate No 12 in ? (Robert Adam's screen for the Admiralty was built in 1760.)

House of Commons purchase, 24 July 1973 (Parker Gallery).

1766 **'Scotland Yard with part of the Banqueting House.'** A view from the Privy Garden of the entrance court of Whitehall Palace afterwards known as Whitehall Yard and now Horseguards Avenue (not Scotland Yard; see LTR vi, 1909, pp 37-8). South east corner of the Banqueting House to right, watermen touting for custom left, a disgruntled citizen declaiming from 'Van's House, a Poem', Swift's satire on Sir John Vanburgh's 'thing resembling a goose pie'.

✓ 597 Line by Edward Rooker after Paul Sandby,
38.1 x 52.7 (15 x $20\frac{3}{4}$).
Published by E Rooker, 31 December 1766, plate to Rooker's Six Views in London, 1777.

Presented in 1920 by Alan Hooke.

✓ 597a Another copy.

Advisory Committee purchase, June 1969 (Parker Gallery).

1766 **'Scotland Yard.'** Reduced version of the same print.

✓ 598 Line by Warren after E Rooker's print (1766) after Sandby, plate to Rooker's Six Views in London,
10.2 x 15.9 (4 x $6\frac{1}{4}$).
Published 1 January 1808 and used as a plate in David Hughson, Description of London, 1807, IV, p 233.

Presented in 1948 by Lord Amulree.

1792 Plate 14 to Malton's Picturesque Tour, 1792, I, p 27.

1792 The Privy Garden.
Plate 15 to Malton's Picturesque Tour, 1792, I, p 27.

1792 **'PRIVY GARDEN'** View showing the Banqueting House and the statue of James II.

✓ 599 Aquatint, coloured, by Thomas Malton published 30 October 1794 as a re-issue of Plate 15 in Malton's Picturesque Tour, 1792, I, p 27.

Presented by Sir Brian Batsford, MP, 18 July 1972.

1795 **'YORK HOUSE Dedicated by permission To the Right Hon^{ble} Lord Viscount Melbourne by his most humble & dutiful Serv^{ts} Colnaghi & Co.**
Miller del. Medland sculp^{t}

✓ 600 Coloured line by Thomas Medland after James Miller,
12.7 x 18.4 (5 x $7\frac{1}{4}$).
Published 1 April 1795 and used as an illustration in Colnaghi's Collection of Select Views, c 1800.

Presented in March ~~1793~~ 1973 by the Right Hon Lord Amulree.

1809 **'Whitehall**
Rowlandson & Pugin del et sculp^{t} J. Bluck aqua^{t}
London. Pub. Dec 1st 1809 at R. Ackermann's Repository of Arts'

✓ 601 Coloured aquatint,
20.3 x 25.4 (8 x 10),
plate 95 to The Microcosm of London, III, p 239, showing the interior of the Banqueting House in use as a Chapel Royal.

House of Commons purchase, 24 July 1973 (Parker Gallery).

c 1846 **'THE NEW PUBLIC OFFICES AT WHITEHALL.'** A View of the new Government Offices looking across Whitehall, towers of Westminster Abbey to left. The Offices were designed by Charles Barry and completed in 1846. (Barry's elevations, 1845, for the Privy Council, Board of Trade, Treasury Entrance and Home Office, in the Public Record Office, reproduced in LCC Survey, XIV, plates 75-6).

602 Coloured steel engraving by H Adlard after J Marchant, 20.3 x 38.8 (8 x 15¼).

Advisory Committee purchase, June 1969 (Parker Gallery).

c 1848 **'THE NEW TREASURY OFFICES, WHITEHALL**
Engraved by T. A. Prior
Privy Council Board of Trade Treasury Home Offices
C. Barry Esq. R. A. Architect
Published by J & W Robins, 57 Tooley Street, London'

603 Coloured line by T. A. Prior,
20.3 x 40.7 (8 x 16).
The Treasury was re-faced by Barry in 1846.

House of Commons purchase, 21 March 1973 (Parker Gallery).

c 1852 **'THE TREASURY, WHITEHALL.'** A View of the new Government Offices (1844-6) looking up Whitehall from the south-east, Nelson's Column in distance. The Treasury was built by Kent 1736, enlarged by Soane 1824-7, and refaced by Barry 1846.

604 Coloured lithograph by and after E Walker,
29.9 x 40.1 (11¾ x 15¾),
reproduced LCC Survey, XIV, p 94, and G S Dugdale, Whitehall through the Centuries, 1950, pp 154-5. Compare an earlier print by T A Prior (1848), 'THE NEW TREASURY OFFICES, WHITEHALL' (Lister collection).

Advisory Committee purchase, June 1969 (Parker Gallery).

1852 The Treasury.

605 Coloured lithograph by and after E Wallace, published 1852.

House of Commons purchase, 27 January 1976 (Parker Gallery).

1911 Plan of Whitehall in 1911 superimposed over the principal buildings of the old Palace of Whitehall. W L Spiers, "Explanation of the Plan of Whitehall" in LTR vii (1912), p 56.

YORK BUILDINGS WATERWORKS

The Waterworks were founded in 1675 to supply the new houses being built in the neighbourhood after the break-up of York House and Garden in 1670-80. The water was pumped up first by an early steam-engine known as the York Buildings Dragon, then later by horse power, then by steam-engine again, supplying some 2,700 houses as far afield as Marylebone. The company, always a financial risk, was dissolved by Act of Parliament in 1829.

LCC Survey of London, XVIII, the Strand, 1937, pp 48-50; Hugh Phillips, The Thames about 1750, 1951, pp 116, 209.

c 1750 A view from the river looking south, Westminster Bridge to the left in the distance, Mrs Dunch's house and the Board of Green Cloth offices in the centre, York Buildings and the Watertower to the right. Small rivercraft in foreground.

606 Wood panel after Boydell,
54.6 x 90.2 (21½ x 35½).
No inscription.

Painted probably in the 1750s, formerly attributed to Samuel Scott but more likely to be a follower of Scott copying the engraving of the subject by John Boydell. A topographical key to the buildings is given in Hugh Phillips, The Thames about 1750, 1952, p 116.

YORK BUILDINGS WATERWORKS (continued)

Engraving by John Boydell, 'A View of London taken off the Thames near York Buildings', No 22 in Boydell's Collection of Views in England and Wales, 1790, 'drawn on the spot and engraved by Ald Boydell between the years 1749 and 1755'. (No 38 in Boydell's Alphabetical Catalogue of Plates, 1803, p 4).

Acquisition uncertain.

YORK HOUSE, see WHITEHALL 1795

SECTION II

VIEWS AND PROSPECTS OTHER THAN IN LONDON AND WESTMINSTER

ALNWICK

c 1830 **'To The most Noble Hugh Duke of Northumberland K. G. // This view of Alnwick Castle // is most respectfully dedicated by // His Grace's much obliged & most obedient Servant S. HUMBLE'**

607 Lithograph, coloured, by J Harding from a sketch by S. Humble.
31.8 x 43.2 ($12\frac{1}{2}$ x 17).
Printed by Hullmandel and published by S Humble, Drawing Master, Alnwick and by R Ackermann, Strand, London.

House of Lords purchase, December 1972 (Parker Gallery).

ALTHORP

c 1708 **'Althorp in the County of Northampton being the Seat of ... the Earle of Sunderland ... L. Knyff Delin.** I. Kip Sculp. 27'

608 Coloured engraving,
32.4 x 47.7 ($12\frac{3}{4}$ x $18\frac{3}{4}$),
from Kip's Nouveau Theatre, 1708, plate 27, and Britannia, 1709.

House of Lords purchase, 11 December 1974 (Parker Gallery).

ASHDOWN HOUSE

c 1708 'Ashdowne Parke in the County of Bercks, one of the Seats of the Rt Hon William Lord Craven ...
L Knyff De. J. Kip scul. 46'

609 Coloured engraving,
33.0 x 47.6 (13 x 18¾),
from Kip's Nouveau Theatre, 1708, plate 46, and Britannia, 1709.

House of Lords purchase, 11 December 1974 (Baynton-Williams).

BADMINTON HOUSE

c 1708 'Badminton in the County of Gloucester one of the Seats of ... the Duke of Beaufort ...
L. Knyff De J. Kip Scu. 9'

610 Coloured engraving,
31.5 x 47.5 (12¾ x 18¾),
from Kip's Nouveau Theatre, 1708, plate 9 and Britannia, 1709.

House of Lords purchase, 11 December 1974 (Parker Gallery).

BATH

1734 'The South East Prospect of the City of Bath.'

611 Line by S and N Buck,
24.1 x 78.8 (9½ x 31).
Published in 1734, plate 1 in Buck's Perspective Views, 1774.

Advisory Committee purchase, 1960.

BELTON

c 1710 'Belton in Lincolnshire the Seat of the Rt Hon^ble John Brownlow Ld Viscount Tyrconnell Knight of the most Hon^ble Order of the Bath & Barr^tus Member of Parliam^t for Grantham and Fellow of the Royal Society.'

612 Line, coloured, by J Harris after T Badeslade,
40.1 x 59.7 (15¾ x 23½),
plate in Kip's Britannia.

House of Lords purchase, December 1972 (Parker Gallery).

BLENHEIM PALACE

c 1743 'BLENHEIM HOUSE. Built at the Expence of the Publick and Settled on the DUKE of MARLBOROUGH and His POSTERITY'

613 Line, coloured, by J Mynde,
21.5 x 39.4 (8½ x 15½).
Plate in N Tyndal's Continuation of Rapin's History of England (3rd edition 1743-7).

House of Lords purchase, December 1972 (Parker Gallery).

1842 'North View'

614 Lithograph, coloured, by and after C W Radclyffe,
26.7 x 37.5 (10½ x 14¾).
Published 1842.

House of Lords purchase, 10 May 1972 (Parker Gallery).

1842 'South View'

615 Lithograph, coloured, by and after C W Radclyffe,
26.7 x 37.5 (10½ x 14¾).
Published 1842.

House of Lords purchase, 10 May 1972 (Parker Gallery).

BOLSOVER CASTLE

c 1708 **'The Castle of Bolsover in Darbyshire, one of the Seats of ... the Duke of Newcastle ...**
L. Knyff De. J. Kip Sculp. 15'

✓ 616 Coloured engraving,
32.4 x 47.1 ($12\frac{3}{4}$ x $18\frac{3}{4}$).
From Kip's Nouveau Theatre, 1708, plate 15, and Britannia, 1709, and later editions.

House of Lords purchase, 11 December 1974 (Parker Gallery).

BROADGATE

1708 **'Broadgate in Leicestershire, being the Seate of ye Rt. Honble. the Earle of Stanford'**

✓ 617 Line, coloured, by H Hulsbergh after L Knyff,
30.2 x 47.0 ($12\frac{1}{2}$ x $18\frac{1}{2}$).
Published as No 12 in Kip's Nouveau Theatre, 1708-13, and Britannia, 1709, and later editions.

House of Lords purchase, 10 May 1972 (Parker Gallery).

✓ 617a Another copy.

House of Lords purchase, 11 December 1974 (Baynton-Williams).

BROME HALL

c 1708 **'Brome Hall in the County of Suffolk, one of the Seats of the Rt Honble Charles Lord Cornwallis Baron of Eye & Lord Lt of the Said County**
L. Knyff Del. J. Kip Scul 44'

✓ 618 Coloured engraving,
33.0 x 48.3 (13 x 19),
from Kip's Nouveau Theatre, 1708, plate 44, and Britannia, 1708, 1714, etc.

House of Lords purchase, 11 December 1974 (Baynton-Williams)

BURLEIGH (BURGHLEY HOUSE)

'Burleigh House The Earl of Exeter's'

✓ 619 Coloured engraving, probably by James Collins,
41.9 x 45.1 ($16\frac{1}{2}$ x 22),
from Kip's Britannia, 1715, plate 23.

House of Lords purchase, 11 December 1974 (Baynton-Williams).

BURY ST. EDMUND'S

1741 **'The East Prospect of St. Edmunds - Bury in the County of Suffolk'**

✓ 620 Line by S and N Buck,
24.1 x 78.8 ($9\frac{1}{2}$ x 31).
Published 7 January 1741, plate 23 in Buck's Perspective Views, 1774.

Advisory Committee purchase, 1960.

CANTERBURY

1738 **'The South West Prospect of the City of Canterbury ... Canterbury is a city of a very great antiquity ...'**

✓ 621 Line by S and N Buck,
24.1 x 77.6 ($9\frac{1}{2}$ x $30\frac{1}{2}$).
Published 25 March 1738, plate 10 in Buck's Perspective Views, 1774.

Advisory Committee purchase, 1960.

CARLISLE CATHEDRAL

1812 **'... This South East View of the CATHEDRAL CHURCH of CARLISLE ...'**

622 Aquatint by F C and G Lewis, drawn and etched by J Buckler, FSA,
43.2 x 59.7 (17 x 23½).
Dedicated to the Bishop, Dean and Chapter of Carlisle, published May 1812 by John Buckler.

Advisory Committee purchase, 1961.

CASSIOBURY

1708 **'Cashiobury the Seat of the Rt Honble the Earle of Essex in Hartfordshire'**

623 Line, coloured, by J Kip after L Knyff,
31.8 x 47.0 (12½ x 18½).
Published as No 28 in Kip's Nouveau Theatre, 1708-13 (and later editions).

House of Lords purchase, 10 May 1972 (Parker Gallery).

CHATHAM DOCKYARD

1738 **'The West Prospect of His Majesty's Dockyard at Chatham ... Chatham is a large and populous village ...'**

624 Line by S and N Buck,
24.1 x 77.6 (9½ x 30½).
Published 25 March 1738, plate 14 in Buck's Perspective Views, 1774.

Advisory Committee purchase, 1960.

CHATSWORTH

c 1800 **'A General View of the House and Gardens of Chatsworth in Derbyshire, a beautiful Seat of His Grace the Duke of Devonshire // Vue Generale de la Maison ...'**

625 Line, coloured,
28.0 x 43.2 (11 x 17).
Published by Laurie & Whittle, 53 Fleet Street, London.

House of Lords purchase, December 1972 (Parker Gallery).

CHESTER

1728 **'The South West Prospect of the City of Chester.'**

626 Line by S and N Buck,
24.1 x 77.6 (9½ x 30½).
Published 1728, plate 15 in Buck's Perspective Views, 1774.

Advisory Committee purchase, 1960.

1811 **'... This South West View of the CATHEDRAL CHURCH of CHESTER ...'**

627 Aquatint by R Reeve, drawn and etched by J Buckler, FSA,
41.3 x 61.0 (16¼ x 24).
Dedicated to the Bishop, Dean and Chapter of Chester, published 16 April 1811.

Advisory Committee purchase 1961.

CHISWICK HOUSE

c 1724 **'The House at Chis Wick in the County of MiddleSex one of the Seats of the Rt Honble Charles Boyle Baron Cliffords of Londesburgh and Earle of Burlington ... and one of the Gentlemen of his Majts Beddchamber**
L. Knyff De. **J. Kip Scul. 30'**

628 Coloured engraving,
31.7 x 47.6 ($12\frac{1}{2}$ x $18\frac{3}{4}$),
from Kip's Nouveau Theatre I, 1724, plate 30.

House of Lords purchase, 21 May 1974 (Frank Sabin).

CLIVEDEN

'32 A View of Cliefden House in Buckinghamshire, the Seat of the Rt Honble the Earl of INCHIQUIN taken from Maidenhead Bridge // Vue de Cliefden ...'

629 Line, coloured,
24.1 x 40.7 ($9\frac{1}{2}$ x 16),
No 32, printed for Bowles & Carver, Map & Printsellers, No 69 in St Paul's Churchyard, London.

House of Lords purchase, December 1972 (Parker Gallery).

COMBE ABBEY

c 1708 **'Comb Abby in Warwickshire one of the Seats of the Rt Honble William Lord Craven of Hamstead Marshall in the County of Bercks.**
L. Knyff Del **J. Kip sc. 47'**

630 Coloured engraving,
32.2 x 46.3 ($12\frac{3}{4}$ x $18\frac{1}{4}$),
from Kip's Nouveau Theatre, 1708, plate 47, and Britannia, 1709.

House of Lords purchase, 11 December 1974 (Baynton-Williams).

DAWLY

1708 **'DAWLY in the County of Middlesex, the Seat of the Right Honble Charles Lord Ossulstone'**

631 Line, coloured, by Kip after Knyff, plate 48 in Kip's Nouveau Theatre, 1708-13 (and later editions).

House of Lords purchase, December 1972 (Parker Gallery).

DUBLIN

1958 The Castle

632 Watercolour drawing by Lord Methuen,
26.0 x 36.9 ($10\frac{1}{4}$ x $14\frac{1}{2}$).
Signed and dated: **'Methuen 1958'.**
Exhibited Fieldborne Galleries, Retrospective Exhibition No 4, May-June 1973 (83).

House of Lords purchase, June 1973.

DURHAM

1745 **'The South-West Prospect of the City of Durham.'**

633 Line by S and N Buck,
24.8 x 79.5 ($9\frac{3}{4}$ x $31\frac{1}{4}$).
Published 15 April 1745, plate 22 in Buck's Perspective Views, 1774.

Advisory Committee purchase, 1960.

EATON HALL

c 1708 'Eaton Hall on the River Dee near the Citty of Chester in Cheshire: the Seat of the Hon^ble S^r Thomas Grosvenor Baron.^tt
L. Knyff Del. J. Kip Scul. 62'

634 Coloured engraving,
32.4 x 47.2 ($12\frac{3}{4}$ x $18\frac{1}{2}$),
from Kip's Nouveau Theatre, 1708, plate 62, and Britannia, 1709.

House of Lords purchase, 11 December 1974 (Baynton-Williams).

ELY CATHEDRAL

1811 '... This North East View of the CATHEDRAL CHURCH of ELY ...'

635 Aquatint by R Reeve, drawn and etched by J Buckler, FSA,
41.9 x 60.3 ($16\frac{1}{2}$ x $23\frac{3}{4}$).
Dedicated to the Lord Bishop of Ely, published June 1811.

Advisory Committee purchase, 1961.

GRAVESEND

1739 'The North Prospect of Gravesend in the County of Kent ... This Town was incorporated with Milton by Queen Elizabeth...'

636 Line by S and N Buck,
24.1 x 78.8 ($9\frac{1}{2}$ x 31).
Published 26 March 1739, plate 28 in Buck's Perspective Views, 1774.

Advisory Committee purchase, 1960.

GRIMSTHORP

1708 'Grimsthorp in the County of Lincoln, the Seat of the Rt Honble Robert Earle of Lindsay'

637 Line, coloured, by Kip after Knyff,
31.8 x 47.0 ($12\frac{1}{2}$ x $18\frac{1}{2}$),
plate 21 in Kip's Nouveau Theatre, 1708-13 (and later editions).

House of Lords purchase, 10 May 1972 (Parker Gallery).

637a Another copy.

House of Lords purchase, December 1972 (Parker Gallery).

HAMSTEAD MARSHALL

'Hamstead Marshall in the County of Bercks one of the Seats of the R^t Honble William Lord Craven ...
L. Knyff De. J. Kip Sculp. 45'

638 Coloured engraving,
33.0 x 47.6 (13 x $18\frac{3}{4}$),
from Kip's Nouveau Theatre, 1708, plate 45 and Britannia, 1709.

House of Lord's purchase, 11 December 1974 (Baynton-Williams).

HATFIELD HOUSE

1700 'THE SOUTH PROSPECT OF HATFIELD HOUSE being ye Seat of the Rt Honble James Cecil Earle of Salisbury Viscount Cranborne // Baron Cecil of Essington, sciluate in the County of Herford 272 Feet long
Tho: Sadler jun. Delineavit 1700 Ja Collins Sculp.
HATFIELD dans la Province de Hertford,
Maison de Milord James Cecil Comte de Salisbury ...
Sold by Joseph Smith at the picture shop in Exeter Exchange in ye Strand.'

HATFIELD HOUSE (continued)

639 Coloured engraving by James Collins after Thomas Sadler, 31.8 x 73.7 ($12\frac{1}{2}$ x 29), folded three times.
Plate 24 in Kip's Nouveau Theatre I, 1708 and Britannia I, 1714.

House of Lords purchase, 11 December 1973.

HEREFORD CATHEDRAL

1811 **'... This North East View of the CATHEDRAL CHURCH of HEREFORD ...'**

640 Aquatint by R Reeve, drawn and etched by J Buckler, FSA, 41.3 x 59.7 ($16\frac{1}{4}$ x $23\frac{1}{2}$).
Dedicated to the Bishop, Dean and Chapter of Hereford, published January 1811, by J Buckler.

Advisory Committee purchase, 1961.

KNOWLE

c 1708 **'Knowle in the Parish of Sevenoaks, Kent, being the Mansion House of Charles Sackvile ...
L. Knyff Delin. J. Kip Sculp. 24'**

641 Coloured engraving,
32.3 x 47.6 ($12\frac{3}{4}$ x $18\frac{3}{4}$),
from Kip's Nouveau Theatre, 1708, plate 24, and Britannia, 1709.

House of Lords purchase, 11 December 1974 (Baynton-Williams).

LICHFIELD CATHEDRAL

1807 **'... This North West View of the CATHEDRAL CHURCH of LICHFIELD ...'**

642 Aquatint by R Reeve, drawn and etched by J Buckler, 43.8 x 59.1 ($17\frac{1}{4}$ x $23\frac{1}{4}$).
Dedicated to the Bishop of Lichfield and Coventry and published September 1807 by John Buckler.

Advisory Committee purchase, 1961.

1808 **'... This South East View of the CATHEDRAL CHURCH of LICHFIELD ...'**

643 Aquatint by J Jeakes, drawn and etched by J Buckler, 43.2 x 60.3 (17 x $23\frac{3}{4}$).
Dedicated to the Dean and Chapter of Lichfield and published September 1808 by John Buckler.

Advisory Committee purchase, 1961.

LINCOLN CATHEDRAL

1810 **'... This South West View of the CATHEDRAL CHURCH of LINCOLN ...'**

644 Aquatint by R Reeve, drawn and etched by J Buckler, 44.5 x 61.0 ($17\frac{1}{2}$ x 24).
Dedicated to the Bishop, Dean and Chapter of Lincoln, published March 1810 by John Buckler.

Advisory Committee purchase, 1961.

LONGLEAT

1708 **'Long Leate, the Seate of the Rt Hon^{ble} Thomas Lord Weymouth Baron of Warminster // Long Leate Maison de Seig^{r} Thomas ...'**

645 Line, coloured, by J Kip after L Knyff, 31.8 x 47.0 ($12\frac{1}{2}$ x $18\frac{1}{2}$).
Plate 39 in Kip's Nouveau Theatre, 1708.

LOWTHER

c 1708 'Lowther in the County of Westmorland the Seat of the R^t Hon^ble the Ld. Viscount Lonsdale ...
L. Knyff De J. Kip Scul 41'

646 Coloured engraving,
31.8 x 47.7 ($12\frac{1}{2}$ x $18\frac{3}{4}$),
from Kip's Nouveau Theatre, 1708, plate 41, and
Britannia, 1709.

House of Lords purchase, 11 December 1974
(Baynton-Williams).

MAIDSTONE

1738 'The North West Prospect of Maidstone in the County of Kent. This Borough is pleasantly situated on the navigable River Medway ...'

647 Line by S and N Buck,
24.1 x 78.8 ($9\frac{1}{2}$ x 31).
Published in 1738, plate 47 in Buck's Perspective Views,
1774.

Advisory Committee purchase, 1960.

NEW PARK

1708 'NEW PARKE in Surrey the Seat of the Rt Hon^ble the Earle of Rochester'

648 Line, coloured, by J Kip after L Knyff,
32.4 x 47.4 ($12\frac{3}{4}$ x $18\frac{3}{4}$),
plate 33 in Kip's Nouveau Theatre.

House of Lords purchase, December 1972 (Parker Gallery).

NEWSTEAD ABBEY

1827 'South West View of NEWSTEAD ABBEY in the County of Nottingham // late the Seat of the Right Honorable Lord Byron // now the Residence of Lieut Colonel Wildman to whom this Plate is By Permission // most respectfully Dedicated by his very Humble and most obedient Servant // R. T. Buttery
R. T. Buttery Pinxit Fellows sc.
Published as the Act Directs by R. T. Buttery, Nottingham, March 31st 1827.'

649 Coloured aquatint by R T Buttery,
31.8 x 47.7 ($12\frac{1}{2}$ x $18\frac{3}{4}$).

House of Lords purchase, 24 July 1973 (Parker Gallery).

NOTTINGHAM

1708 'The Prospect of Nottingham, From ye East. a. St Mary's b. St Peter's c. St Nicolas d. the Castle e. Mr Pierreponts's House f. Wollatonhall g. Willford'

650 Line, coloured, by Kip after Knyff,
32.4 x 47.0 ($12\frac{3}{4}$ x $18\frac{1}{2}$),
plate 75 in Kip's Nouveau Theatre.

House of Lords purchase, December 1972 (Parker Gallery).

OXFORD CATHEDRAL

1808 '... This View of the CATHEDRAL CHURCH of CHRIST in OXFORD ...'

651 Aquatint by R Reeve, drawn and etched by J Buckler,
42.6 x 59.7 ($16\frac{3}{4}$ x $23\frac{1}{2}$).
Dedicated to the Bishop, Dean and Chapter of Oxford,
published May 1808 by John Buckler.

Advisory Committee purchase, 1961.

PETERBOROUGH CATHEDRAL

1807 '... This North West View of the CATHEDRAL CHURCH OF PETERBOROUGH ...'

652 Aquatint by F C and G Lewis, drawn and etched by J Buckler,
43.2 x 61.0 (17 x 24).
Dedicated to the Bishop of Peterborough, published in March 1807 by John Buckler.

Advisory Committee purchase, 1961.

RAGLEY HALL

c 1708 'Ragly in the County of Warwik the Seat of Popham Conway Esq.' 71

653 Coloured engraving by Kip after Knyff,
31.8 x 46.5 ($12\frac{1}{2}$ x $18\frac{1}{4}$),
from Nouveau Theatre, 1708 and Britannia, 1709.

House of Lords purchase, 11 December 1974 (Baynton-Williams).

ROCHESTER CATHEDRAL

1810 '... This North West View of ROCHESTER CATHEDRAL ...'

654 Aquatint by J Jeakes, drawn and etched by J Buckler,
41.9 x 59.7 ($16\frac{1}{2}$ x $23\frac{1}{2}$).
Dedicated to the Bishop, Dean and Chapter of Rochester and published January 1810 by John Buckler.

Advisory Committee purchase, 1961.

SALISBURY

1734 'The North East Prospect of the City of Salisbury.'

655 Line by S and N Buck,
24.1 x 78.8 ($9\frac{1}{2}$ x 31).
Published 1734, plate 69 in Buck's Perspective Views, 1774.

Advisory Committee purchase, 1960.

SHEERNESS

1739 'The North West Prospect of Sheerness in the County of Kent. This Dockyard is subordinate to that of Chatham ...'

656 Line by S and N Buck,
24.1 x 78.8 ($9\frac{1}{2}$ x 31).
Published 26 March 1739, plate 71 in Buck's Perspective Views, 1774.

Advisory Committee purchase, 1960.

STAUNTON HAROLD HALL

c 1708 'Staunton Harold in the County of Leicester, one of the Seats of the Rt Honble Robert Lord Ferrers of Charteley Bourchier and Lovain
L. Knyff De. J. Kip Sculp 43'

657 Coloured engraving,
31.8 x 47.0 ($12\frac{1}{2}$ x $18\frac{1}{2}$),
from Kip's Nouveau Theatre, 1708, plate 43, and Britannia, 1709.

House of Lords purchase, 11 December 1974 (Parker Gallery).

STOWE

c 1739 **'View from the foot of the PYRAMID Veue prise a cote de la PIRAMIDE** (Inscribed on the Pyramid: **'Memoriam sacram esse voluit Cobham'**, part of Lord Cobham's dedication to Vanbrugh).
Published by S. Bridgeman May 12. 1739 Rigaud & Baron del. & sculp.' 4

✓ 658 Large coloured engraving,
36.2 x 75.0 ($14\frac{1}{4}$ x $29\frac{1}{2}$),
from Sarah Bridgeman's Plans of Stowe, 1739, plate 4.
(See Laurence Whistler, 'The Authorship of the Stowe Temples' in Country Life, 29 September 1950).

House of Lords purchase, 21 May 1974 (Frank Sabin).

UPPARK

c 1708 **'Up Parke in Sussex the Seat of the Rt Hon^{ble} Ford, L^{d} Grey Baron of Werke, Viscount Glendale Earle of Tankerville, one of His Maj^{ts} Most Hon^{ble} Privy Councill L. Knyff Delin. J. Kip Sculp. 38'**

✓ 659 Coloured engraving,
32.4 x 47.0 ($12\frac{3}{4}$ x $18\frac{1}{2}$),
from Kip's Nouveau Theatre, 1708 and Britannia, 1709, plate 38.

House of Lords purchase, 11 December 1974 (Baynton-Williams).

VENICE

c 1951 A view in Venice of the Grand Canal and the Rialto Bridge.

✓ 660 Oil painting on board by Sir Winston Churchill,
61.0 x 91.5 (24 x 36).
Signed with initials bottom left: **'WSC'**.
Painted in about 1951.

Part of a travelling exhibition in Canada and the U.S.A., 1958. Labels on the back are: Montreal Museum of Fine

VENICE (continued)

Arts (Churchill Exhibition); Minneapolis Art Institute (L58-367) lent by the Dallas Museum of Fine Arts; brown cloakroom label - 297.

Advisory Committee, 35th meeting, 25 May 1965 (4) and 36th meeting, 20 July 1965 (2c).

Presented in July 1965 by Lady Spencer-Churchill.

WARWICK

1731 **'The South East Prospect of Warwick.'**

✓ 661 Line by S and N Buck,
23.5 x 78.8 ($9\frac{1}{4}$ x 31).
Published 1731, plate 76 in Buck's Perspective Views, 1774, III.

Advisory Committee purchase, 1960.

WALTON BRIDGE see No 533 on same plate as WESTMINSTER and BLACKFRIARS BRIDGES

WINDSOR

1708 **'A Prospect of the House at WINSOR belonging to His Grace Charles Beauclerk, Duke of St Albans . . .'**

✓ 662 Line, coloured, by J Kip after L Knyff,
32.4 x 47.7 ($12\frac{3}{4}$ x $18\frac{3}{4}$).
Plate 14 in Kip's Nouveau Theatre.

House of Lords purchase, 10 May 1972 (Parker Gallery).

WINDSOR (continued)

'The Royall Palace and Town of Windsor - Le Palais Royal & Ville de Windsor.'

663 Large coloured engraving by J Kip after M A Henderson, 45.8 x 65.5 (18 x 25¾), folded.

'William the Conqueror being charm'd with the Scituation of this Place gave several Lands in exchange for it to the Clergy to whom it belonged when under the Saxons and built there a Hunting House. King Henry ye 1st turn'd this House into a Castle & King Edward ye 3d erected it into a Palace on his Founding here the Famous Order of the Garter. It has since received alterations and additions by King Charles ye 2d and King William the 3d. Mark Anthony Henderson delineavit J. Kip sculp Printed & Sold by Thos Bowles Print & Map Seller next to the Chapter House in St Paul's Church Yard, London'

House of Lords purchase, 21 May 1974 (Frank Sabin)

See also No 401, on same plate as WESTMINSTER c 1782.

WORCESTER

1732 **'The South West Prospect of the City of Worcester.'**

664 Line by S and N Buck, 24.1 x 78.8 (9½ x 31).
Published 1732, plate 80 in Buck's Perspective Views, 1774, III.

Advisory Committee purchase, 1960.

1809 **'... This North East View of the CATHEDRAL CHURCH of WORCESTER ...'**

665 Aquatint by J Jeakes, drawn and etched by J Buckler, 42.6 x 60.3 (16¾ x 23¾).
Dedicated to the Dean (Arthur Onslow) and Chapter of Worcester and published March 1809 by John Buckler.

Advisory Committee purchase, 1961.

WREST PARK

c 1708 **'Wrest House in Bedfordshire ye Seat of ye Rt Honble Henry Earle of Kent**
(L: Knyff blocked out) **J. Kip scul 18'**

666 Coloured engraving, 34.2 x 47.7 (13½ x 18¾).
From Kip's Nouveau Theatre, 1708, and Britannia, 1709, plate 18.

House of Lords purchase, 11 December 1974 (Baynton-Williams).

YORK CATHEDRAL

1805 **'... This South East View of the CATHEDRAL and METROPOLITAN CHURCH of ST. PETER, YORK ...'**

667 Aquatint by F C Lewis, drawn and etched by J Buckler, 43.8 x 64.2 (17¼ x 25¼).
Dedicated to the Dean of York and published October 1805 by John Buckler.

Advisory Committee purchase, 1961.

1807 **'... This North West View of the CATHEDRAL and METROPOLITAN CHURCH of SAINT PETER, YORK ...'**

668 Aquatint by R Reeve, drawn and etched by J Buckler. 43.8 x 62.3 (17¼ x 24½).
Dedicated to the Lord Archbishop of York and published in November 1807 by John Buckler.

Advisory Committee purchase, 1961.

APPENDIX I

WESTMINSTER HALL 1738

'The First Day of Term' - line engraving by C Mosley after a drawing by Gravelot, published 29 May 1738. See No 547.

When Fools fall out, for ever'y flaw
They run horn mad to go to Law;
A Hedge awry, a wrong-plac'd Gate,
Will serve to spend a whole Estate;
"Your Case," the Lawyer says, "is good,
"And Justice cannot be withstood."
By tedious Process from above
From Office they to Office move;
Thro' Pleas, Demurrers, the Dev'l & all,
At length they bring it to the Hall;
The dreadful Hall, by Rufus rais'd,
For lofty Gothick Arches prais'd.
The First of TERM, the fatal day,
Doth various Images convey;
First, from ye Courts w'th clam'rous bawl
The Criers their Attorneys call;
One of ye Gown, discreet and wise,
By Proper Means his Witness tries;
From Wreathcock's Gang, not Right nor Laws,
H' assures his trembling Client's Cause.
This Gnaws his Handkerchief, whilst that
Gives the kind ogling Nymph his Hat:
Here one in Love with Choiristers,
Minds Singing more than Law Affairs.
A Serjeant limping on behind
Shews Justice Lame as well as Blind:
To gain new Clients some dispute,
Others protract an Ancient Suit;
Jargon and Noise alone prevail,
While Sense and Reason's sure to fail.
At Babel thus Law Terms began,
And now at West-----er go on.

"In the foremost group is the Advocate, whose subornation of perjury is so broadly hinted at in the above lines, in the act of offering money to one of 'Wreathcock's Gang', which was composed of Men of Straw; that is to say, wretches who sold themselves to give any evidence, upon oath, which the case required. Wreathcock himself was a villainous attorney, who in 1736 received sentence of death for his corrupt practices,

and had afterwards his sentence commuted into transportation for life. The 'limping Serjeant' is easily distinguished by his stick and coif, or black cap, for which costume, in more modern times, a small circular piece of black silk has been substituted on the crown of the wig. The Law Courts, viz. those of the King's Bench and Chancery, at the upper end of the Hall, and those of the Common Pleas on the west side, were quite open at the top, and not enclosed from sight or hearing as before their removal at the last Coronation. On the east side are the shops of three booksellers, an optician, and two female dealers in haberdashery, &c. On the opposite side is another bookseller's, a map and printseller's, and lastly, in front of a gallery overlooking the Common Pleas Court, is the 'kind Nymph', who takes charge of the barrister's hat, and behind whom hangs a line of those 'turnovers' and 'ruffles' which, according to Ned Ward, were so nicely digitized and plaited by the sempstresses of Westminster Hall for the young law students." (E W Brayley, Londiniana (1828), I, p 211, quoting Hone's Every-day Book (1826-7), I. p 157.)

One edition of 'The First Day of Term' was actually printed in a press on the frozen river during the hard winter of 1739-40.

VIEWS OF WESTMINSTER IN OTHER COLLECTIONS

BM = British Museum, Department of Prints and Drawings
DOE = Department of the Environment
GLC = Greater London Council, County Hall
PRO = Public Record Office
V&A = Victoria and Albert Museum
WCL = Westminster City Library, Buckingham Palace Road

c 1600	Drawing, unknown artist c 1600, view of Westminster Palace from SE, reproduced Colvin, King's Works, 1, pl 25. V&A.
1624-50	Watercolour drawing after Hollar, view from Piccadilly. BM Crowle Pennant IV, 116.
1630	Watercolour drawings by Jan Lievens, views from NE and SE showing St Stephen's clerestory. WCL E133 (59).
1648	Engraving by Seller after Dunstall, New Palace Yard and Westminster Hall. BM, Crace View XV, 68.
c 1687	Oil painting by an imitator of Jan Wyck, Westminster Hall and New Palace Yard with Titus Oates in the pillory, from the NE. London Museum.
17th c	Oil painting by Dirk Stoop (7), Lord Mayor's water procession. Royal Collection.
1720	Watercolour drawing anon, New Palace Yard and Westminster Hall from NE. BM Crace Views XV, 71.
1745-50	Westminster Bridge by Samuel Scott. Metropolitan Museum and Private Collection (c 1745); Mellon Collection and Private Collection (ex Audley End 1746); Private Collection (1748); Tate Gallery and Bank of England (1750).
1746-50	Westminster Bridge by Canaletto, fully listed and reproduced in W G Constable, Canaletto (1962). Oils: Royal Collection, Duke of Buccleuch, Duke of Northumberland, Earl Strathcona. Drawings: Windsor Castle, British Museum, National Trust (Stourhead), Mellon Collection.

c 1750 — Oil painting by William James based on Canaletto's "Lord Mayor's Day" (Duke of Buccleuch). Leger Gallery, London.

1751 — Large line engraving by Thomas Willson, "An Exact Prospect of the Magnificent Stone Bridge . . ." BM Crowle Pennant III, 289.

c 1760 — Large mezzotint by J W Edy, "A View of Westminster Bridge . . . from Lambeth Marsh". BM Crowle Pennant III, 290.

c 1760 — Unfinished drawing by Paul Sandby, view from S. BM Crowle Pennant III, 117.

c 1760 — Large dark watercolour drawing, anon, New Palace Yard and Westminster Hall. GLC, Westminster FA 35.

c 1760 — Large watercolour drawing by Thomas Sandby, entrance to Westminster Hall from NW. BM Crowle Pennant III, 152. Another copy in London Museum.

c 1766 — Watercolour drawing by M A Rooker, New Palace Yard from NW. GLC, Westminster FA 36.

1771 — Oil painting by Elias Martin, State Barges approaching Westminster Bridge, 1771. Gothenburg Museum. Watercolour drawing by Martin in V&A 317-1876.

c 1777 — Oil painting by William Marlow (engraved Green and Jukes 1777). Dorneywood. Smaller version in House of Commons.

c 1780 — Watercolour drawing by William Tomkins, view from Lord Fife's garden, Whitehall. DOE 3161.

1782 — Watercolour with etched outline by Thomas Malton, New Palace Yard and Westminster Hall without battlements. BM Crowle Pennant III, 158.

c 1790 — Pencil drawing by W Capon, Old Palace Yard, entrance to House of Lords and Ship Tavern, reproduced Colvin, Architectural History 9 (1966) fig 121. BM, Crace Views XV, 5.

c 1790 — Oil by 'J Paul', photograph for a Christmas card, House of Lords Library, Box III.

c 1792 — Watercolour drawing by Thomas Malton, "Old Westminster Bridge". V&A 135-1892.

c 1795 — Watercolour by Turner, Whitworth Art Gallery, Manchester.

18th c — Watercolour drawing by James Miller, "The Thames below Old Westminster Bridge". V&A 273-1895.

c 1800 — Oil painting by Daniel Turner, Westminster Bridge, Hall and Abbey from north east. DOE 3118.

19th c — Watercolour drawing by Peter de Wint, Westminster Palace. V&A P61-1921.

1804 — Oil painting by William Daniell, view of Westminster Bridge and Abbey from Somerset House, exhibited RA 1804 (494) and 1812 (31). Present location unknown.

1805 — Watercolour drawing by R B Schnebbelie, New Palace Yard and Westminster Hall. BM, Marx Pennant II, 41.

1806 — Large drawing by W Capon, view looking down Margaret Street towards Old Palace Yard. WCL 58/1.

1806-7 — Two pencil drawings by John Carter, New Palace Yard. WCL 56/38A-B.

1807 — Watercolour drawing by John Coney, New Palace Yard and Westminster Hall. BM Crace Views XV, 83.

c 1808 — Watercolour drawings by ? James Wyatt, Old Palace Yard showing Wyatt's alterations. PRO Works 29/16.

1808 — Drawing by W Capon, New Palace Yard and Westminster Hall, June 1808. WCL 58/18.

1809 — Watercolour drawing by C J M Whichelo, Painted Chamber from the east. London Museum.

1815-20 — Watercolour drawing by Charles Wild, Westminster Bridge, Hall and Abbey. V&A 607.

1823 — Large watercolour drawing by W Capon, demolition of the Prince's Chamber. WCL 57/52.

c 1830 Watercolour drawing by T H Shepherd, Old Palace Yard with the old Suttling House and entrance to the House of Lords. BM Crace Views XV, 6.

1831-2 Wash drawings by Anne Rickman, New Palace Yard and the Law Courts. WCL E133.5 (35) and E133.3 (4-5).

1834 The Fire. Oils by Thomas Luny, London Museum; David Roberts, Chartered Insurance Institute (signed), London Museum and Private Collection; J M W Turner, Cleveland Museum, Ohio, and Pennsylvania Museum. Watercolours by C Simpson, WCL E133 (57); Turner, British Museum Print Room.

1854 Lithograph by Vacher & Co, Old Palace Yard showing method of carrying blocks of masonry by horse and cart. BM, Crace Views XV, 59.

1850 Oil painting by Henry Pether, "Lambeth Palace and the New Houses of Parliament", colour photograph for a Christmas card, House of Lords library, Box III.

c 1850 Watercolour drawings by J W Carmichael, view from the river showing the Government Workshops. V&A 193-1883.

c 1851 Engraving by T H Shepherd, plate in Mighty London (c 1851), p 171. DOE, Mayson Beeton Collection.

1852 Wash drawing by E H Corbould, view from the west with part of Westminster Hall, the building unfinished. London Museum.

1852 Lithograph by T Picken after E Walker, view from south east, published 1 May 1852. Guildhall, W2/Parl. Plate in E Walker Views of the Principal Buildings in London 1852.

1860 John Phillip 'The House of Commons' RA 1863 (67).

1861 Three oil paintings by David Roberts bought by Lucas, New Palace of Westminster from the River (£525), New Houses of Parliament from Millbank (£210), Houses of Parliament and Westminster Abbey (£210), see Ballantyne, Life of David Roberts (1866), p 208. One of these is in the Goldsmiths' Company collection.

c 1862 Oil painting by Henry Pether, Westminster Bridge and Lambeth Bridge. DOE collection.

1863 Watercolour drawing by E A Goodall, view from across the river. V&A 2991-1876.

1872 Oil painting by John Anderson, view from NE showing Westminster Bridge, St Margaret's and the Abbey. Museum of London.

c 1890 Oil painting by F A Winkfield of a similar view. Museum of London.

1894 Oil painting by Sir Arthur Clay 'Yeomen of the Guard searching the Crypt'. Museum of London.

1903 Oil painting by Claude Monet, National Gallery of Art, Washington.

1904 Oil painting by Claude Monet, Sothebys, 6 July 1971 (7).

1967 Oil painting by Oskar Kokoschka. Marlborough Fine Arts.

INDEX OF ARTISTS AND ARCHITECTS

	Item number
Allen, George (1798-1847) architect	121*
Allom, Thomas (1804-72)	210
" " attrib	245
(See also ENGRAVERS)	
Anderson, John (fl 1858-84)	543, App II (1872)
Arnald, George (1763-1841)	108
" " after	403, 406*
Badeslade, T (fl 1710-50) after	612
Balmer, George (c 1806-1846)	24, 25, 127
Bardwell, W (1795-1890) architect	417
Barry, Sir Charles (1795-1860) architect	455, 455*, 458, 471
Barry, Charles, jun (1824-1900) architect	475
Barry, Edward Middleton (1830-80) architect	40, 139 A-E, 140
Barry, Louisa (fl 1834)	118, 119
Basevi, George (1794-1845) architect	121*
Bawden, Edward (b 1903)	1, 89, 101, 213,
(See also ENGRAVERS)	283, 304, 333, 498, 517
Baynes, Thomas M (fl 1794-1854)	36, 37, 44
(See also ENGRAVERS)	
Bellamy, Thomas (fl c 1832) architect	336

*Unnumbered item(s) follow this number

	Item number
Benson, William (1682-1754) architect	392*
Beresford, Frank (1881-1967) after	175, 565
Berkeley, Stanley (d 1909) after	486
Billings, Robert William (1813-1874)	23, 28, 38, 115, 126, 134, 153, 173, 248, 263, 267, 268, 561
" " " after	29*, 39*, 115*, 135, 155, 173*, 267*, 332*, 561*, 562*
Blore (1787-1879) architect	121*
Bol, Cornelius (d 1666) after	321
Boydell, John (1719-1804) after (See also ENGRAVERS)	287, 606
Brabazon, Hercules B (1821-1906)	64
Brewer, Henry William (1836-1903)	383
Brooker, Charles (b 1924)	7, 255
Bryant, Joshua (fl 1798-1809)	229
Buckler, John (1770-1851) after	32*, 511, 622, 627, 635, 640, 642-44, 651, 652, 654, 665, 667, 668
Buckler, John Chessell (1793-1894) architect	422*
Burgess, H W (fl 1809-44) after	122
Burton, D (1800-81) architect	121*

*Unnumbered item(s) follow this number

	Item number
Bury, T T (fl 1825-41) after (See also ENGRAVERS)	560*
Campion, George Bryan (1796-1870)	65
Canaletto (1697-1768)	App II (1746-50)
" after	94, 235, 396, 397, 522, 523, App II (1750)
Capon, William (1757-1827)	90, 177, 230, 258, 272, 510 App II (c 1790, 1806, 1808, 1823)
" " after	32*, 91, 222*, 273*, 332*, 402*
Carmichael, J W (c 1800-68)	App II (c 1850)
Carter, John (1748-1817)	34, ?226, 551, App II (1806)
" " attrib	257
" " after	107, 305*
Chatelain, J B C (1710-71) after	288
Churchill, Sir Winston (1874-1965)	660
Clark, J H (fl 1812-14) after	162, 293, 294
Clark, S H (fl 1814)	84
Clark, Thomas (fl 1834) (See also ENGRAVERS)	27, 113, 114, 154, ?172, 264, 265, ?266, 539
Clarke, G Somers (fl 1842-81) architect	155*, 177*, 273* 336*, 466*

*Unnumbered item(s) follow this number

	Item number
Clay, Sir Arthur (1842-1928)	App II (1894)
Cockerell, Charles Robert (1788-1863)	454*
" " attrib	269
Cole, C C (fl 1941-42)	345, 346, 370, 371, 374
Colls, Harry (fl 1878-1892) after	208
Coney, John (1786-1833)	App II (1807)
Corbould, E H (1815-1905)	App II (1852)
Cottingham, L N (1787-1847) architect	559, 559*
Cox, David (1783-1859) after	410
Croker, J W (1780-1857) architect	121*
Cuff, R P (fl 1860-76) architect	19*, 155*, 234*, 336*, 342*, 466*
Currey, Henry (fl 1870) architect	319, 320
Danckerts, Hendrick (c 1630 - c 1680) after	284, 582
Daniell, William (1769-1837) (See also ENGRAVERS)	42, 43, 200-205, 404, App II (1804)
Dayes, Edward (1763-1804) after	538*
Deering, Gaudy (1787-1850) architect	121*
De Wint, Peter (1784-1849)	App II (19th c)
Doyle, Richard (1824-83) after	155*
Dubourg, Matthew (fl 1786-1838) (See also ENGRAVERS)	8, 405
Dunstall, John (fl 1648-1660)	App II (1648)
Earp, G van (fl 1871-84)	305
Farington, Joseph (1747-1821) after	198, 209, ?533, 534
Flanders, Dennis (b 1915)	347
Freebairn, Robert (1765-1808) after	406*
Gendall, John (1790-1865) after	411
Goodall, E A (1819-1908)	App II (1863)
Grant, C J (fl 1834)	60
Gravelot, H F B (1699-1773) after	547, App I
Grieve, William (1800-44)	66
Grimm, S H (1734-94) after	178*
Hamilton, David (1768-1843) architect	422*
Hardingham, V C	348-354, 366-369
Hassell, John (fl 1789-1819) after	148
Henderson, Mark Anthony (fl 1700)	663
Higham, Thomas (1795-1844) (See also ENGRAVERS)	12
Hoar, Frank ('Acanthus') (1909-1976)	375
Hodgson, Ian (fl 1950) after	305*

*Unnumbered item(s) follow this number

	Item number
Hoefnagel, Joris (1545-1601) attrib	178*
Hogarth, William (1697-1764) after	? 286
Holmes, E N (fl 1860-71) after (See also ENGRAVERS)	19*, 234*, 342*
Hopper, Thomas (1776-1856) architect	424-454
Hore, James (fl 1834)	124, 125, 128
Horne, Frank E (exh 1896-1933)	380
Humble, S (fl 1830) after	607
Inglish, Robert (fl 1700-20) after	282
James, William (fl 1740-71)	App II (c 1750)
Johnson, J (fl 1850) after	276, 338, 339, 466* 467
Jones, Edward (fl 1833-49) after	337
Jones, Inigo (1573-1652) architect	567, 568-71
Joy, T M (1812-66) (See also ENGRAVERS)	73
Kay, Joseph (fl c 1800) after	299, 300
Keirincx, J C (1590-1646) after	386
Kent, William (? 1685-1748) architect	395, 546

* Unnumbered item(s) follow this number

	Item number
Knyff, Leonard (1650-1722) after	167*, 281*, 578, 579, 608-10, 616-18, 623, 628, 630, 631, 634, 637, 638, 641, 645, 646, 648, 650, 653, 657, 659, 662
Kokoschka, Oskar (1886-1980) (See also ENGRAVERS)	App II (1967)
Labelye, Charles (1705-c 1781) architect and engineer	520
Lee, Adam (c 1772-1843) architect	121*
Lee, Frederick Walter (fl 1894-1938)	142, 159
Leizel, J F (fl c 1755) after	527
Leslie-Melville, Constance (fl 1922)	160
Levens (fl 1810) (See also ENGRAVERS)	? 327
Lievens, Jan (1607-74)	App II (1630)
Lightbody, J (fl 1700-30) after	214
Luny, Thomas (1759-1837)	App II (1834)
Macdonald, W Alister (fl 1884-c 1900)	487
Mackenzie, Frederick (1788-1854) after	130*, 512
McKewan, David Hall (1816-73)	61, 340
MacLeod, William John	344, 355-360, 372
Malton, Thomas (1748-1804) (See also ENGRAVERS)	221, 222, 237, 332, 599, App II (1782, 1792)

* Unnumbered item(s) follow this number

	Item number
Marchant, J (fl 1846) after	602
Marlow, William (1740-1813)	398, App II (c 1777)
" " after	399
Martin, Elias (1739-1818)	App II (1771)
Maurer, John (fl 1713-61)	97, 590, 591
" " after	521, 526, 590, 591
(See also ENGRAVERS)	
Medlycott, Rev Sir Hubert J (1841-1920)	485
Methuen, Lord (1886-1974)	500, 632
Middleton, Charles (b 1756) architect	554
Miller, James (fl 1773-95)	397, App II (18th c)
" " after	225, 238, 600
Monet, Claude (1840-1926)	App II (1903, 1904)
Moore, George (fl 1834)	39, ?117, ?132, ?133, 136, 137, 174
Murray, Alexander Hallam (1854-1934)	481
Naquelerne, A (fl 1834)	110
Nash, Frederick (1782-1856) after	226*
Nash, Joseph (1809-78)	156, 157
Neale, John Preston (c 1780-1847) architect	121, 171, 241, 329, 330
Nicholson (fl 1900)	254
Norrie, F G (fl 1846) attrib	466

*Unnumbered item(s) follow this number

	Item number
O'Connor, John (1830-89) after	477
Papas, William (fl 1966)	21
Parrott, W (1813-69)	379, 462
(See also ENGRAVERS)	
Paul, J (fl c 1790-1820)	App II (c 1790)
Pearson, J L (1817-97) architect	564*
Pearson, William (fl 1798-1820) after	302
Pether, Henry (fl 1825-65)	App II (1850, 1862)
Phillip, John (1817-67)	App II (1860)
Phillips, Philip (d 1864) after	478
Picken, Andrew (1815-45) after	69
(See also ENGRAVERS)	
Pickering, Ferdinand (fl 1831-82) after	70
Piper, John (b 1903)	22, 278, 280, 361, 494, 495
Pugin, Auguste Charles (1762-1832) after	31, 32, 33, 85, 291, 292, 301, 408, 412, 412*, 556, 557*, 559*, 560*, 601
Pugin, Augustus Welby Northmore (1812-1852)	454*, 564
Railton, William (c 1801-1877) architect	422*
Rickman, Anne (fl 1831-2)	App II (1831)
" " after	233*

*Unnumbered item(s) follow this number

	Item number
Rickman, Frances (fl 1834)	166
Rigaud, Jacques (1681-1754) after	658
Roberts, David (1790-1864)	63, App II (1834, 1861)
" " after	416
Robson, George Fennel (1788-1833)	407
" " " after	414
Rooker, M A (1743-1801)	App II (c 1766)
" " after	98
Rowlandson, Thomas (1756-1827) after	31, 32, 33, 301, 408, 556, 601
Rushbury, Sir Henry (1889-1968)	492, 493
Russell, Samuel (fl 1835) after	234, 251, 420
Sadler, Thomas (fl 1700) after	639
Sandby, Paul (1725-1809)	App II (c 1760)
" " after	279, 597, 598
Sandby, Thomas (1721-98)	223, App II (c 1760)
" " after	103, 224, 397*, 571*
Schnebbelie, Robert Blemmell (d 1849)	57, App II (1805)
Scott, Samuel (1702?-1772)	App II (1745)
" " after	528, ?536
Severn, Arthur (1842-1931)	476
Shearsby, Arthur (d 1960)	362, 363, 373

*Unnumbered item(s) follow this number

	Item number
Shepherd, Thomas H (fl 1825-50)	App II (c 1830)
" " after	87, 88, 243, 244, 415
(See also ENGRAVERS)	
Shury, John (fl 1834)	246
" " after	123, 418
(See also ENGRAVERS)	
Simpson, C (fl 1833-47)	App II (1834)
(See also ENGRAVERS)	
Sly, B (fl 1844) after	138*, 563
Smirke, Sir Robert (1781-1867) architect	421, 422
Smith, J T (1766-1833)	146, 147, 164, 165, 227, 228, 259, 271, 273, 323, 324
" " after	170*, 231, 232, 235
(See also ENGRAVERS)	
Soane, Sir John (1753-1837) architect	30*, 33*, 121*, 273*, 401*, 416*
Stokes, George (fl 1827-51) architect	138
Stoop, Dirk (c 1610-c 1686)	App II (17th c)
Swaine, F A (c 1910-c 1950)	364
Taylor, John jun (fl 1833-42) after	116
Thomas, John (1813-62) sculptor	338*, 454*
Thompson, J R (fl 1808-43) after	256*
Thompson, Peter (c 1800-74) architect	423
Tomkins, William (c 1730-92)	App II (c 1780)

*Unnumbered item(s) follow this number

	Item number
Tracy, Charles Hanbury (1778-1858) architect	121*
Turner, Daniel (fl 1782-1806)	App II (c 1800)
Turner, J M W (1775-1851)	App II (c 1795)
Unknown Artists (17th century)	384, App II
Unknown Artists (18th century)	236, App II
Unknown Artists (19th century)	62, 81, 111, 112, 113, 127, 132, 133, 149, 150, 151, 172, 250, 252, 266, 402, 463, 464, 465
Vacher, Charles (1818-83) (See also ENGRAVERS : Vacher & Son)	58, 59
Vickers, Alfred H (1786-1868)	479
Wale, Samuel (d 1786) after	105, 106, 144, 277, 522
Walker, Anthony (1726-65) after (See also ENGRAVERS)	298
Walker, E (fl 1852)	App II (1852)
Ward, John (b 1917)	82, 163, 169, 170, 176, 216
Wason, J (fl 1833) architect	121*
Westall, William (1781-1850)	540
" " after	541

*Unnumbered item(s) follow this number

	Item number
Whichelo, C J M (d 1865)	260, App II (1809)
" " after	261
Wild, Charles (1781-1835)	App II (1815)
Willis, John (fl 1824) after	559*, 560*
Winkfield, F A (fl 1873-1920)	App II (1890)
Wren, Sir Christopher (1632-1723) architect	391*, 579*
Wyatt, Benjamin (1775-1850) architect	121*
Wyatt, James (1746-1813) architect	325, 326, App II (1808)
Wyatt, Philip (d 1835) architect	413, 560, 560*
Wyatt, Thomas (1807-80) architect	276*
Wyatville, Sir Jeffrey (1776-1840) architect	121*
Wyck, Jan (1640-1702) after	App II (1687)
Wyck, Thomas (1616-1677) attrib	186

*Unnumbered item(s) follow this number

INDEX OF ENGRAVERS, CARTOGRAPHERS AND PHOTOGRAPHERS

	Item number
Adlard, Henry (fl c 1862)	477, 478, 602
Agas, Ralph (c 1540-1621)	178*, 381
Alix, P M (1762-1817)	536
Allom, Thomas (1804-72) (See also ARTISTS)	121*, 417
Alvey, E (fl 1835-40)	443
Angus, (William) (1752-1821)	225
Barfoot, J F (fl 1834)	67
Baron, Bernard (1696-c 1760)	658
Barrenger, M (fl 1828)	88
Basire, James (1730-1802)	107, 256, 305*, 401*
Bawden, Edward (b 1903) (See also ARTISTS)	1, 89, 101, 213, 283, 333, 498, 517
Baynes, Thomas M (fl 1794-1854) (See also ARTISTS)	29*, 39*, 44-52, 68, 117*, 130*, 249*, 266*
Benoist, A (1721-70)	568, 570
Berryman, William and John (fl 1800-10)	33*, 102*
Bickman, George (c 1684-1769)	189, 190
Bluck, J (fl 1791-1819)	33, 301, 408, 556, 601
Bowles, John (fl 1720-30)	94, 331, 548, ?580

*Unnumbered item(s) follow this number

INDEX OF ENGRAVERS, CARTOGRAPHERS AND PHOTOGRAPHERS (Cont'd)

	Item number
Bowles, Thomas (c 1712-c 1770)	196, 505, 505*, 506
Boydell, John (1719-1804) (See also ARTISTS)	95, 96, 218, 219, 525, 549, 550, 592, 606
Boys, T S (1803-74)	514
Brandard, Robert (1805-62)	412, 412*
Brock, John (fl 1800-10)	588
Brooke, John (fl 1754)	297*
Buck, Nathaniel (c 1700-c 1770)	191-195, 611, 620, 621, 624, 626, 633, 636, 647, 655, 656, 661, 664
Buck, Samuel (c 1696-1779)	191-195, 611, 620, 621, 624, 626, 633, 636, 647, 655, 656, 661, 664
Burgess, W W (fl 1880-1906)	482
Burton, C (fl 1835)	234, 251, 420, 436, 440, 441
Bury, T T (fl 1825-41) (See also ARTISTS)	446, 450
Buttery, R T (fl 1827)	649
Byrne, Letitia (1779-1849)	241

* Unnumbered item(s) follow this number

	Item number
Canot, P C (1710-77)	528, 568
Carter, John (fl 1821-44)	115*
Chavanne, E (fl 1849)	338*
Clark, Thomas (fl 1834) (See also ARTISTS)	29*, 155, 173*, 539, 562*
Clerk, W and J O (fl 1834)	131
Cole, B (fl 1755)	93, 509, 523, 584, 585, 594, 595
Collins, James (fl 1700-20)	503*, 504, 619, 639
Cousins, Samuel (1801-87)	122
Dale, G (fl 1821)	87, 91
Daniell, William (1769-1837) (See also ARTISTS)	42, 43, 200-205, 404
Day and Haghe (fl 1830-50)	69, 336, 423
Deason, James (fl 1834)	249
Deeble and Stephens (fl 1834)	70
Deeble, W (fl 1829)	243, 244, 556*
Delamarcade (fl 1735)	507
Dighton, Thomas (fl 1820-30)	53
Dolby, E T (fl 1859-77)	5*, 177*, 342, 457, 469
Dubourg, Matthew (fl 1786-1838) (See also ARTISTS)	8, 84, 162, 293, 294

*Unnumbered item(s) follow this number

	Item number
Dutton, T G (d 1891)	442, 444
Edy, J W (fl 1760-1800)	App II (c 1760)
Ellis, T H (fl 1851)	472, 480
Fairburn, J (fl c 1850)	468
Faithorne, William (1616-91)	182*
Farrell, Frederick G (fl 1920-30)	100, 212, 343, 516, 544
Faulkner, Thomas (fl 1840)	424, 454
Fellows, W (fl 1800-10)	146, 231, 232, 396, 406*, 649
Fisher, John (fl 1669-70) surveyor	576*
Fourdrinier, Pierre (fl 1725-40)	520, 521, 526, 546
Gauci, Paul (fl 1834-63)	449
Gauci, W (fl 1834)	71, 71*
Gautier, Lucien-Marcelin (b 1850)	483, 484
Gladwin, George (fl 1824-38)	559*
Goodall, Edward (1795-1870)	416
Green, Valentine (1739-1813)	399
Greig, John (fl 1800-10)	226*, 261, 556*
Grieffeld (fl 1840)	337

*Unnumbered item(s) follow this number

	Item number
Grignion, Charles (1716-1810)	105, 106, 144, 277
Haghe, Charles (c 1810-88) (See also Day & Haghe)	336
Haghe, Louis (1806-85) (See also Day & Haghe)	336, 431
Hall, Thomas (fl 1790-1810)	224
Hamble, J R (fl 1800-30)	291, 292
Harding, Frank (fl 1900-20)	488
Harding, J H (fl 1825)	560, 607
Harley, G (1791-1871)	459
Harris, John (fl 1686-1739)	214, 612
Harris, John (1791-1863)	?428a, 435, 438, 439
Havell, Daniel (fl 1819)	411
Havell, Robert (fl 1821)	99, 242
Hawkesworth, John (fl 1825-35)	562*
Hawkins, George (fl 1799-1810)	299, 300, 553
Hawkins, George junior (1809-52)	26, 29, 338, 433, 434, 437, 447, 448, 467, 562
Heath, William (1795-1840)	72
Henshall, J (fl 1828-63)	415

*Unnumbered item(s) follow this number

	Item number
Higham, Thomas (1795-1844) (See also ARTISTS)	12, 458
Hitchins, J (fl 1834)	80
Hollar, Wenceslaus (1607-77)	167, 182*, 217, 389, 503, 572
" " after	102*, 182*, 183, 281, 387, 388, 390, 502*, 503, 573, 574, App II (1624)
Holloway, C E (1838-97)	168
Holmes, E N (fl 1860-71) (See also ARTISTS)	29*, 138*, 174*, 253*, 276*, 332*, 342*
Honeybourne, Marjorie (fl 1960) cartographer	177*
Huquier, D G (fl c 1760)	529
Hulsbergh, H (d 1729)	617
Ireland, Samuel (d 1800)	552
Jeakes, J (exh 1796-1809)	643, 654, 665
Jones, E (fl 1835)	29*
Jones, H (fl 1835)	426, 428-430, 432, 451, 452
Joy, T M (1812-66) (See also ARTISTS)	73
Jukes, Francis (1747-1812)	399

*Unnumbered item(s) follow this number

	Item number
Kearnan, Thomas (fl 1821-50)	455*
Kip, Johnnes (c 1652-1722)	167*, 186*, 187, 281*, ?393, ?504*, 546*, 585*, 586, 608, 609, 610, 616, 618, 623, 628, 630, 631, 634, 637, 638, 641, 645, 646, 648, 650, 653, 657, 659, 662, 663, 666
Kokoschka, Oskar (1886-1980) (See also ARTISTS)	335, 501, 545
Labye, A (fl 1857)	474
Laing, John Joseph (1830-62)	138*
Laurie and Whittle (fl 1794-1822)	409, 513, 625
Lea see Morden & Lea	
Le Keux, John (1783-1846)	276*, 512
Levens (fl 1810) (See also ARTISTS)	240, 328
Lewis, Edward (fl 1857)	5
Lewis, F C (1779-1856)	235, 403, 622, 652, 667
Lewis, G R (1782-1871)	622, 652
Lynch, J H (d 1868)	427, 445
Malton, Thomas (1748-1804) (See also ARTISTS)	221, 222, 237, 332, 332*, 401*, 509*, 535, 598*, 599

*Unnumbered item(s) follow this number

	Item number
Matthews, (Thomas) (fl 1827)	414
Maurer, John (fl 1713-61) (See also ARTISTS)	97, 590, 591, 593
Medland, Thomas (fl 1795-1822)	238, 600
Merian, Matthew (1621-87) cartographer	182*
Miller, David M (fl 1745-50)	568-71
Moore, Sir Jonas (1617-79) cartographer	182*
Morden & Lea (fl 1682)	184*, 503*, 545*, 577
Morret, J B (fl 1790-1820)	538
Morris, Douglas C & Co photographers	161
Mosley, Charles (c 1715-c 1770)	547, App I
Munnings, Colin (fl 1890-1900)	208
Myers (fl c 1784)	385
Mynde, J (fl 1740-70)	613
Newcourt, Richard (d 1679)	182*
Newman, Alfred (1827-66)	273*, 276
Nicholls, Sutton (fl 1700-40)	9, 215
Norden, John (c 1548-c 1625)	180*, 382, 382*
Parr, Remi (b 1723)	522

*Unnumbered item(s) follow this number

	Item number
Parrott, W (1813-69) (See also ARTISTS)	379, 462
Picken, Andrew (1815-45) (See also ARTISTS)	116, 123, 418
Picken, Thomas (fl 1846-75)	App II (1852)
Pine, John (1690-1756)	120, 143
Porter, Thomas (fl 1660) cartographer	182*
Prattent, T (fl 1800-10)	262
Preston (fl 1810)	302
Prior, T A (c 1809-86)	470, 603
Probst, G B (fl c 1755)	527
Pullam, J (fl 1840-50)	181
Pye, J (1782-1874)	14
Radclyffe, C W R (1817-1903)	614, 615
Radclyffe, William (1780-1855)	330, 563
Rawle, Samuel (fl 1771-1860)	284, 397*, 406*, 582
Read & Co (fl 1840)	460, 473
Reeve, R G (fl 1811-37)	410, 511, 541, 627, 635, 640, 642, 644, 650, 668
Robbie, Enid (fl 1972-74)	502

*Unnumbered item(s) follow this number

	Item number
Rocque, John (fl 1746) cartographer	190*
Roffe, John (fl 1827)	413
Rooker, Edward (1712?-74)	6, 98, 279, 568, 597, 598
Ross, F (1792-1860)	286
Rothwell, P (fl 1810)	148
Sands, Robert (1792-1855)	171, 276*
Sawyer, J junior (fl 1804)	403*
Sawyer, Richard (fl 1800-30)	281, 386-88, 578
Seller (fl c 1648)	App II (1648)
Shepherd, Thomas H (fl 1825-50) (See also ARTISTS)	?15, ?16, ?18, App II (c 1851)
Shirt (fl 1805)	589
Shury, John & Son (fl 1834) (See also ARTISTS)	152, 246
Silvestre, Isaac (fl c 1638)	567
Simpson, C (fl 1833-47) (See also ARTISTS)	73
Simpson, T (fl 1760)	104
Simpson, W (1823-99)	83

*Unnumbered item(s) follow this number

	Item number
Smith, J T (1766-1833) (See also ARTISTS)	2, 3, 4, 30, 35, 91*, 92, 102, 103, 103*, 108, 145, 147, 164, 165, 227, 228, 235, 259, 259*, 270*, 271, 273, 285, 287, 305*, 306-13, 313*, 314-16, 323, 324, 332*, 336*, 380*, 394, 403, 406, 555
Stadler, J C (fl 1780-1812)	31, 32, 85, 198, 209, 534
Stephens (& Deeble) (fl 1834)	70
Stone, Sir Benjamin (1838-1914) photographer	29*, ?41, 141
Stow, James (c 1770-c 1820)	185
Sturt, John (1658-1730)	282
Tagg, T (b 1809)	538*
Tavener, Robert (b 1920)	518
Taylor, W (fl 1835)	135, 267*
Terrason, H (fl 1713)	583
Testolini, Gaetano (fl 1760-1811)	225
Thomas, R K (1816-84)	56
Toms, W H (c 1700-50)	288, 318, 508
Trevelyan, Julian (b 1910)	302, 334, 499
Turrell, Edmond (fl 1810-20)	557, 557*

*Unnumbered item(s) follow this number

	Item number
Unknown Engravers (17th century)	20, 390, 575, 577
Unknown Engravers (18th century)	10, 11, 296, 297, 322, 392, 393, 400, 401, 530-32, 581, 596
Unknown Engravers (19th century)	17, 19, 74-79, 81, 86, 109, 130, 149, 151, 158, 233, 270, 274, 275, 276, 289, 290, 295, 317, 341, 456, 461, 463, 464, 515, 537, 566
Vacher & Son (fl 1840-60) (See also ARTISTS : Vacher, Charles)	129, 211, 247, 253, 419, ?461, 542, App II (1854)
Vertue, George (1684-1756)	179, 180, 576, 587
" " after	576*, 588, 589
Visscher, Claes Jansz (c 1587-1652)	180*, 182
Walker, Anthony (1726-65) (See also ARTISTS)	298
Walker, E (fl 1851)	471, 604
Walker, James (1748-1808)	535*
Wallace, E (fl 1852)	605
Wallis (Robert) (1794-1878)	121
Warren, A (fl 1805-10)	598

*Unnumbered item(s) follow this number

	Item number
Washington, William (1885-1956)	365
White, John (fl 1682)	102*
White, W J (fl 1800-10)	170*, 336*
Whittock, Nathaniel (fl 1830-40)	178
Willson, Thomas (fl 1747)	524, App II (1751)
Winkles, B (fl 1821)	558, 560*
Woods, J (1776-1864)	29*, 332*
Woods, T (fl 1835)	255*
Woollett, William (1735-85)	13
Woolnoth, Thomas (1785-1857)	39*
Woolnoth, William (fl 1834-5)	29*, 39*, 248
Wyngaerde, A van den (fl 1510-72) cartographer	102*, 178*, 305*, 380*

*Unnumbered item(s) follow this number

A CATALOGUE

of paintings, drawings, engravings and sculpture in

THE PALACE OF WESTMINSTER

compiled during 1959-77

CATALOGUE OF PAINTINGS, DRAWINGS, ENGRAVINGS AND SCULPTURE IN THE PALACE OF WESTMINSTER COMPILED DURING 1959–77 BY R J B WALKER.

THIS IS COPY No. 4 OF THE EIGHT SETS PROVIDED IN THIS FORM.

1 **R J B Walker Esq.**
2 **House of Lords Record Office**
3 **House of Commons Library**
4 **Palace of Westminister Curator**
5 **National Portrait Gallery**
6 **Courtauld Institute of Art**
7 **The London Library**
8 **PSA Library Services**

Curator's Office

Not to be Removed

A CATALOGUE

of paintings, drawings, engravings and sculpture in

THE PALACE OF WESTMINSTER

compiled during 1959–77

by

R J B WALKER

VOL. 3 : Part IV
Sculpture
Part V
Artists and their Works
Part VI
Additional Prints

Property Services Agency Library Service
Whitgift Centre
Croydon

1988

Sculpture

CONTENTS

Explanatory Note and Abbreviations iii

Topographical List v

Catalogue of Statues and Busts 1

Appendix I Mediaeval statues of Kings in Westminster Hall 92

" II Statues on the exterior of the building 107

" III Stone statues by John Thomas and the Thames Bank Workshop in St Stephen's Hall and the Central Lobby 111

" IV Statues of Statesmen in St Stephen's Hall 118

" V Statues of Barons and Prelates in the Chamber of the House of Lords 121

" VI Statues by John Birnie Philip in the Royal Gallery 126

" VII Bronze relief panels by William Theed in the Prince's Chamber 129

" VIII Relief panels by H H Armstead in the Queen's Robing Room 132

" IX Statues in Parliament Square 136

" X Statue in Victoria Tower Gardens 139

" XI Statues in the Central Criminal Court, Old Bailey, formerly in Westminster Hall but originally intended for the Royal Gallery 140

Index of Sculptors 142

Index of Subjects 146

NOTE

This Part contains items of sculpture from Part III of the original Catalogue and Supplements from 1959 - 1976/77. It is arranged alphabetically under the names of the sitters followed by eleven Appendices dealing with subjects and areas not easily included in the main part of the Catalogue.

Measurements are in metres or centimetres followed by feet or inches in brackets, and the position of each bust or statue is noted after the measurement.

ABBREVIATIONS

First Report	Report of the Commissioners on the Fine arts. Presented to both Houses of Parliament by Command of Her Majesty, 1842. (PP (412) xxv, p. 105).
Second Report	Ditto, 1843 (PP (499) xxix, 197).
Third Report	Ditto, 1844 (PP (585) xxxi, 169).
Fourth Report	Ditto, 1845, (PP (671) xxvii, 151).
Fifth Report	Ditto, 1846 (PP (685) xxiv, 253).
Sixth Report	Ditto, 1846 (PP (749) xxiv, 281).
Seventh Report	Ditto, 1847 (PP (862) xxxiii, 267).
Eighth Report	Ditto, 1848 (PP (1009) xxii, 349).
Ninth Report	Ditto, 1850 (PP (1180) xxiii, 329).
Tenth Report	Ditto, 1854 (PP (1829) xix, 441).
Eleventh Report	Ditto, 1858 (PP (2425) xxiv, 201).
Twelfth Report	Ditto, 1861 (PP (2806) xxxii 213).
Thirteenth Report	Ditto, 1863 (PP (3141) xvi, 317).

ABBREVIATIONS (continued)

BM	British Museum
DOE	Department of the Environment
EOC	Official correspondence of Sir Charles Eastlake, 1 July 1852 to 7 September 1860 (MS vol in V & A Library).
HC Deb	Hansard's Parliamentary Debates (House of Commons) after 1908.
HL Deb	Hansard's Parliamentary Debates (House of Lords) after 1908.
ILN	Illustrated London News
JWCI	Journal of the Warburg and Courtauld Institutes
MOW/MPBW	Ministry of Works/Public Building & Works (now DOE).
NPG	National Portrait Gallery.
Parl Debates	Hansard's Parliamentary Debates, up to 1908.
PP	Parliamentary Papers, in the House of Commons Library.
PRO	Public Record Office.
RA	Royal Academy.
RCHM	Royal Commission on Historical Monuments.
RIBA	Royal Institute of British Architects.
WCL	Westminster City Library.

TOPOGRAPHICAL LIST OF STATUES AND BUSTS

Bishops' Corridor	Chatham, Salisbury
Central Lobby	Gladstone, Granville, Iddesleigh, Russell
Committee Corridor	Beaconsfield, Cromwell
Committee Room 13	Mowbray
Committee Stairs	Barry, Canning, Gladstone, Palmerston, Peel, Perceval, Pitt
Commons Library	Farnborough, Hume, Perceval
Commons Lobby	Balfour, Chamberlain, Churchill, Harcourt, Lloyd George, Oxford and Asquith
House of Lords Chamber	Almeric, Arundel, Aumale, Fitzwalter, Gloucester, Hereford, Hertford, Kent, Langton, Londres, Mowbray, Norfolk, Oxford, Pembroke, Salisbury, Surrey, Vescy, Winchester
Lower Waiting Hall	Bright, Cromwell, Harcourt, Hardie
Members' Entrance	Burdett
Members' Entrance Corridor	Churchill, Smith
Norman Porch	Aberdeen, Beaconsfield, Chatham, Derby, Grey, Melbourne, Rockingham, Rosebery, Russell, Salisbury, Victoria, Wellington
Peers' Library	Argyll, Brougham, Derby, Gosse, Kimberley, Truro, Victoria
Peers' Library Corridor	Bathurst, Cottenham

TOPOGRAPHICAL LIST OF STATUES AND BUSTS (continued)

Prince's Chamber	Victoria
Royal Gallery	Alfred, Anne, Edward III, Elizabeth I, Henry V, Richard I, William I, William III
St Stephen's Hall	Burke, Chatham, Clarendon, Falkland, Fox, Grattan, Hampden, Mansfield, Orford, Pitt, Selden, Somers
Speaker's Library	Farnborough
Star Chamber Court	Cremer
Tea Room Staircase	Redmond
West Front Corridor	Spencer

ABERDEEN, George HAMILTON-GORDON, 4th Earl of, KG, KT

1784-1860. Foreign Secretary. Prime Minister.

✓ 1. After Matthew Noble.

Marble bust, 81.3 (32), Norman Porch.
Head and shoulders in fur-trimmed robe, head turned slightly to his left. A copy made in 1964 by V d'Alessandro (from a plaster cast in the collection of Lord Dudley Gordon) of Matthew Noble's bust (1874) in Westminster Abbey.

Other busts of Lord Aberdeen by John Bacon (RA 1812), J Nollekens (Christie's 3 July 1823), J Francis (RA 1857), W Theed, c. 1860 (RMC Museum, Camberley), M Noble 1874 (Westminster Abbey).

Presented in 1964 by the Lord Great Chamberlain.

SEE ALSO Part I PORTRAITS No 4.

ALFRED THE GREAT

849-901.

✓ 2. John Birnie Philip.

Gilt stone statue, 1.98m (6'6"), Royal Gallery.
Standing, crowned and cloaked, holding a symbolic warship.
Inscribed on the pedestal: **'J B Philip Sculp.'**

Commissioned in 1867 by E M Barry as part of the building and completed in 1869. See Appendix VI.

ALMERIC

Master of the Knights Templar in England. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

√ 3. Patrick MacDowell, RA.

Metal statue, 1.83m (6'), House of Lords.
Bearded, in chain mail, long cloak, staff at his right side.

Commissioned in 1847 as part of the building and cast by Messrs Elkington, Mason & Co of Birmingham 1853 (EOC p. 36). See Appendix V.

ALTHORP, Viscount, see SPENCER, Earl

ANNE, Queen

1665-1714.

√ 4. John Birnie Philip.

Gilt stone statue, 1.98m (6'6"), Royal Gallery.
Standing in robes, Collar of the Garter, reading a paper.
Inscribed on the pedestal: **'J B Philip Sculp.'**

Commissioned in 1867 by E M Barry as part of the building and completed in 1869. See Appendix VI.

APSLEY, Baron, see BATHURST

ARGYLL, George Douglas CAMPBELL, 8th Duke of, KG, KT [1]

1823-1900. Secretary of State for India.

√ 5. Sir George Frampton, RA.[2]

Marble bust, 83.9 (33), Peers' Library.
Full face in robes of the Garter.
Inscribed: **'Geo Frampton, RA. 1905.'**

Probably commissioned by the Dowager Duchess of Argyll, dated by Frampton 1905, exhibited RA 1906, unveiled by Lord Lansdowne in the History Room of the Library,[3] 13 February 1908, shortly after the bust of Lord Kimberley had been unveiled by Lord Crewe on the same day. (See KIMBERLEY).

Marble bust by Brodie 1855 (Dunrobin Castle).

Presented in 1908 by the Dowager Duchess of Argyll.

SEE ALSO Part IV PORTRAITS No 24.

[1] For the rare distinction of a peer being permitted to retain the Order of the Thistle together with the Garter, see The Complete Peerage, I, p. 16, note d.

[2] For Frampton's use of stain (coffee, tea or dry umber) see Minutes of Evidence taken before the select Committee on the Palace of Westminster, 7 December 1906, p. 57. (PP (Lords) 1907 (256) IX, 317).

[3] The Times, 14 February 1908, 10c.

ARUNDEL, William d'AUBIGNY, Earl of, and Earl of Sussex

d. 1221. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

✓ 6. W F Woodington.

Metal statue, 1.83m (6'), House of Lords.
Clean-shaven, in chain mail, long surcoat, left hand on sword hilt.

Commissioned in 1847 as part of the building. See Appendix V.

ASQUITH, Herbert Henry, see OXFORD and ASQUITH

ASTOR, Nancy Witcher (née Langhorne), Viscountess

1879-1964. The first woman MP to sit in the Imperial Parliament.

✓ 7. Kisfalud de Strobl.

Plaster bust painted to resemble terracotta, 45.1 (17¾).
The bust was commissioned by George Bernard Shaw in 1933. On Shaw's removal to a smaller flat in Whitehall Court it was sent to Sotheby's and catalogued as a 'Terra Cotta bust of Mrs Sidney Webb' (27 July 1949). It was withdrawn before the sale and presented by Shaw to the Speaker of the House of Commons (see Christopher Sykes, Nancy, 1972, pp. 357 and 498 and reproduced p. 288).

AUBIGNY, William d', see ARUNDEL

AUMALE, William de FORZ, Count of Aumale (Aumerle), Lord of Holderness.

d. 1241. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

✓ 8. Henry Timbrell and J S Westmacott.

Metal statue, 1.83m (6'), House of Lords.
Chain mail and short surcoat, left hand on shield, right on sword hilt.

Commission given in 1847 to Henry Timbrell who died in 1849. Completed by J S Westmacott and cast by Messrs Elkington, Mason & Co of Birmingham and delivered to the House of Lords in 1854 with the left thumb broken (EOC pl. 44). See Appendix V.

BALFOUR, Arthur James, 1st Earl of, KG, OM

1848-1930. MP. Prime Minister. Foreign Secretary.

✓ 9. David McFall.

Stone statue, 2.14m (7'), Commons Lobby.[1]
Standing in square-cut frock coat (from a replica of the frock coat he wore regularly in the House), hands holding lapels, left foot forward. Inscribed on the base: **'Dd. McFall, ARA. 1962.'**[2]

Commissioned by the House of Commons in 1957 at the suggestion of the Lloyd George Memorial Committee and after eloquent tributes by Mr Harold Macmillan, Mr Hugh Gaitskell and Mr Clement Davies.[3] Unveiled by the Prime Minister 9 May 1962.[4] McFall, who modestly described his work as 'architectural furniture', had taken three years to complete it, using the block of Larrys Roche limestone ordered by Epstein for his statue of Lloyd George.

Busts and statues of Balfour by Onslow Ford, 1892, 1893

(Scottish NPG), Ellis Roberts (RSP 1892), Cecil Thomas 1926 (English Speaking Union).

Erected in 1962 by Parliamentary vote.

SEE ALSO Part I PORTRAITS Nos 35, 36, 37.

[1]Erected on the pedestal formerly occupied by the statue of Sir William Harcourt (qv).

[2]DOE file AF 2022/1.

[3]HC Deb. 28 November 1957, pp. 1292-8, and 4 December 1957, p. 571.

[4]The Times, 10 May 1962, 8f.

BARRY, Sir Charles, RA

1795-1860. Architect of the Palace of Westminster, 1836.

√ 10. John Henry Foley, RA.

Marble statue, 1.53m (5'), Committee Stairs.
Seated looking at drawings of the New Houses of Parliament and the Victoria Tower, which he holds on a drawing board with his left hand; pencil in his right hand, slippers, roll of plans between his feet. Inscribed: **'SIR CHARLES BARRY 1795-1860'** and on the left side: **'J H Foley R.A. sc. London 1865'.**

A deputation from the Institute of British Architects interviewed Lord Palmerston shortly after Barry's death, urging that a statue be erected in the Houses of Parliament, preferably at the top of the steps at the end of Westminster Hall.[1] Foley was commissioned by the Institute in 1861[2] and compiled the statue from 'a good bust by Behnes (RA 1849), one or two photographs and the sculptor's personal recollections'.[3] The cost was paid by public subscription.[4] The unveiling ceremony took place on 1 July 1865.[5] A number of complaints were expressed about the statue's position, among the more cantankerous being the

Art-Journal's reference to ' . . . our feelings of mortification in recording the erection of Mr Foley's grand statue of Sir Charles Barry on a site and amid conditions totally subversive of its effect . . . '[6]

A bust by Foley was presented to the RIBA[7] in 1873, another by Patric Park 1848 is in the Reform Club, another by William Behnes (RA 1849). Statues by Gilbert Bayes on the front of the Victoria and Albert Museum and by J B Philip on the Albert Memorial.

Erected in 1865 by public subscription.[8]

SEE ALSO Part I PORTRAITS No 42.

[1]The Builder, 21 July 1860, p. 459.

[2]RIBA Report of the Council, 5 May 1862, p. 14. Announcement of Foley's commission and the necessary money having been raised by public subscription.

[3]Rev Alfred Barry, Life and Works of Sir Charles Barry, RA, FRS, 1867, pp. 350-1.

[4]RIBA Report of the Council, 6 May 1861, p. 16. A paper headed 'Memorial to the Late Sir Charles Barry' and inviting subscriptions, is bound into the RIBA Notices of Meetings etc 1860-1. Accounts were published in the Art-Journal, May 1867, p. 135.

[5]The Times, 3 July 1865, p. 9. Woodcut in The Illustrated London News, 8 July 1865, p. 17.

[6]Art-Journal, July 1865, p. 225, and March 1866, p. 93.

[7]The RIBA received its Royal Charter 18 May 1866.

[8]A list of subscribers is given in Barry, Life and Works, 1867, Appendix D. See also PRO Works 11/27/11.

BATHURST, Henry, 2nd Earl and Baron Apsley

1714-1794. MP. Lord Chancellor 1771-1778. (Apsley House, Hyde Park Corner, was built for him by the Adam Brothers.)

√ 11. Joseph Nollekens, RA.

Marble bust, 77.6 (30½), Peers' Library Corridor.
In wig and robes of the Lord Chancellor. Inscribed on the back: **'Nollekens Ft. 1776.'** and on the socle: **'Henry Earl Bathurst Lord High Chancellor of Great Britain MDCCLXXV(I).'**

Commissioned for the Chancery Court and placed in the Registrar's room of the Six Clerks' Office, Chancery Lane.[1] Later transferred to the Royal Courts of Justice and in 1947 to the House of Lords. 'Nollekens, whenever he could contrive it, avoided a representation of flowing hair in marble, particularly in curled wigs; though in his bust of Lord Chancellor Bathurst, he was obliged to attend strictly to costume.'[2]

Nollekens, also in 1776, executed busts of the Lord Chancellor's parents for Cirencester church.[3]

Presented in 1947 by the Lord Chancellor, Viscount Jowitt.

SEE ALSO Part I PORTRAITS No 46.

[1] J T Smith, Nollekens and his Times, (1828), 1920 edition, II, p. 11.

[2] J T Smith, Nollekens and his Times, I, p. 376.

[3] R Gunnis, Dictionary of British Sculptors, 1953, p. 277.

BEACONSFIELD, Benjamin DISRAELI, 1st Earl of, KG

1804-1881. MP. Prime Minister and author.

√ 12. Count Gleichen.[1]

Marble statue, 9.98m (6'6"), Committee Corridor.
Standing, arms folded, a roll of papers in his right hand, dispatch box and a pile of books behind him. Signed and dated: **'Gleichen 1883.'**

Formerly in the collection of the Conservative Club,[2] St James's, transferred to the Bath Club at the amalgamation in 1951 and bought from there when the Bath Club moved its premises in 1959.[3]

A terracotta bust, signed **'G. 1880'**, is at Audley End; another at Christie's 10.xi.1960 (15); a marble bust by Gleichen 1881 is at the Russell Cotes Gallery, Bournemouth (No 42) and a model for a statue was exhibited by Gleichen at the Grosvenor Gallery 1883 (384). Other busts and statues by Adams-Acton 1885 (10 Downing Street and the Treasury) Behnes, 1842 (Bournemouth), Moynihan (Hawarden).

Purchased from the Bath Club in 1959.

[1] Prince Victor Ferdinand Franz Eugen Gustav Adolf Constantin Friedrich of Hohenlohe-Langenburg, usually known as Count Gleichen.

[2] No information is available about the Conservative Club collection before the amalgamation of the two Clubs in 1951.

[3] Minutes of 16th Meeting of the Advisory Committee on Works of Art in the House of Commons, 1 July 1959.

√ 13. Count Gleichen.

Marble bust, 81.3 (32), Norman Porch.
Head looking slightly to his left, coat, waistcoat, wing collar, bow tie. Star and ribbon of KG. Signed: **'G. 1880.'**

A small version of this bust, in terracotta, is at Audley End.
A marble copy, 1881, at the Russell Cotes Gallery, Bournemouth.

BEACONSFIELD, Benjamin DISRAELI, 1st Earl of, KG (continued)

Exhibited Matsuzakaya Department Store Promotion, Tokyo, May 1975.

Presented in 1963 by Edward Halliday, PRBA.

See also Appendix IX, Statues in Parliament Square.

SEE ALSO Part I PORTRAITS Nos 47, 48.

BIGOD, Roger de, see NORFOLK

BOHUN, Henry de, see HEREFORD

BRIGHT, John

1811-1889. MP. Free Trader and social reformer.

√ 14. Albert Bruce-Joy.

Marble statue, 2.14m (7'). Lower Waiting Hall.
Standing, head turned to left, frock coat and overcoat, silk stock and pin, a pile of papers on a pedestal behind him.
Inscribed: **'Albert Bruce-Joy Sct.'** [1]

A statue of Bright was commissioned from Alfred Gilbert, RA in 1890 by the Duke of Devonshire, Chairman of the Executive Committee of the Bright Memorial Fund, and unveiled in the Central Lobby on 11 February 1896.[2] As a result of a number of Questions in Parliament[3] expressing general if not unanimous doubt among MPs as to its artistic merit, the statue was removed in January 1897.[4] Bright's son, John Bright, described it as 'that dreadful figure' and 'that abominable effigy',[5] and Akers Douglas, the First Commissioner of Works, as 'an unfortunate caricature'.

BRIGHT, John (continued)

The present statue, a replica of Bruce-Joy's statue in Birmingham, was placed in the Lower Waiting Hall on 25 September 1902. Bright's son would have preferred it to have been placed where Cromwell's bust is, and J Powell-Williams, in a Parliamentary Question, asked for the statue to be moved into the Central Hall. The First Commissioner replied that the site had been already earmarked for the statue of Gladstone.[7] The Question was repeated in 1903 by William Redmond who also asked why the statue of Bright should be 'shoved into a corner with Oliver Cromwell'.[8]

Statues and busts of Bright by Rivers (RA 1847), Borycreszi (RA 1860), N Burnard (RA 1869), Adams-Acton (RA 1870), W Theed 1877 (Manchester Town Hall), G Burnard (RA 1878), Boehm (RA 1882), Adams-Acton 1889 (National Liberal Club), Bruce-Joy 1891 (Manchester), Thornycroft 1891 (Rochdale), Alfred Gilbert 1896 (National Liberal Club), Bruce-Joy (Birmingham), Bennett (Hawarden).

Presented in 1902 by Andrew Carnegie.

SEE ALSO Part I PORTRAITS Nos 81, 82.

[1] Name inscribed in 1913.

[2] The Times, 12 February 1896, 13a.

[3] 2 March, 20 March, and 14 August 1896.

[4] Gilbert's statue is now in the National Liberal Club.

[5] Letters to the First Commissioner.

[6] Parl. Debates, 18 April 1898, pp. 365-6.

[7] Parl. Debates, 23 October 1902, pp. 615-6.

[8] Parl. Debates, 25 May 1903, pp. 1641-2.

BROUGHAM AND VAUX, Henry Peter BROUGHAM, 1st Baron

1778-1868. MP. Attorney General to Queen Caroline, whom he defended at her trial in the House of Lords in 1820. Lord Chancellor, 1830-34.

15. William Behnes.

Marble bust, 81.3 (32), Peers' Library.
In classical robes, no inscription on back.
Inscribed: **'BROUGHAM 1778-1868'** on socle and on base: **'W. Behnes Sc'.**

Copy by Behnes, executed for the Marquess Wellesley,[1] of his bust dated 1830 at Lincoln's Inn. Behnes exhibited a bust of Lord Brougham RA 1837.

Busts of Brougham by Parker 1831 (Scot NPG), Behnes 1830 (Lincoln's Inn), Adams-Acton (Scot NPG), Adams (Guildhall).

Presented in 1883 by Alfred Montgomery.

SEE ALSO Part I PORTRAITS Nos 86, 87, 88.

[1] Letter from Earl Granville to the Earl of Redesdale, 15 August 1883, quoted in the Second Report from the Select Committee on the Office of the Clerk of the Parliaments and Office of the Gentleman Usher of the Black Rod (PRO file, Works 11-27/1).

BURDETT, Sir Francis, Bart.

1770-1844. MP. Parliamentary reformer committed to the Tower in 1810 for breach-of privilege having denied the right of the House to imprison John Gale Jones. 'He is the idol of the people of Westminster.' [1]

16. John Ternouth.

Marble bust 73.7 (29), Members' Entrance.
In classical dress. Inscribed on the back: **'I. TERNOUTH, SC. 1827.'**

BURDETT, Sir Francis, Bart. (continued)

Exhibited RA 1827 and 1840. Offered in 1954 to the NPG.

Busts by Chantrey 1811 (Ashmolean), Behnes 1832 (NPG), Joseph 1844, Westmacott 1845, Adams (replica at Westminster School with scenes from Burdett's life in relief on the pedestal).

Presented in 1955 by D M D Thacker.

SEE ALSO Part I PORTRAITS Nos 104, 105, 106.

[1] William Hazlitt The Spirit of the Age 1825 (Everyman edition p. 307).

BURGH, Hubert de, see KENT

BURKE, Edmund

1729-1797. MP. Orator and political writer.

17. William Theed.

Marble statue, 2.14m (7'), St Stephen's Hall.
Standing 'in an easy dignified attitude' [1], in cloak, coat and breeches, right hand up, left holding papers. Left foot forward.
Inscribed: **'W. THEED, Sc. 1858.'**

Commissioned 1 March 1856 for £1,000, £500 was paid in July 1856 and £500 on completion 15 April 1858. [2] Reynold's portrait of Burke, the 'Thrale portrait' then in the possession of Mrs Drummond, is said to have been the authority for Theed's statue, [3] though Opie's portrait of Burke at Knole (spelt Knowle) was recommended by the Commissioners (EOC p. 242). Theed presented his model in June 1856 to the Commissioners who recommended a quieter treatment in view of some of the neighbouring statues being in action (EOC p. 258). In position by 1858, the last statue to be placed in St Stephen's Hall. [4] The Commissioners on the Fine Arts in their Eleventh Report observed to Her Majesty that the series of statues in St Stephen's

Hall 'have appeared to form objects of great interest and attraction to the public', [5] but a later historian has stigmatised them as 'a dreary population of statues, looking like petrified lobyists'. [6]

A model was exhibited RA 1858.

A copy was made in 1939-41 by T Mewburn Crook, FRBS, for an American memorial to Burke in Washington City.

Other statues of Burke by Foley 1868 (Trinity College, Dublin), Summers 1872 (Melbourne). Busts by Hickey c. 1791 (British Museum), unknown ? (Trinity College, Dublin).

Commissioned as part of the Building. [7] See Appendix IV.

SEE ALSO Part I PORTRAITS Nos 108, 109, 110, 111.

[1] ILN 5 June 1858; JWCI 1854 p. 356.

[2] EOC p. 239; Art Journal July 1856 p. 226.

[3] ILN ibid. The Thrale portrait of Burke was bequeathed to the National Gallery of Ireland by Miss Emily Drummond in 1930.

[4] EOC p. 348; ILN ibid.

[5] Eleventh Report 1858 p. 7.

[6] H-R Hitchcock Early Victorian Architecture 1954 p. 288

[7] Architect's report on internal decoration in Second Report 1843 p. 9.

CAMPBELL, George Douglas, see ARGYLL

CANNING, George

1770-1827. MP. Foreign Secretary. Prime Minister for four months until his death.

✓ 18. Sir Francis Chantrey, RA.

Marble bust, 71. 2 (28), Committee Stairs.
Head turned slightly to his right, in classical dress ('in a kind of fancy toga'). [1] Inscribed on the back: **'Rt. Hon. George Canning 1819.'**

Perhaps executed for Mr Bolton of Liverpool. [2] Exhibited RA 1819. Later in the collection of the Conservative Club, St James's, transferred to the Bath Club at the amalgamation in 1951 and bought from there when the Bath Club moved its premises in 1959.

Other versions of this bust (1) NPG dated 1821, (2) a head only, formerly in the collection of Mr Backhouse, Canning's private secretary, (3) Chatsworth 1826, (4) Harewood House, (5) posthumous copy in the Royal Collection.

Busts of Canning by Nollekens 1811 (Apsley House, copies in 10 Downing Street, etc), Chantrey 1821 (NPG etc). Statues by Chantrey in Athens, Westminster Abbey, Liverpool Town Hall and by Sir Richard Westmacott in Parliament Square (see Appendix IX).

Bought in 1959 from the Bath Club.

SEE ALSO Part I PORTRAITS Nos 133, 134.

[1] F T Palgrave, Essays on Art, 1866, p. 249.

[2] Chantrey Ledger in RA library, p. 88.

CARY, Lucius, see FALKLAND

CHAMBERLAIN, Joseph

1836-1914. MP. Colonial Secretary.

✓ 19. John Tweed.

Statue in Serravezza marble, 1.98m (6'6"), Commons Lobby. Standing in frock coat, orchis buttonhole, left hand holding papers. No inscription.

Proposal to the Prime Minister, Bonar Law, signed by 391 MPs, that a statue to Chamberlain should be erected at the public expense, 7 July 1919. After doubts had been expressed about the propriety of using public money for such a purpose and the Prime Minister's reassurances,[1] a resolution praying for the Royal permission was passed on 16 August, and answered on 3 December 1920. Tweed, who had executed Chamberlain's memorial bust in Westminster Abbey, was commissioned (for £5,000) 29 November 1920, having been given the necessary facts by the family, including photographs and Chamberlain's clothes.[2] He seems never to have had a sitting.[3] The sketch model was inspected by the Chancellor of the Exchequer in February 1921, but thereafter the sculptor's interest seems to have flagged, probably because of pressure of work. He had commissions for thirteen colossal statues between 1918 and 1928 and had recourse to frequent travels abroad to recuperate. Questions in Parliament and the newspapers led to a stream of pressing letters to Tweed from Sir Lionel Earle, Permanent Secretary to the Office of Works, throughout 1925 and 1926. The statue was eventually erected 17 January 1927 and unveiled by the Earl of Balfour 8 February 1927.[4]

A flood of criticism followed denouncing the statue as inartistic, unlike, too young-looking, not expressing his oratorical forcefulness, etc. His son Neville described it as being like 'a dreamy young parson addressing a mothers' meeting.[5] His son Austen, more tactfully, valued the House of Commons' decision to honour his father with a statue in the Lobby more than the actual representation of the man himself.[6] One MP asked whether the First Commissioner was aware that visitors obtaining a side view of the statue mistook it for the Prince of Wales.[7]

Removed in 1942 to Mentmore, Buckinghamshire, for safe keeping during the War.

Erected in 1927 by Parliamentary vote.

SEE ALSO Part I PORTRAITS Nos 151, 152.

[1] HC Deb, 20 November pp. 1114-1115 and 4 December 1919, p. 561, and 22 July, p. 640 and 11 August 1920, pp. 449-456.

[2] Letter to the Prime Minister, 1 October 1920.

[3] Lendal Tweed, John Tweed, Sculptor, 1936, pp. 171-2 and 185-6.

[4] The Times, 9 February 1927, 9e.

[5] Keith Feiling, Neville Chamberlain. 1946, p. 120.

[6] Letter to Sir Lionel Earle, 19 January 1927.

[7] HC Deb, 11 July 1932, p. 888 (Mr Liddall).

CHATHAM, William PITT, 1st Earl of and Viscount Pitt, KG

1708-1778. MP. Secretary of State. Prime Minister.

✓ 20. Patrick MacDowell, RA.

Marble statue, 2.14m (7'), St Stephen's Hall.
Standing in Peer's robes, gesturing with his right hand (fingers broken and repaired), left foot forward.
Inscribed: **'P. MAC. DOWELL, RA.'** (no date).

Commissioned in February 1853 for £1,000, £500 paid 15 July 1853 and £500 on completion 27 December 1856. The model was approved by the Commissioners with some suggested minor alterations 4 June 1853, shown to Prince Albert at Buckingham Palace 29 June 1853, and the statue was complete and in position 20 December 1856.[1] Probably inspected by the Queen and the Prince Consort during the Royal visit to the Houses of Parliament in February 1857.[2] Similar in many respects to Bacon's monument (1784) in Westminster Abbey in which Chatham in Peer's robes holds his right arm forward, his left hand on hip. MacDowell exhibited the model RA 1857 (1220).

Other statues of Chatham by Joseph Wilton 1766 (Crawford School, Cork, and a later version New York Historical Society).[3] Busts by Bridges (Bridges sale 1775), unknown sculptor (Stowe School), Joseph Wilton 1759 (Scottish NPG) and 1780 (Belvoir Castle) Behnes 1847 (Eton College).

Commissioned as part of the building.[4] See Appendix IV.

[1] EOC pp. 29, 48, 50, 53, 279-80; Tenth Report 1854 p. 8; Art Journal February 1857 p. 65; ILN XXX 24 January 1857 p. 70.

[2] The Times Court Circular 17 February 1857 8ff.

[3] Basil Williams Life of Chatham 1913, II pp. 206-7 for a list of statues in USA.

[4] Architect's report on internal decoration in Second Report 1843 p. 9.

√ 21. Francis Derwent Wood, RA.

Bronze statue, 2.14m (7'), Bishops' Corridor, entrance to Prince's Chamber.[1]
Standing in Peer's robes, right arm extended, left to his breast. Inscribed on the base: **'Derwent Wood, A.R.A.'**

A bronze replica of the marble statue (RA 1918), commissioned by the women of the USA living in England in celebration of one hundred years of peace between the two countries (1815-1915) and set up in the National Gallery of Art at Washington, 1920.[2] A model exhibited RA Winter 1914, and 1927 (173), and statuette in bronze (57). Statue in position January 1929.[3] Removed for safety in 1942 to the Riding School, Mentmore, Buckinghamshire.

Presented to the nation by the President and Council of the Royal Academy by means of the Leighton Fund, 1929.[4]

[1] Position suggested by Sir Charles Clay, librarian to the House of Lords, in a letter to the Minister of Works, 21 March 1928.

[2] Report of the ... National Museum, Washington, 1920, pp. 34 and 171.

[3] The Times, 24 January 1929, 12f.

[4] Royal Academy records, 1928-9.

√ 22. Joseph Wilton, RA.

Marble bust, 73.7 (29), including socle, Norman Porch. Head and shoulders in Roman toga, coronet on button; inscribed on the socle: **'Wm. PITT, Earl of Chatham.'**

A copy (from Gawsworth Hall) by Wilton of his bust of Chatham at Belvoir Castle, signed and dated 1780.

Busts and statues of Chatham: by Wilton 1759 (Scottish NPG), 1766 (Crawford School, Cork), 1780 (Belvoir Castle); Banks c. 1778 terracotta model for a monument, (Christie's 17 May 1782), Bacon 1780 (medallion for a funerary urn, Chevening), 1782 (Guildhall, London), 1784 (Westminster Abbey); Nollekens 1811 (Belvoir Castle); Behnes 1847 (Eton College); Macdowell 1854-7 (St Stephen's Hall); Derwent Wood 1918 (National Gallery, Washington - replica in House of Lords).

Presented in 1964 by the Marquess of Cholmondeley.

SEE ALSO Part I PORTRAITS Nos 157, 158.

√ **CHURCHILL, Randolph Henry SPENCER-CHURCHILL, known as Lord Randolph Churchill**

1849-1894. MP. Secretary of State for India. Chancellor of the Exchequer.

23. Waldo Story.

Marble bust, 94.6 (37½), Members' Entrance Passage.[1] Head and shoulders, turned slightly to his left, in Chancellor's robes.[2] Inscribed: **'Waldo Story sculptor.'**

A posthumous bust, commissioned by private subscription probably before 1897[3] in position by July 1898, and unveiled by Sir Michael Hicks-Beach, 'his oldest and truest political

CHURCHILL, Randolph Henry SPENCER-CHURCHILL, known as Lord Randolph Churchill (continued)

comrade'.[4] Some criticism of the height of the pedestal was expressed by Members who had not been accustomed to looking up to him too much.[5] Removed for safety in 1942 to the Riding School, Mentmore, Bucks, and returned in 1950.

A statue by Waldo Story, also in Chancellor's robes, is in the chapel at Blenheim Palace.[6]

Erected by private subscription in 1898.

SEE ALSO Part I PORTRAITS Nos 169, 170.

[1] Position suggested in 1897 by a committee under the Chairmanship of Sir W Hart Dyke (PRO file, Works 11/81).

[2] Said to be Disraeli's gown. H W Lucy, Later Peeps at Parliament, 1905, pp. 82-3.

[3] Lord Great Chamberlain's Warrant, 13 March 1897.

[4] Sir W Churchill, Lord Randolph Churchill, 1906 (new edition 1952), p. 761. R R James, Lord Randolph Churchill, 1959. p. 370.

[5] H W Lucy, op. cit. pp. 201-2.

[6] Magazine of Art, 1903, p. 138.

CHURCHILL, Sir Winston Leonard Spencer, KG

1874-1964. MP. Prime Minister 1940-45 and 1951-55.

✓ 24. Oscar Nemon.

Bronze statue, 2.26m (7'5"),[1] Commons Lobby. Standing in debate, left foot forward, hands on hip.

CHURCHILL, Sir Winston Leonard Spencer, KG (continued)

Commissioned from Oscar Nemon by the Government acting on the advice of an all party committee appointed in July 1965 under the Chairmanship of Emanuel Shinwell, MP.[2] The 10 Year Rule laying down the convention that no statue of a deceased statesman shall be erected in the Palace of Westminster within ten years of his death, was discussed briefly and waived by the Speaker.[3] For the origin of this rule see an extremely interesting letter from Lord Crawford and Balcarres to Sir Lionel Earle 11 November 1924.

The height of the plinth and the base of the Lloyd George statue on the other side of the Churchill Arch were adjusted in order to compensate for the difference in scale of the two statues. A scale model was presented by the Minister of Public Building and Works to Lady Spencer Churchill. The statue was cast in bronze by the Morris Singer Foundry, Basingstoke. The unveiling ceremony was performed on 1 December 1969 (the day after his birthday) by Lady Spencer Churchill.[4]

Comments: 'I wanted a striding figure, not a bird on a perch ... I had to change my statue three times because of the plinth' (Oscar Nemon);[5] 'A bronze and belligerent statue' (The Times); 'combines truculence and pugnacity with a hint of humour' (Daily Telegraph).

Erected in 1969 by Parliamentary vote.

Statue by Ivor Roberts-Jones in Parliament Square, see Appendix IX.

SEE ALSO Part I PORTRAITS Nos 171, 172.

[1] DOE file AF 2110/3.

[2] HC Deb 19 July 1965, p. 1122, 28 October 1965, p. 93.

[3] HC Deb 16 February 1965, p. 204, 12 November 1969, p. 410.

[4] The Times, p. 3; Financial Times, p. 12; Daily Telegraph, pp. 2, 16; D Mail, p. 7; Guardian, p. 11; D Sketch, p. 14; D Mirror, p. 7; D Express, p. 5; Sun, p. 7; Evening News, 1/12, p. 16; Evening Standard 1/12, p. 3.

[5] Evening News and Star 2/12, p. 4.

CLARE, Richard de, see HERTFORD

CLARENDON, Edward Hyde, 1st Earl of

1609-1674. MP. Lord Chancellor 1667.

√ 25. William Calder Marshall, RA.

Marble statue, 2.14m (7'), St Stephen's Hall.
Standing in Lord Chancellor's robes, right hand holding a patent, left downwards, right foot forwards.
Inscribed: **'W. C. MARSHALL, A.R.A. Sc. 1847.'**

W C Marshall was considered by the Commissioners on the Fine Arts, together with John Bell and J H Foley, to have especially distinguished himself in the preliminary exhibition in Westminster Hall.[1] He was commissioned to prepare a model in 1845[2] and the marble statue was reported to be in a forward condition by 1847.[3] It was exhibited unfinished in Westminster Hall in 1847 when it was criticised as looking heavy and soft,[4] and completed in the same year, a line engraving of it appearing in the Illustrated London News.[5] Its completion was reported to the Queen in 1848 and considered by the Commissioners to be 'highly creditable to the artist'.[6] It was reported in position by 1852,[7] detailed accounts rendered to the House of Commons in 1853, and moved to a different pedestal in 1855;[8] the entire series was pronounced to be in position in St Stephen's Hall and forming 'objects of great interest and attraction to the public'.[9]

Earlier sculpture of Clarendon by Sir Henry Cheere, a terracotta bust painted brown, c. 1738 (Clarendon Buildings, Oxford), by Francis Bird, a statue c. 1721 (on the south side of the Clarendon Buildings), a marble bust by an unknown sculptor (Strawberry Hill sale, 1842).

Commissioned as part of the building.[10] See Appendix IV.

SEE ALSO Part I PORTRAITS Nos 176, 177, 178.

[1] Third Report, 1844, p. 11.

[2] Fourth Report, 1845, p. 8.

[3] Seventh Report, 1847, p. 7.

[4] Clarke's Critical Catalogue of the Works of Art ... in Westminster Hall, 1847, (122).

[5] ILN 14 August 1847, p. 112.

[6] Eighth Report, 1848, p. 8.

[7] ILN 12 February 1852 p. 129, Art-Journal November 1852, p. 349.

[8] Return to the House of Commons, 13 August 1853, p. 7, EOC pp. 173-8.

[9] Eleventh Report, 1858, p. 7.

[10] Architect's report on internal decorations, Second Report, 1843, p. 9.

COTTENHAM, Charles Christopher PEPYS, 1st Earl of

1781-1851. MP. Lord Chancellor 1836-41, 1846-50.

√ 26. Baron Carlo Marochetti, RA.

Marble bust, 70.0 (27½), Peers' Library Corridor.
Head turned slightly to left, clean-shaven, in classical robes.
Inscribed on the back: **'C. Marochett. 1852.'**

Sculptured in 1852 and in the Cottenham family collection until its presentation to the House of Lords in 1946.[1] Possibly toned with coffee. For Marochetti's habit of using coffee to colour marble see conversations between Lord Stanhope, T G Jackson, and Sir L Alma-Tadema, in November and December 1906.[2]

Presented in 1946 by Lord Cottenham.

SEE ALSO Part I PORTRAITS No 212.

COTTENHAM, Charles Christopher PEPYS, 1st Earl of (continued)

[1]Letter from Lord Cottenham 4 October 1960.

[2]Report ... on the Palace of Westminster, 1907, pp. 22 and 27. (PP (Lords) 256, ix, 317.)

CREMER, Sir William Randal

1838-1908. MP. Nobel Peace Prize winner 1903. Secretary of the Inter-Parliamentary Union which he founded in 1889 with Monsieur Frédéric Passy.

✓ 27. Paul Raphael Montford.

Bronze bust, 91.5 (36), Star Chamber Court.
Head and shoulders turned slightly to his left, coat, waistcoat, bow tie, an olive branch in front of the base.
Inscribed: **'Paul R. Montford sc.'**

Exhibited RA 1911, having been executed for the International Arbitration Society and intended for the Palace of Peace, The Hague. Unveiled 7 December 1911 by Speaker Lowther in the House of Commons Library, with a large attendance of Members associated with the Inter-Parliamentary Union.[1] Later transferred to the LCC and placed in the Geffrye Museum, Shoreditch. Exhibited at Church House, Westminster, during the IPU conference there in 1957. Transferred to the Palace of Westminster 1960.

Presented by the LCC.

SEE ALSO Part I PORTRAITS No 225.

[1]The Times, 8 December 1911, 11e.

CROMWELL, Oliver

1599-1658. MP. 'Captain General and Commander-in-Chief of all the forces raised or to be raised within the Commonwealth of England.' Lord Protector 1653.

✓ 28. Unknown sculptor, probably 18th century.

Marble bust, 76.3 (30), Lower Waiting Hall.[1]
Head and shoulders turned to his left in armour, linen collar, Dunbar medal. Inscribed on the pedestal: **'OLIVARIUS. REIP. ANGL. SCOT. ET. HIB. PROTECTOR.'** (and on the 1898 support: **'Presented to the House of Commons by Charles Wertheimer,'** and on the side: **'Giovanni Lorenzo Bernini Sc.'**).

The support, constructed in 1898 to the order of Charles Wertheimer, bears the Protectorate Arms, copied from the Great Seal of the Republic under Oliver Cromwell, and the motto **'Pax quaeritur bello'** (Peace is sought in war).[2]

Early history unknown. Later in the collections of Richard Clemson Barnett and Lord Revelstoke; Revelstoke sale at Christie's 28 June 1893 (140) and there 'supposed to be the work of the celebrated sculptor Bernini,' (bought Wertheimer, 1000 guineas). Presented by Wertheimer in 1898; temporarily fixed in position 18 July 1898; support commissioned by Wertheimer (sculptor not named) and approved by the First Commissioner of Works, 21 November 1898.[3] Parliamentary Questions, 8 and 9 June 1903, why the donor's name should be inscribed so ostentatiously beneath the bust and whether the statue of John Bright should not be placed there instead.

The bust is probably of 18th century workmanship. It bears some resemblance to the bronze bust of Cromwell by Edward Pierce, 1672, in the London Museum,[4] in turn based either on the life-mask at Chequers or on the funeral effigy in Florence. The House of Commons bust is most probably a derivation from the Pierce bronze, by an 18th century sculptor, conceivably either Rysbrack or Joseph Wilton.[5] An attempt by Mrs K A Esdaile to ascribe it to the 17th century sculptor, Edward Marshall, is not especially convincing.[6]

The ascription to Bernini, first refuted by S R Gardiner in 1899,[7] is indefensible on both stylistic and historical grounds but the legend dies hard. For an interesting account of how Bernini was expressly forbidden by the Pope to execute any busts of Englishmen, other than the King, see Nicholas Stone, Diary in Rome, 22 October 1638.[8] 17th and 18th century busts of Cromwell by Edward Pierce c. 1655-8 (Ashmolean Museum and NPG), and

1672 (Gosford House and London Museum), Scheemakers (?), Rysbrack 1757 (National Maritime Museum and Clumber Sale, October 1937), Roubiliac (terracotta in British Museum), Wilton 1762 (V & A, Foreign Office, and British Embassy Lisbon), Nollekens (?), Banks 1803. Death mask, plaster 1658, taken ten days or a fortnight after death (Ashmolean, NPG etc).

See 'The Lord Protect US!', a cartoon by Harry Furniss Vanity Fair 1 December 1898 showing the bust being inspected by a 'committee of taste' - Balfour, Chamberlain, Harcourt, Lecky, Courtney.

Removed for safety in 1939 to the Piccadilly Underground.

Presented in 1898 by Charles Wertheimer.

[1] The site was announced in Parliament, 12 July 1898. Lord Rosebery, in his tercentenary address in 1899, drew attention to the calm in which this bust was placed in the very heart of the Houses of Parliament in contrast to the furore aroused by Hamo Thornycroft's statue outside (see No 30).

[2] A B and A Wyon, The Great Seals of England, 1887, p. 95 and Plate XXXII.

[3] PRO file, Works 11-27/2, contains some correspondence with Wertheimer but gives no information about the bust's provenance.

[4] D Piper, Walpole Society, XXXIV (1958), p. 41. Whinney and Millar, English Art, 1625-1714, p. 253, n. 4.

[5] Rachel Poole, Walpole Society, XI (1923) pp. 29-40.

[6] K A Esdaile, The So-Called Bernini Cromwell (1947), typescript in the House of Commons Library (JF. NS. 40, ii).

[7] S R Gardiner, Oliver Cromwell, Goupil 1899, pp. iii-iv and reproduced p. 111. Also reproduced as frontispiece to Hilaire Belloc, Cromwell, 1934.

[8] Walpole Society, VII (1919), p. 170.

✓ 29. After Edward Pierce. [1]

Bronze bust, 78.8 (31) including the pediment, Committee Corridor. Head turned slightly to his right, bare-headed, hair over linen collar, cuirass embossed with a winged thunderbolt, broad leather strap with buckle over his right shoulder, moustache, tuft on lower lip; wart above right eye not distinguishable, no indentation above left temple.

The type is of an 18th century cult bust of which many were made probably during the period between the Jacobite rebellions. They were based on Pierce's posthumous marble bust, formerly belonging to the Byron family at Newstead Abbey and now in the collection of the Earl of Wemyss at Gosford House. This marble bust has a flaw above the left temple, perpetuated in some of the bronze casts of which several exist - National Portrait Gallery, London Museum, Riksmuseum, Amsterdam, etc - but except for the London Museum version which is signed and dated 1672, there seems to be no means of determining their exact date. Electrotype copies were made in the 19th century after the invention of the electrobronze process and the publication of Carlyle's Cromwell in 1845.

DOE file AE 2076/18.

Presented in 1967 by Mrs Eileen Buist.

[1] Rachel Poole, 'Edward Pierce the Sculptor,' Walpole Society Journal, XI (1923) p. 39 and plate XXII(b).

✓ 30. Sir Hamo Thornycroft, RA.

Bronze statue, 3.05m (10'), outside Westminster Hall. Standing bareheaded in leather jerkin, thigh boots, Bible in left hand held against his thigh, hat under arm, sword in right hand, the point grounded, left foot forward, spurs pointing upwards. [1] A lion lies at the foot of the pedestal.

The project for a statue of Cromwell first appears officially in the Fine Arts Commissioners' Fourth Report, 1845, in a separate schedule of names for which the Commissioners were not unanimous. [2] John Thomas produced a plaster model for a statue for the Central Lobby. It was destroyed in the Crystal Palace fire in 1936 (see Appendix III under 1853). The question was raised frequently thereafter both in Parliament and the Press, especially in 1845, 1860, 1895 and 1899-1900, but the

first definite reference seems to be Herbert Gladstone's answers to Parliamentary Questions in 1894 and 1895.[3] It was decided to commission Hamo Thornycroft at the public expense but vehement opposition in Committee on Supply, mainly from Irish Members, resulted in £500 being voted on account by only a small majority and the vote was withdrawn by the Government.[4] The next morning, the First Commissioner received from an anonymous donor an offer of the whole sum necessary to complete the statue on condition that a suitable site be chosen.[5]

The plaster model was completed in May 1898,[6] having been worked up mainly from a portrait by Samuel Cooper at Sidney Sussex, Cambridge,[7] (now considered to be a copy).[8] The completed bronze statue was exhibited at the RA., 1899, where it seems to have dominated the entrance[9] though a critic in The Athenaeum complained of its 'lack of that stern and rugged force which we associate with the Protector's person.'[10]
The statue was placed in position outside Westminster Hall on 2 November 1899, the canvas coverings being removed by one of the masons at 7.30 on the morning of 14 November, with only five spectators including the policeman on duty.[11]
Lord Rosebery, long since discovered as the 'anonymous donor' of the statue, delivered an address on Oliver Cromwell at the Queen's Hall that evening.[12] His identity as the 'anonymous donor' seems to have been an open secret however until his name was publicly revealed by Lord Morris in the House of Lords, 21 June 1900, during a debate in which Lord Hardwicke incurred a rebuke from the Lord Chancellor.

Just before and immediately after its 'unveiling' a storm broke over Westminster. Petitions were presented against its erection on public ground, from London and other places (2 August 1899), by Lord Hardwicke in the House of Lords (27 October 1899 and 21 June 1900) and in The Times, 26 February 1900, and by Swift MacNeill and other Irish Members in the Commons 23 February and 30 March 1900.[13] A correspondence in The Times included a letter from an octogenarian, T Hornblower Gill, recalling his initiation of a similar correspondence in 1845.[14] The First Commissioner of Works (and his predecessor in the 1895 Government, Herbert Gladstone) maintained his right to erect statues, not paid for out of public funds, without necessarily consulting the wishes of Parliament.[15]

A quarter-size plaster model was exhibited at the Paris International Exhibition, 1900, and awarded a grand prix.[16] It also appeared at Thornycroft's memorial exhibition, RA (Winter) 1927 (96). The critic of The Athenaeum, (July 1899) had already pronounced this model more full of verve and intensity than the finished bronze.

Other statues of Cromwell by Matthew Noble 1875 (Manchester Town Hall), F W Pomeroy 1901 (St Ives, Hunts.). Funeral effigy in plaster with glass eyes by Thomas or Abraham Simon (Bargello, Florence).

Presented in 1895 by Lord Rosebery when Prime Minister.[17]

SEE ALSO Part I PORTRAITS Nos 233, 234, 235, 236.

[1] The fact that Cromwell's spurs are upside down was drawn to the Minister of Works's attention by Lord Colyton on 17 October 1956.

[2] Fourth Report, 1845, p. 10. William III was in the same category.

[3] Parl. Debates, 12 July 1894, p. 1483, and 14 May 1895, p. 1168.

[4] Parl. Debates, 14 June 1895, pp. 1181 ff. and 17 June 1895, pp. 1341 ff.

[5] Memorandum by Herbert Gladstone, First Commissioner of Works, 29 June 1895, in DOE file AF/2015. See also H W Lucy, Later Peeps at Parliament, 1905, pp. 359-60.

[6] Letter from Hamo Thornycroft to the First Commissioner of Works, in DOE file AF/2015.

[7] Magazine of Art, 1900, p. 38.

[8] D Piper, Walpole Society, XXXIV (1958), p. 39.

[9] The Times, 26 May 1899, 4b.

[10] The Athenaeum, 1st July 1899, p. 41.

[11] Daily Graphic, 2 and 15 November 1899; The Times 15 November 1899, 7a.

[12] T F G Coates, Lord Rosebery, His Life and Speeches, 1900, II, pp. 1039 ff. The Times 15 November 1899, 7a-d.

CROMWELL, Oliver (continued)

[13] H W Lucy, Diary of the Unionist Parliament, 1895-1900, 1901, pp. 369 ff.

[14] The Times, August-October 1845 and October 1899 to August 1900.

[15] Parl. Debates, 23 February 1900, pp. 949 ff.

[16] Report of the Commissioners, 1901, II, p. 253.

[17] Punch, 15 November 1899, was only able to produce a rather feeble drawing, 'Oliver Primrose, the modern Lord Protector of the Commonweal'.

DERBY, Edward Geoffrey STANLEY, 14th Earl of, KG

1799-1869. MP. Prime Minister.

√ 31. Feodora Gleichen. [1]

Marble bust, 81.3 (32), Norman Porch.
In coat and waistcoat, high wing collar disappearing into whiskers, bow tie. Signed: **'F. G. sculpt. 1892.'**

Busts and statues of Lord Derby: 1853 Christopher Moore (bust, whereabouts unknown), 1868 Theed (bust at Knowsley), 1869-72 Theed (statues in St George's Hall, Liverpool, and Junior Carlton Club, London), 1871 MacCarthy (bust with Merchant Taylors Company), 1871 Noble (bust in Guildhall, London, destroyed 1940), 1872 Noble (recumbent figure at Knowsley), 1873-4 Noble (statues at Preston and in Parliament Square, London - see Appendix IX), 1885 Woolner (Sydney, Australia).

Presented in 1963 by Edward Halliday, PRBA.

SEE ALSO Part I PORTRAITS Nos 257, 258.

[1] Life and Works of Feodora Gleichen, 1934.

DERBY, Edward Henry STANLEY, 15th Earl of, KG

1826-1893. MP. Foreign Secretary.

√ 32. Sir Thomas Brock, RA.

Marble bust, 81.3 (32), Peer's Library.
Head turned slightly to his right; coat, waistcoat, bow tie and high collar. Inscribed on the pedestal: **'DERBY 1826-1893/ T. Brock R.A. Sc.'**

Exhibited RA 1896. Presented in 1897 to the House of Lords by Earl Stanhope on behalf of Mary Catharine, Countess of Derby. [1] In position by the end of 1898. [2]

Other portraits of Lord Derby by George Richmond 1864 (Knowsley), Sir Francis Grant 1866 (Knowsley), S Lawrence (NPG).
Marble bust by Boehm, RA 1883.

Presented in 1897 by the Countess of Derby.

[1] Sir Edmund Gosse, Catalogue of the Library of the House of Lords, 1908, p. xix. See also Second Report ... House of Lords Offices, 1897, p. 7 (PP 1898 (196) IX, 161).

[2] Letter from the Lord Great Chamberlain to the First Commissioner, 15 August 1898 (PRO file, Works 11/81).

DISRAELI, Benjamin, see BEACONSFIELD

EDWARD III

1312-1377.

√ 33. John Birnie Philip.

Gilt stone statue, 1.98m (6'6"), Royal Gallery.
Standing in crown, armour, cloak, emblazoned surcoat, left hand to beard. Inscribed on the pedestal: **'J. B. Philip Sculp.'**

Commissioned in 1867 by E M Barry as part of the building and completed in 1869. See Appendix VI.

ELIZABETH I

1533-1603.

✓ 34. John Birnie Philip.

Gilt stone statue, 1.98m (6'6"), Royal Gallery.
Standing, a roll of papers in her right hand.
Inscribed on the pedestal: **'J. B. Philip Sculp.'**

Commissioned in 1867 by E M Barry as part of the building, and completed in 1869. See Appendix VI.

SEE ALSO Part I PORTRAITS No 294.

FALKLAND, Lucius CARY (CARYE), 2nd Viscount

1610-1643. MP. Secretary of State to the King. Royalist.

✓ 35. John Bell.

Marble statue, 2.14m (7'), St Stephen's Hall.
Standing in cloak and riding boots, hands crossed on unsheathed sword, holding in his hand a paper representing his secretaryship. Right foot forward on a stone. Inscribed: **'JOHN BELL, SC.'**
(No date).

John Bell was considered by the Commissioners on the Fine Arts, together with W C Marshall and J H Foley, to have distinguished himself in the preliminary exhibitions in Westminster Hall.[1] He was commissioned to prepare a model in 1845 though the Select Committee reporting on names of distinguished people to whose memory statues might be erected were not unanimous in their choice of Falkland,[2] and his working model, based on an engraving of a portrait (identity doubtful) then in Lord Arundel of Wardour's collection,[3] was exhibited in Westminster Hall in 1847[4] and again at the Great Exhibition of 1851.[5] Its completion in marble was reported to the Queen in 1848 and considered by the Commissioners to be 'highly creditable to the artist'.[6] It was reported to be in position by 1852,[7] detailed accounts rendered to the House of Commons in 1853,[8] moved to a different pedestal in 1855, the sword being slightly damaged,[9] and in the Commissioners' Eleventh Report the entire series was pronounced in position in St Stephen's Hall and 'forming objects of great

FALKLAND, Lucius CARY (CARYE), 2nd Viscount (continued)

interest and attraction to the public'.[10] A suffragette chained herself to one of his spurs in 1908.

Commissioned in 1845 as part of the building. See Appendix IV.

[1] Third Report, 1844, Appendix p. 11.

[2] Fourth Report, 1845, p. 8, and Appendix I. List B.

[3] Lodge's Portraits, 1821-34. Sotheby's 16 December 1953 (46).

[4] Catalogue of Works of Art ... in Westminster Hall, 1847 (123); reproduced in ILN 14 August 1847, p. 112.

[5] Official Descriptive and Illustrated Catalogue, 1851, II, p. 847.

[6] Eighth Report, 1848. p. 8.

[7] ILN 12 February 1852, p. 129, Builder, 28 February 1852, p. 129. Art-Journal, November 1852, p. 349.

[8] Returned to the House of Commons, 31 August 1853, p. 7.

[9] EOC pp. 172-8 and 214-5.

[10] Eleventh Report, 1858. p. 7.

FARNBOROUGH, Thomas Erskine MAY, 1st Baron

1815-1886. Clerk of the House of Commons. Author of A Practical Treatise on the Law, Privileges, Proceedings and Usages of Parliament.

✓ 36. Albert Bruce-Joy.

Marble bust, 73.7 (29), Commons Library.
Facing the front in legal wig, coat, waistcoat, collar and tie.
Inscribed on the back: **'Albert Bruce Joy Sc. /1890'**, and on

the socle in Gothic lettering: **'Thomas Erskine May.'**
Inscribed on the wooden pedestal: **'Presented to the House of Commons by his friends as a token of their affection and of their admiration for a life dedicated to the Public Service.'** [1]

Commissioned by the Farnborough Memorial Committee, Chairman Alfred Bonham Carter, and executed from photographs, Bruce Joy, according to Speaker Peel, never having seen Erskine May. The bust was unveiled by the Speaker in the Library of the House of Commons, 6 March 1890. Gladstone also spoke on this occasion, ending his words with 'the day will never arrive when the name of Sir Erskine May will cease to be associated with the name of the House of Commons'. [2]

This, or another bust of Erskine May, exhibited by Bruce-Joy, RA 1890 and again RA 1892. Bruce-Joy made several versions of this bust. (Information from D Holland, House of Commons Librarian.) Removed for safety in 1941 to Henley Hall, Ludlow.

Presented by his friends in 1890.

SEE ALSO Part I PORTRAITS No 318.

[1] A window in St Margaret's Church formed a part of the memorial.

[2] The Times, 7 March 1890, 4b.

FITZWALTER, Robert

d. 1235. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

✓ 37. Frederick Thrupp.

Metal statue, 1.83m (6'), House of Lords.
Bearded, chain mail, short surcoat, right hand holding a short cane over his shoulder.

Commissioned in 1847 as part of the building. Cast by Messrs Elkington, Mason & Co of Birmingham and delivered to the Fine Art Commissioners' Boardroom in 1854 (EOC p. 144). See Appendix V.

FOX, Charles James

1749-1806. MP. Foreign Secretary.

✓ 38. Edward Hodges Baily, RA.

Marble statue, 2.14m (7'), St Stephen's Hall.
Orating, in frock coat and breeches, right fist upraised, left behind his back holding papers; left foot forward.
Inscribed: **'E. H. Baily, RA. Sculpr. 1856.'**

Commissioned 3 March 1855 for £1,000, £500 paid 26 June 1855 and £500 on completion 25 September 1856. [1] Probably based on a combination of Nollekens's busts of Fox of which many versions exist, and the painting by Reynolds at Holkham. [2] Baily submitted two small models to the Commissioners in June 1855, one in the costume of a Doctor of Law being rejected; minor alterations to the other were suggested in order to attain a more literal representation of Fox's personal appearance and usual speaking action (EOC p. 196); Prince Albert visited Baily's studio 13 November 1855 to inspect the statue and suggest some alterations (EOC p. 229). The statue was completed and placed in position in St Stephen's 15 September 1856 (EOC p. 275), when The Athenaeum described the FOX as standing 'surly and defiant, with his strong arm upraised, as if he could smash poor thin-legged meagre Grattan, or spindley Selden, as a sailor would a biscuit, etc.' [3] The Art-Journal pronounced Fox to be 'forcibly but not offensively represented', [4] and the Illustrated London News criticised its 'restless clumsiness'. [5]

The working model was exhibited RA 1857.

Another statue of Fox, by Sir Richard Westmacott 1861, is in Bloomsbury Square.

Commissioned as part of the building. [6] See Appendix IV.

SEE ALSO Part I PORTRAITS Nos 338-348.

[1] EOC pp. 171 and 276.

[2] Portraits, No 339.

FOX, **Charles James** (continued)

[3] The Athenaeum, 4 October 1856, p. 1223.

[4] Art-Journal, November 1856, p. 354; see also January 1858, p. 18.

[5] ILN January 1857, p. 70.

[6] Architect's report on internal decorations, Second Report, 1843, p. 9.

GASCOYNE-CECIL, see SALISBURY, Marquess of

GLADSTONE, **William Ewart**

1809-1898. MP. Prime Minister.

✓ 39. F W Pomeroy.

Statue in Carrara marble, 2.44m (8'), Central Lobby. Standing in frock coat, high winged collar, large loose bow tie, eyeglass cord, sheaf of papers in left hand, Chancellor's robe behind him. The piercing expression of the eyes was secured by fixing marble pupils into the sockets. The left hand index finger missing as a result of a shooting accident. Inscribed: **'F. W. Pomeroy sculp. 1900.'**

The original intention for the Central Lobby was to have seated statues of eight of the greatest lawgivers of antiquity, with a marble statue in the centre, polished gilt and coloured, of Queen Victoria herself. [1]

At Gladstone's death in 1898 it was decided to raise three memorials to his name, (1) the statue by Brock in Westminster Abbey, the cost defrayed by a vote of the House of Commons; (2) the national memorial monuments in London, Edinburgh and Dublin; (3) the Liberal Party memorial by Pomeroy in the Central Lobby. [2] The idea of a Liberal Party Memorial seems to have crystallised at the lying-in-state in Westminster Hall when Liberal deputations filed past the coffin. The National Liberal

GLADSTONE, **William Ewart** (continued)

Federation convened a meeting 'to consider the question of a memorial by the Liberal Party to commemorate Mr Gladstone's long and illustrious leadership'. [3] A committee was formed under the chairmanship of Lord Tweedmouth, subscription was invited and Pomeroy commissioned almost immediately. The clay model was completed early in 1899, [4] Pomeroy being assisted by the recollections and suggestions of Gladstone's former friends and colleagues. The decision to place the statue on the site formerly occupied by Gilbert's statue of John Bright (see the entry under BRIGHT in this Catalogue) was announced in Parliament on 17 May 1900 [5] and on 19 May the statue was unveiled by Sir Henry Campbell-Bannerman. [6]

Subscriptions amounted to £5,830, the surplus of about £3,000 was invested and the proceeds devoted to Gladstone Prizes at various universities for special proficiency in history, political science and economics. [7]

In 1942 the statue was removed, with others in the Central Lobby, to Mentmore, Buckinghamshire, for safety during the War.

Busts and statues of Gladstone by Alexander Munro 1855 (RA), Woolner 1866 (Ashmolean Museum), Adams-Acton 1868 (Hawarden and National Liberal Club), Theed 1878 (Manchester) Boehm 1881 (RA), Bruce-Joy 1882 (RA), Vitalis 1883 (Athens), Toft 1888 (Hawarden), Onslow Ford 1894 (National Liberal Club), Sodini 1894 (Balliol), Toft 1899 (Penmaenmawr), Brock 1902 (Westminster Abbey), Thornycroft 1902 (Glasgow), 1904-05 (Strand), Mary Grant (All Souls, Oxford).

Erected in 1900 by the Liberal Party.

[1] Barry's report on internal decorations, Second Report, 1843, p. 9.

[2] The Times, 21 November 1898, 12b.

[3] The Times, 21 May 1900, 15e.

[4] The Times, 10 May 1899, 12b. Gladstone Liberal Memorial Fund meetings, 25 October 1898, 10 May 1899, 16 June 1899, 4 April 1900.

[5] Parl. Debates, 17 May 1900, p. 412.

[6] The Times, 21 May 1900, 15d; The Builder, 26 May 1900, p. 519; Magazine of Art, 1900, p. 432.

[7] The Times, 5 April 1900, 6f.

✓ 40. Albert Bruce-Joy.

Marble bust, 80.1 (31½), Committee Stairs.
Head turned slightly to his right, coat, waistcoat, high collar, bow tie, whiskers.

Probably the bust exhibited RA 1884.

LENT by the Walker Art Gallery, Liverpool, 1963.

SEE ALSO Part I PORTRAITS Nos 364-368.

GLOUCESTER, Geoffrey de MANDEVILLE, Earl of and Earl of Essex

d. 1215/6. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

✓ 41. J S Westmacott.

Metal statue, 1.83m (6'), House of Lords.
Helmet, chain mail, long surcoat, left hand on shield, right holding spear.
Inscribed: '**James Westmacott, Rome.**'

Commissioned in 1847 as part of the building. See Appendix V.

Reproduced in a woodcut, Illustrated London News, 13 March 1852, p. 216.

1849-1928. Librarian of the House of Lords. Writer.

✓ 42. Sir William Goscombe John, RA. WOA 541

Bronze bust, 58.4 cm (23"), Peers' Library.
Head turned slightly to the right; coat, waistcoat, bow tie, heavy moustache. Inscribed: '**W. Goscombe John 1920.**'

Presented to Gosse on the occasion of his seventieth birthday, 21 September 1919. An address, signed by Lord Crewe and some two hundred of his friends, ends with the words, '... and the gift to yourself and your wife of a bust to be executed by one of your friends, a signatory of this letter. We trust that it will be prized both as a work of high modern art, and as a lasting memorial of your deserts and of our regard.'[1] The presentation took place at Lord Balfour's house, 4 Carlton Gardens.[2] A watercolour drawing of the scene, 'The Birthday Surprise' (now in the Savile Club) was made by Max Beerbohm. See also Max's drawing, 'A Lacuna', of Gosse, the bust and George Moore.[3]

Another version of this bust was presented by his son Dr Philip Gosse to the London Library in 1929.

Portraits of Gosse[4] by Sargent 1886 (NPG), Beerbohm 1907, Sylvia Gosse 1911 (V & A), Dicksee 1912 for Grillion's Club, W Tittle 1924 (Bookman, April 1924), Rothenstein 1928 (NPG). A bronze relief by Hamo Thornycroft RA 1882 and RA Winter Exhibition 1927.

Presented in 1938 by his son Dr Phillip Gosse.

[1] The Times, 22 September 1919, 13e, and 27 September 1919, 9c.

[2] Evan Charteris, Life and Letters of Sir Edmund Gosse, 1931, pp. 444-5.

[3] Sir Max Beerbohm, A Survey, 1921, p. 28.

[4] Thomas Seccombe in The Bookman, June 1913, reproduces a number of portraits and photographs of Gosse.

GRANVILLE, Granville George LEVESON-GOWER, 2nd Earl, KG, PC

1815-1891. MP. Colonial Secretary. Foreign Secretary.

✓ 43. Sir William Hamo Thornycroft, RA.

Marble statue, 2.08m (6'10"), Central Lobby.
Standing in tail coat, large bow tie, ribbon of the Garter, papers in his right hand, left on a pedestal with Peer's robes and more papers. Inscribed: '**Hamo Thornycroft, R.A. Sc. 1895.**'

Commissioned by private subscription. Lord Great Chamberlain's warrant, 28 July 1891. Exhibited RA 1895.[1] Unveiled on 11 June 1896 by the Earl of Kimberley.[2] Taken on charge by the First Commissioner of Works 29 July 1896.[3]

Other portraits of Lord Granville by G Richmond, RA 1877 (London University), F Sargent (drawing in NPG).

Erected in 1896 by private subscription.

[1] Illustrated in Cassell's RA Pictures, 1895, p.104; Magazine of Art, XIX, p.383; Illustrated London News, 13 June 1896, p.746.

[2] The Times, 12 June 1896, 12b (and a letter from Thornycroft, 1 June, correcting a mistake about the unveiling date).

[3] PRO file, Works 11-27/12.

GRATTAN, Henry

1746-1820. MP. Irish Leader.

✓ 44. John Edward Carew.

Marble statue, 2.14m (7'), St Stephen's Hall.
Standing 'in an energetic attitude',[1] morning coat, cravat, knee breeches, plentifully decorated with lace, buttonholes, watch and chain, buckles, garters, etc;[2] left hand gesturing across his body, right foot forward.
Inscribed: **'JOHN EDWARD CAREW'** (no date).

GRATTAN, Henry (continued)

At the preliminary exhibition in 1844 Carew's figure of 'A Falconer' received no special mention by the Commissioners, though it was singled out by the Illustrated London News as 'a production of great merit'.[3] Carew was born near Waterford and said to have been the son of a local sculptor; this may have influenced the Commissioners together with his statue of J P Cruzan, Master of the Rolls in Ireland (RA 1817). Grattan was not in the first list chosen unanimously by the Select Committee in 1845,[4] but Carew was commissioned 1 March 1856 in a letter from Eastlake (EOC p. 238), and a small scale model was shown to Prince Albert 18 April 1856 who made some minor criticisms but otherwise approved (EOC pp. 244 249). £500 was paid in April 1856, a further £200 on the statue's completion in 1857 and £300 when the new arm was fitted 8 August 1857.[5] 'The limbs to a degree ponderous' said the Art Journal, and 'not so picturesque as the surrounding statues of earlier centuries' said The Illustrated London News.[6] Eastlake rather frigidly complimented Carew on the completion of the statue 'which I have no doubt will give satisfaction as a correct representation of the individual and as an animated likeness. A longitudinal join in the left arm has been remarked. Be so good as to say how this happened so that I may explain it to the Commissioners'.[7] After consultation with Prince Albert and the Commissioners Eastlake requested Carew to provide a new arm - 'most sculptors would have rejected so imperfect a block of marble' - and this was done by August 1857.[8]

Sculpture of Grattan by Turnerelli 1812 (National Gallery of Ireland, etc), Chantrey 1827 or 1829 (City Hall, Dublin), Foley 1873 (Dublin).

Commissioned as part of the building.[9] See Appendix IV.

SEE ALSO Part I PORTRAITS No 386.

[1] ILN 1 May 1858 p. 433.

[2] For Ruskin's derisive comments on lace and buttonholes in sculpture see the Preface (1844) to Modern Painters, Library Edition, III, p. 36. See also Eastlake, 'A statue which is to confer immortality should not be encumbered with ignoble trifles.' Third Report, 1844, p. 43.

[3] ILN 13 July 1844, p. 21.

GRATTAN, Henry (continued)

[4] Fourth Report, Appendix I List (B); S Gwynn Grattan 1939.

[5] EOC pp. 238, 244, 249, 301, 305, 322; Art Journal July 1856 p. 226.

[6] Art Journal January 1858 p. 18, ILN 1 May 1858 p. 433.

[7] Eastlake to Carew 14 May 1857 (EOC p. 301).

[8] EOC p. 322.

[9] Architect's report on internal decoration in Second Report 1843 p. 9.

GREY, Charles, 2nd Earl, KG, PC

1764-1845. MP. Foreign Secretary. Prime Minister.

✓ 45. Thomas Campbell.

Marble bust, 68.7 (27), Norman Porch.
Head turned slightly to his right, classical dress, whiskers, hair curling upwards, bald on top, frowning expression.
Inscribed on the back: **'Thos. Campbell Sculp. 1827.'**

Early history uncertain. A bronze bust by Campbell was exhibited RA 1832; another dated 1836 is in the Royal Collection. A statue dated 1838 is at Howick.

Busts and statues by Nollekens 1803 (Woburn) and 1805 (Southill), Behnes (RA 1825). Francis (RA 1832), Baily 1837 (Newcastle), Steel 1839 (Edinburgh), Christopher Moore 1853 (Eton).

Presented in 1954 by Miss Monica Wykeham-Musgrave, Lord Grey's great-great-grand-daughter.[1]

SEE ALSO Part I PORTRAITS Nos 396-399.

[1] Curator's papers.

HAMILTON-GORDON, George, see ABERDEEN

HAMPDEN, John

1594-1643. MP. Fervent Parliamentarian. One of the Five Members whom Charles I came to the House of Commons to arrest.[1]

✓ 46. J H Foley, RA.

Marble statue, 2.14m (7'), St Stephen's Hall.
Standing in cloak and top boots, his right hand on sword, left foot forward. Inscribed on the support behind his left foot:
J H FOLEY, Sc. LONDON, 1847.'

J H Foley was considered by the Commissioners of the Fine Arts, together with John Bell and W Calder Marshall, to have distinguished himself in the preliminary exhibition in Westminster in 1844 with his 'Youth at a Stream.'[2] Commissioned in 1845[3] to prepare a model which was exhibited in Westminster Hall in 1847[4] and again in the Main Avenue of the Great Exhibition of 1851.[5] The marble statue was reported to be in a forward condition in 1847,[6] to have been completed in 1850[7] (though it is signed and dated 1847) and to have been in position by 1852.[8] It was removed temporarily because of scaffolding in 1853.[9] Detailed accounts were rendered to the House of Commons in 1853,[10] and in the Commissioners' Eleventh Report, the entire series was pronounced to be in position in St Stephen's Hall and forming 'objects of great interest and attraction to the public.'[11]

Foley's Hampden was singled out for praise in the Westminster Hall exhibition of 1847,[12] reproduced in the Illustrated London News,[13] and in 1954 described as 'perhaps the most interesting of the series and showing some individuality of approach.'[14]

Sculpture of Hampden includes an 18th century bust in the Reform Club and a medallion by William Scoular (1843) for the memorial erected to the Patriot on the site of the battle of Chalgrove Field.

Commissioned in 1845 as part of the building. See Appendix IV.

SEE ALSO Part I PORTRAITS Nos 429-431.

[1] See the paintings on this subject by C W Cope and Seymour Lucas in Part V ARTISTS Nos 21 and 48.

[2] Third Report, 1844, p. 11. Art-Union, 1844, p. 216.

[3] Fourth Report, 1845, p. 8.

[4] Catalogue of Works of Art ... in Westminster Hall, 1847 (121).

[5] Official Descriptive and Illustrated Catalogue, 1851, II, p. 848.

[6] Seventh Report, 1847, p. 7.

[7] The Builder, 3 August 1850, p. 370. Return to the House of Commons, 31 August 1853, p. 7.

[8] ILN 12 February 1852 p. 129, Art-Journal, November 1852, p. 349.

[9] Ibid. October 1853, p. 248.

[10] Return to the House of Commons, 31 August 1853, p. 7.

[11] Eleventh Report, 1858, p. 7.

[12] Clark's Critical Catalogue, 1847 (121).

[13] ILN 14 August 1847, p. 112. Also a stipple engraving by W Roffe, Art-Journal, July 1858, p. 220.

[14] T S R Boase, JWCI 1954, p. 356 and Plate 51a.

HARCOURT, Sir William George Granville Venables Vernon

1827-1904. MP. Chancellor of the Exchequer. Leader of the Liberal Party.

✓ 47. Waldo Story.

Statue in Serravezza marble, 1.98m (6'6"), Lower Waiting Hall.[1] Standing in Chancellor of the Exchequer's robes, papers in his

right hand, left holding robe to his breast. Inscribed on the plinth: **'Waldo Story, Roma 1906.'** The marble was toned personally by the artist with the approval of Harcourt's son, the First Commissioner of Works.[2]

The original proposal was for a marble bust to be placed on the Members' Staircase near the busts of Churchill and W H Smith, but subscriptions exceeded the amount needed. The decision to erect a statue by Waldo Story in the Commons Lobby was announced by Sir Michael Hicks-Beach, President of the Harcourt Memorial Committee, on 19 July 1905. The statue was executed in Waldo Story's studio in Rome and placed in position in the Commons Lobby during theWhitsun Recess 1906.[3] It was unveiled by the Prime Minister, Sir Henry Campbell-Bannerman on 13 July 1906, with speeches by Lord St Aldwyn and Arthur Balfour.[4] It was badly damaged by enemy action in 1941, removed in 1942 to the riding school, Mentmore, Bucks, for safety, and repaired in 1950 by Mr Wadley, foreman carver.

The Chancellor of the Exchequer's robes, suggested as suitable for the statue by his son, Lewis Harcourt (First Commissioner of Works), were the robes worn by Sir William at the celebrated Devonshire House Ball in 1897, which he attended in the character of his ancestor Lord Harcourt, Lord Chancellor in Queen Anne's reign.[5]

There seems to have been some criticism of the height of the pedestal though no action appears to have been taken.[6]

Presented in 1906 by Members of both Houses.

SEE ALSO Part I PORTRAITS No 441.

[1] For the proposed removal of this statue to the Lower Waiting Hall, see Minutes of Lloyd George and Balfour Memorial Committee, 17 December 1958, and Sir Godfrey Nicholson's Question, HC Deb, 21 July 1959, p. 1045. Moved in 1962.

[2] Minutes of Evidence on the Palace of Westminster, November 1906, pp. 240, 305, 576, 1176 (PP (Lords) 256, ix, 317).

[3] PRO file, Works 11-27/13.

[4] The Times, 14 June 1906, 8a.

HARCOURT, Sir William George Granville Venables Vernon (continued)

[5] H W Lucy, Later Peeps at Parliament, 1905, p. 527, and A G Gardiner, Life, II, p. 446.

[6] Parl. Debates, 17 December 1906, p. 1043.

HARDIE, James Keir

1856-1915. Founder of the Independent Labour Party.

√ 48. Benno Schotz[1]

Bronze bust, 66.1 (26), Lower Waiting Hall.[2]
Head and shoulders to the front, in coat, waistcoat and loose bow tie, thick hair, beard and moustache. Inscribed on his left arm: **'Benno Schotz 1939.'** Formerly brown, the colour was altered to green in 1958 at the request of Members.[3]

A replica of the bust by Benno Schotz in the village of Cumnock, Ayrshire, Keir Hardie's birthplace. Another version in the Scottish National Portrait Gallery.

The project of a memorial to Keir Hardie was first raised by Mr H Dunnico in a Parliamentary Question on 9 July 1924. It was revived by Arthur Henderson in 1925 and by C G Ammon in 1929. It was discussed by Ramsay Macdonald and George Lansbury in 1931 and further Questions were put down by Dr Horace King in 1950, 1951 and 1953.[4] The main opposition was based not on political grounds but because Keir Hardie was not sufficiently eminent as a parliamentarian, the principal qualification for inclusion in the precincts. In 1955, Dr Barnett Stross was approached by Mr Fenner Brockway, the chairman of the Keir Hardie Memorial Trust, who wished to have a cast made of the original bust for presentation to the House of Commons. It was formally handed over to the House on 11 December 1956.[5]

Presented in 1956 by the Keir Hardie Memorial Trust.

SEE ALSO Part I PORTRAITS No 442.

[1] For an account of this Estonian born artist, see an article by T J Honeyman in Scottish Field, April 1955, pp. 25-7. Scottish Arts Council Exhibition, February-March 1971.

HARDIE, James Keir (continued)

[2] Its original position was criticised in Parliament on 1 August 1957 and again on 11 February 1970.

[3] Morris Singer Foundry, Lambeth.

[4] For Dr King's speech on Memorials for famous parliamentarians, see HC Deb, 21 April 1953, pp. 1135 ff.

[5] Newspaper reports on 15 August 1956, the centenary of his birth: The Times, p. 8; Manchester Guardian, p. 3; Daily Mail, p. 5; Daily Express, p. 7; Daily Herald, p. 1; Daily Worker, p. 3.

HENRY V

1387-1422.

√ 49. John Birnie Philip.

Gilt stone statue, 1.98m (6'6"), Royal Gallery.
Standing, crowned, in armour and emblazoned surcoat, right hand on dagger. Inscribed on the pedestal: **'J B Philip Sculp.'**

Commissioned in 1867 by E M Barry as part of the building, and completed in 1869. See Appendix VI.

HEREFORD, Henry de BOHUN, Earl of

d. 1220. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

√ 50. Thomas Thorneycroft.

Metal statue, 1.83m (6'), House of Lords.
In chain mail and surcoat, arms folded.

Commissioned in 1847 as part of the building. Cast by Messrs Elkington, Mason & Co of Birmingham and delivered to the House of Lords in 1854 (EOC p. 144). See Appendix V.

HERTFORD, Richard de CLARE, Earl of

d. 1217. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

51. Henry Timbrell.

Metal statue, 1.83m (6'), House of Lords.
Heavily bearded, chain mail, long surcoat, head bowed, hands together on swordhilt.

Commissioned in 1847 as part of the building. Cast by Messrs Elkington, Mason & Co of Birmingham and delivered to the House of Lords in January 1854 (EOC p. 84). See Appendix V.

HUME, Joseph

1777-1855. MP. Reformer, especially of government expenditure.[1]

52. Alexander Ritchie.

Marble bust, 76.3 (30), Commons Library.
Head and shoulders turned to the right, in Roman toga, close curly hair, small side whiskers. Inscribed on the socle: **'Alexander Ritchie sculptor'**, and on the bracket: **'JOSEPH HUME / born Jan. 22. 1777 - died Feb. 20. 1855'.**

Exhibited RA 1830. On a motion being put to the House of Commons in June 1866 by William Ewart, MP, for Dumfries and for many years an associate and personal friend of Hume, it was resolved

> That an humble address be presented to Her Majesty praying that she will be graciously pleased to cause to be placed within the precincts of this House, a Bust, offered by his widow, of the late Joseph Hume, esquire, who for nearly forty years ably, laboriously, and disinterestedly served his Country in the House of Commons.

The address was answered on 10 August 1866.[2] The Queen's approval was conveyed to the Lord Great Chamberlain in a letter from Lord Derby, 19 February 1867.[3]

HUME, Joseph (continued)

Presented in 1866 by his widow.

SEE ALSO Part I PORTRAITS No 487.

[1] Punch (1855, XXVIII, 102) suggested making a statue of Hume from the melted down bronze statues of George IV and the Duke of York.

[2] Parl. Debates, 15 June 1866, pp. 485 ff. and 10 August, p. 2166.

[3] PRO file, Works 11-27/3.

IDDESLEIGH, Stafford Henry NORTHCOTE, 1st Earl of

1818-1887. MP. Chancellor of the Exchequer. Foreign Secretary.

53. Sir Joseph Boehm, RA.

Marble statue, 2.24m (7'4"), Central Lobby.
Standing, head turned slightly to his right, morning coat and overcoat, waistcoat, watch-chain, long hair, bushy beard, a book held in his left hand on a pedestal.
Inscribed: **'J. E. Boehm. fect.'**

Application from Lord Cranbrook, Chairman of the Iddesleigh Memorial Committee, to the Lord Great Chamberlain for permission to erect a statue in the Central Lobby, 11 May 1887, and the Lord Great Chamberlain's warrant.[1] Statue completed in October 1888, erected in the Central Lobby, 1 November 1888, and unveiled by Lord Cranbrook, 6 November 1888.[2]

Another statue by Boehm on Northernhay, Exeter, plaster bust 1887 in the National Portrait Gallery, Tyler 1887, bust in the Guildhall and plaster cast at Balliol College, Oxford.

Erected in 1888 by private subscription.

SEE ALSO Part I PORTRAITS No 491.

[1] PRO file, Works 11-27/14.

[2] The Times, 7 November 1888, 4e.

KENT, Hubert de BURGH, Earl of

d. 1243. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

✓ 54. W F Woodington.

Metal statue, 1.83m (6'), House of Lords.
Moustache, chain mail, short surcoat, left arm across, right hand on sword hilt. Inscribed: **'W. F. Woodington.'**

Commissioned in 1847 as part of the building. See Appendix V.

KIMBERLEY, John WODEHOUSE, 1st Earl of, KG, PC

1826-1902. MP. Colonial Secretary. Secretary of State for India. Foreign Secretary.

✓ 55. Sir William Hamo Thornycroft, RA.

Marble bust, 81.3 (32), Peers' Library.
Full-face, in coat, waistcoat and bow tie. Inscribed on his right shoulder: **'Hamo Thornycroft, R.A. sc. 1907'** and on the back: **'Earl of Kimberley, K. G.'**

Unveiled in the History Room of the Library by Lord Crewe (in the absence of the Marquess of Ripon), 13 February 1908, the same day as the bust of the Duke of Argyll was unveiled by Lord Lansdowne.[1]

Portraits of Kimberley by S Catterson Smith, RHA, 1866 (Dublin Castle), G Richmond for Grillion's Club Series.

Presented in 1908 by a number of Peers.

[1] The Times, 14 February 1908, 10c.

LAMB, William, see MELBOURNE

LANGTON, Stephen, Archbishop of Canterbury

d. 1228. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

✓ 56. John Thomas.

Metal statue, 1.83m (6'), House of Lords.
Clean shaven, in Archbishop's mitre and robes, left hand holding papers to his breast, right holding pastoral staff.

Commissioned in 1847 as part of the building. See Appendix V. An engraving in the Illustrated London News (7 February 1852, p. 117) of Her Majesty entering the Royal Gallery from the Robing Room, shows the model of the statue of the Archbishop on the pedestal later occupied by J B Philip's statue of Queen Elizabeth I. The statue was cast by Messrs Elkington, Mason & Co of Birmingham and delivered to the House of Lords in January 1854 (EOC p. 84).

LEVESON-GOWER, see GRANVILLE

LLOYD GEORGE, David, 1st Earl of, OM

1863-1945. MP. Prime Minister.

✓ 57. Uli Nimptsch.[1]

Bronze statue, 2.08m (6'10"), Commons Lobby.
Standing in frock coat, right finger poised at a warning angle.
No inscription.

On a motion of Sir Winston Churchill, 28 March 1955,[2] a resolution of the House of Commons authorised a memorial statue to Lloyd George, and Sir Jacob Epstein was commissioned to make a statue in Welsh stone (later changed to Forest of Dean stone and then to Larrys Roche limestone). This was incomplete at Epstein's death in August 1959 but the stone was used by McFall for the statue of Balfour, also in the Commons Lobby.[3] A plaster bust exists in Lady Epstein's collection.[4] The memorial committee found some difficulty in deciding on the material to be used - stone, marble or bronze.[5] Eventually bronze was chosen as being more in keeping with the spirit of

20th century sculpture though possibly less in accord with other sculpture in the building. Mr Uli Nimptsch was commissioned in 1961,[6] the bronze was cast in November 1963 and unveiled in the Members' Lobby, 18 December 1963, by the Prime Minister, Sir Alec Douglas-Home.[7]

Statues and busts of Lloyd George: Sir William Goscombe John, bronze busts 1921 (National Museum of Wales and Ceiriog Memorial Institute), bronze statue (Caernarvon); Lady Kennet, busts 1923 (Imperial War Museum and National Museum of Wales); Sir Jacob Epstein, plaster bust 1959 (Epstein collection).

Erected in 1963 by Parliamentary vote.

SEE ALSO Part I PORTRAITS Nos 553, 554.

[1] The Times, 6 January 1977, p. 14.

[2] HC Deb, 28 March 1955, pp. 40-48; also 29 March, p. 208, 30 March, p. 386, 31 March, p. 523, 28 July, pp. 1352-3, 23 July 1957, p. 194, 21 July 1959, p. 93, 24 March 1960, p. 70, 26 October 1960, p. 286.

[3] See No 9, BALFOUR.

[4] Exhibited Leicester Galleries 1963 and reproduced in Richard Buckle, Epstein, 1963.

[5] DOE files AF 2021/1-4 and AE 2066/10. First meeting 1 December 1955 - Walter Elliot (chairman), Winston Churchill, Clement Attlee, Clement Davies, D R Grenfell and Lady Megan Lloyd George.

[6] HC Deb, 25 April 1961, p. 228.

[7] The Times, 19 December 1963, p. 12, Sunday Telegraph, 15 December 1963, p. 3 (photographs).

d. 1228. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta. The Archbishop of Dublin's name was substituted for that of William, Bishop of London, at the suggestion of Henry Hallam in 1846. (Seventh Report, 1847, p. 16.)

58. John Evan Thomas.

Metal statue, 1.83m (6'), House of Lords.
Heavily bearded, in mitre and robes, left hand holding pastoral staff, right on Bible.

Commissioned in 1847 as part of the building. See Appendix V.

LONGSPEE, William, see SALISBURY, Earl of

MANDEVILLE, Geoffrey de, see GLOUCESTER

MANSFIELD, William MURRAY, 1st Earl of

1705-1793. MP. Lord Chief Justice. Chancellor of the Exchequer.

59. E H Baily, RA.

Marble statue, 2.14m (7'), St Stephen's Hall.
Standing in wig and robes of the Chancellor of the Exchequer, right hand gesturing, left holding papers. Right foot forward.
Inscribed: **'E. H. BAILY. R.A. Sculpt. 1855.'**

Commissioned in 1853 for £1,000, £500 being paid on the model being approved 15 July 1853 and £500 (to the official assigned under Baily's bankruptcy) 14 May 1855.[1] Baily submitted the models of which the Commissioners chose the one in judge's robes, June 1853, and it was shown to Prince Albert at Buckingham Palace 29 June 1853.[2] He must have been working on the statue of Mansfield and the companion statue of Fox at the same time. They were both completed within a year of each

MANSFIELD, William MURRAY, 1st Earl of (continued)

other, the Mansfield in 1855, Fox in 1856. Mansfield was in position by May 1855 (EOC p. 186) and the working model was exhibited RA 1855 (1414). The Art-Journal described the head as 'a most masterly study' though the Illustrated London News referred to it as 'not the happiest effort of this well-known able sculptor'. [3]

E H Baily was declared a bankrupt in 1855 and some correspondence between Eastlake and Baily's solicitor, Alfred Jones, shows Eastlake's anxiety that Baily should receive his payment for the statue. [4]

Busts of Mansfield by Rysbrack 1743 (Scone), Nollekens 1790 (Belvoir) and, not dated, Trinity Hall, Cambridge), Flaxman 1801 (Westminster Abbey).

Commissioned as part of the building. [5] See Appendix IV.

SEE ALSO Part I PORTRAITS Nos 581, 582.

[1] EOC pp. 28, 54, 188; The Athenaum 5 March 1853; Return to the House of Commons 31 August 1853 (PP 1854 (23) LXVII 377).

[2] EOC pp. 47, 49.

[3] Art-Journal September 1855, p. 265; 2 February 1856, p. 121.

[4] EOC pp. 154, 188, 203, 209.

[5] Architect's Report on internal decoration, Second Report 1843, p. 9.

MARSHAL, William, see PEMBROKE

MAY, Thomas Erskine, see FARNBOROUGH

MELBOURNE, William LAMB, 2nd Viscount

1779-1848. Prime Minister.

60. After John Francis.

Plaster cast, 75.0 (29½), Norman Porch.
A copy made in the British Museum cast shop (Mr Langhorn) from a marble bust in the Scottish Office (formerly Melbourne House), Whitehall. The original marble bust was presented by Melbourne to Queen Victoria and by her to Edward Anson, Keeper of the Privy Purse, who had been private secretary to Melbourne. It was bequeathed by Anson to his daughter Mary, wife of the Rev Robert Ram, Prebendary of St Paul's Cathedral, and by him presented after her death to HM Office of Works. For many years it stood in No 10 Downing Street.

SEE ALSO Part I PORTRAITS Nos 597, 598.

MOWBRAY, Sir John Robert, Bart.

1815-1899. MP. Chairman of the House of Commons selection committee and committee on standing orders.

61. Conrad Dressler.

Bronze bust, 61.0 (24), Committee Room 13.
Full-face in coat, waistcoat and stock. Inscribed on the back: **'Conrad Dressler 1900.'**

Unveiled on 22 April 1901 by Speaker Gully in Committee Room 14. [1]

A bust by Conrad Dressler exhibited RA 1883 and a marble bust RA 1889. [2]

Portraits of Mowbray by John Gray, RSP, 1892. (?) SPY drawing 1882 (NPG) Oulless 1886 (copy in Oxford and Cambridge Club).

Presented in 1901 by Members of Parliament. [3]

[1] The Times, 23 April 1901, 13b.

[2] M H Spielmann, British Sculpture, 1901, p. 88.

[3] PRO Works 11/27/4.

MOWBRAY, William de

d. 1223/4. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

✓ 62. A H Ritchie.

Metal statue, 1.83m (6'), House of Lords.
Bearded, chain mail, cloak, short surcoat, left hand on shield, right on sword.

Commissioned in 1847 as part of the building. Cast by Messrs Elkington, Mason & Co of Birmingham and delivered to the House of Lords in 1854 (EOC p.144). See Appendix V.

MURRAY, William, see MANSFIELD

NORFOLK, Roger le BIGOD, Earl of

d. 1221. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

✓ 63. Thomas Thornycroft.

Metal statue, 1.83m (6'), House of Lords.
Moustache, chain mail, short surcoat, left hand on shield, right holding a club.

Commissioned in 1847 as part of the building. Cast by Messrs Elkington, Mason & Co of Birmingham and delivered to the House of Lords in 1854 (EOC p.144). See Appendix V.

NORTHCOTE, Sir Stafford Henry, see IDDESLEIGH

ORFORD, Robert WALPOLE, 1st Earl of, KG

1676-1745. MP. Prime Minister.

✓ 64. John Bell.[1]

Marble statue, 2.14m (7'), St Stephen's Hall.
Standing in Garter robes and full-bottomed wig, left hand tucked into coat, right downwards holding papers; plentifully adorned with lace and buttonholes.[2] Left foot forwards.
Inscribed: **'JOHN BELL, Sc.'** (no date).

Walpole was not in the first list of statesmen chosen unanimously by the Select Committee in 1845.[3] Commissioned 25 February 1853 for £1,000, £500 paid 15 July 1853 and £500 on completion 13 August 1855.[4] Bell submitted his model in June 1853, the Commissioners approving on the whole but remarking that the Garter was on the wrong leg, the Ribbon on the wrong shoulder, the Star should have eight points, the wig should look less like natural hair, and that Walpole's personal appearance should be more portly. They recommended that Bell should study the engraving (of Thornhill and Hogarth's painting at Clandon) in which Walpole is shown talking to Speaker Onslow. The model was shown to Prince Albert at Buckingham Palace 29 June 1853.[5] A full scale plaster model was placed on the pedestal in St Stephen's Hall and approved by the Commissioners in June 1854.[6] The statue was seen in Bell's studio by an Illustrated London News writer who described it as 'a fairly characteristic figure'.[7] It was in position by August 1855 and described in The Athenaeum as 'the burly statesman with an expression of that powerful superciliousness which characterised his face, his mind and his system of Government'; The Art-Journal described it as 'one of the finest of the series', and a later number of The Athenaeum as 'a clever statue of a stomach' though this remark would seem to be more relevant to Baily's statue of Fox.[8]

The model was exhibited RA 1854 and International Exhibition, 1862. Marble bust by John Bell (RA 1858) is at Eton College.

Commissioned as part of the building.[9]

SEE ALSO Part I PORTRAITS Nos 653, 654, 655.

[1] John Bell was originally commissioned to prepare the bronze reliefs for the Prince's Chamber but the work was eventually (1853) given to William Theed, see Appendix VII.

[2] For Ruskin's derisive opinion of lace and buttonholes in sculpture see the Preface (1844) to Modern Painters, Library Edition III, p. 36.

[3] Fourth Report, Appendix I List (B).

[4] EOC pp. 29, 53, 225.

[5] EOC 47, 48, 50.

[6] EOC 115, 123.

[7] ILN 16 December 1854 p. 621 with an engraving.

[8] EOC 225; The Athenaeum 18 August 1855; The Builder 25 August 1855 p. 400; The Art-Journal September 1855 p. 265; The Athenaeum 13 November 1858 p. 623.

[9] Architect's Report on internal decoration in Second Report 1843 p. 9.

OXFORD, Robert de VERE, Earl of

c. 1164-1221. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

√ 65. Frederick Thrupp.

Metal statue, 1.83m (6'), House of Lords.
Moustache, chain mail, long surcoat, right arm across to his shoulder.

Commissioned in 1847 as part of the building. See Appendix V.

1852-1928. MP. Prime Minister.

√ 66. Leonard Merrifield
and Gilbert Bayes.

Marble statue, 1.98m (6'6"), Commons Lobby.
Standing in robes of the Chancellor of the Exchequer. Inscribed on the plinth: **'ASQUITH / Leonard S. Merrifield V. P. R. B. S. sculpt. completed by his colleague Gilbert Bayes P. R. B. S.'**

The Prime Minister, Neville Chamberlain, received a deputation at the House, 22 June 1938, consisting of Lloyd George, Winston Churchill, Clement Attlee, Sir Archibald Sinclair, L S Amery and Sir Percy Harris, urging that a statue be erected to Lord Asquith from public funds. Leonard Merrifield's name was put forward by Captain Alan Graham, MP, on 24 June 1938 and confirmed by Gilbert Bayes 20 December. The subject was discussed in Parliament 15 December 1938.[1] The address was presented to the King 20 December and answered 21 December.[2] Merrifield was commissioned to make a statue for 4000 guineas, 24 March 1939, the announcement being made in Parliament on 10 May.

Leonard Merrifield died in April 1943, the statue then being in the full-size clay model stage. His widow stated that Gilbert Bayes was prepared to complete it and he was accordingly commissioned in June 1943. The statue was completed in June 1948 and delivered to Westminster for storage pending the completion of the new House of Commons. It was erected in the Lobby on 16 February 1950 and unveiled by Winston Churchill on 6 December.[3]

Other busts by Frank Dobson, Clare Sheridan.

Erected in 1950 by Parliamentary vote.

SEE ALSO Part I PORTRAITS No 663:

[1] HC Deb, 15 December 1938, pp. 2185-2191.

[2] HC Deb, 20 December 1938 p. 2835 and 21 December 1938 p. 2843.

[3] The Times, 7 December 1950, p. 3; Daily Telegraph, pp. 4 and 7; Manchester Guardian, pp. 3 and 6; Daily Mail, p. 3; D. Herald, p. 5; D. Express, p. 2; News Chronicle, p. 5; E. Standard, p. 3; Star, p. 3; News, p. 3.

PALMERSTON, Henry John TEMPLE, 3rd Viscount, KG, PC

1784-1865. MP. Prime Minister.

✓ 67. Matthew Noble.

Marble bust, 78.8 (31), Committee Stairs.
Head and shoulders turned slightly to his left, in cloak, bow tie, high collar, Garter ribbon and star; heavily whiskered.
Inscribed on the back: **'Viscount Palmerston K. G. &c / M. Noble, sc. London 1860.'**

Early history uncertain but this or another version was exhibited RA 1861. Other versions are in the Reform Club and Trinity House. Presented in 1934 by P J H Hannon, MP, the gift being announced in Parliament by W G A Ormsby-Gore, 6 February 1935.[1]

Other busts of Palmerston by Sharp 1844 (Broadlands), Moore (RA 1848), Stephens 1851 (Ciudad Trujillo), Papworth 1864 (RA 913), Adams-Acton (RA 1867), Durham 1867 (formerly Guildhall), Edwards 1867 (Tiverton Town Hall), Jackson 1870 (Harrow School Speechroom).

Statues by Roskell 1867 (statuette at Broadlands), Sharp 1868 (Southampton), Jackson 1870 (Westminster Abbey), Woolner 1876 (Parliament Square, see Appendix IX).

Presented in 1934 by P J H Hannon, MP.

[1] HC Deb, 6 February 1935, p. 1124.

✓ 68. Unknown sculptor.

Marble bust, no socle, 73.7 (29), Norman Porch.
Head and shoulders turned slightly to his right, high collar, Garter robes and Collar, loosely knotted cord. Uninscribed.

LENT by Earl Mountbatten from the Broadlands Collection, 1970.

SEE ALSO Part I PORTRAITS Nos 669, 670, 671.

PEEL, Sir Robert, 2nd Baronet

1788-1850. MP. Prime Minister.

✓ 69. Matthew Noble.

Marble bust, 81.3 (32). Committee Stairs.
Head and shoulders, turned to his left, in cloak, bow tie and high collar. Inscribed on the back: **'PEEL / M. Noble, sc. London 1851.'**

Another marble version is in the NPG with a similar inscription, both probably copied by Noble from a bust by Sir Francis Chantrey, formerly in the Peel collection and sold by Robinson and Fisher, 30 November 1917 (192). Another copy, by Adams-Acton is in the National Liberal Club. Exhibited RA 1851. Presented, together with the bust of Palmerston, in 1934 by P J H Hannon, MP, the gift being announced in Parliament by W G A Ormsby-Gore, the First Commissioner of Works.[1]

Other busts of Peel by Chantrey 1833 (formerly Peel collection), Angelo Bienaime c. 1840 (Felbrigg Hall, Norfolk), Graham (RA 1846), Physick 1850 (Merchant Taylors Company).

Posthumous busts by Gray (RA 1851), Behnes 1852 (Leeds), Noble 1852 (Liverpool), Francis 1853, Mossman 1853 (Glasgow), Munro 1854 (Oldham), Behnes 1855 (Bradford and Police College, Hendon.)

Statues by Baily 1852 (Bury, Lancs), Ritchie 1852 (Montrose), Gibson 1852 (Westminster Abbey), Marshall 1853 (Manchester), Hollins 1855 (Birmingham), Noble 1876 (Parliament Square, see Appendix IX).

Presented in 1934 by P J H Hannon, MP.

SEE ALSO Part I PORTRAITS Nos 680-684.

[1] HC Deb, 6 February 1935, p. 1124.

PEMBROKE, William MARSHAL, Earl of

c. 1146-1219. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

√ 70. John Evan Thomas.

Metal statue, 1.83m (6'), House of Lords.
Moustache, chain mail, long surcoat, right hand holding roll of papers to his breast, left on sword hilt.

Commissioned in 1847 as part of the building, and cast by Messrs Elkington, Mason & Co of Birmingham who seem to have been in doubt at one time as to its identity (EOC p. 134); delivered to the Commissioners' boardroom, House of Lords, in 1854 (EOC p. 144). See Appendix V.

PEPYS, Charles, see COTTENHAM

PERCEVAL, Spencer

1762-1812. Prime Minister. Assassinated in the Lobby of the House of Commons, 11 May 1812.

√ 71. After Joseph Nollekens, RA.

Marble bust, 61.0 (24), Commons Library.
Head turned slightly to his left, bare shoulders and chest.
No inscription.

An undraped copy based on the original bust by Nollekens, signed and dated 1813, of which many versions exist, one of the best being at Apsley House. This in turn was based on a death mask taken by Nollekens himself,[1] and probably the origin of most other portraits of him, including the paintings by Joseph and Beechey.[2] The shoulders were modelled from a Chelsea Pensioner with two wooden legs and a crutch.[3] In the family possession till its presentation in 1942 by Spencer Perceval's great-grandchildren, Mr Dudley Perceval and Miss Margaret Perceval.[4]

Other versions of this bust (draped) are in the National Portrait Gallery, at Northwick Park, Harrow School, Trinity College

Cambridge, Treasury Board Room, etc.[5] A monument by Sir Francis Chantrey is in the Town Hall, Northampton, and a bust by him (1818) in Charlton Church.

Presented in 1942.

[1] The Farington Diary, 23 May 1812.

[2] See Part I, PORTRAITS, No 692.

[3] J T Smith, Nollekens and his Times, 1828, (1920 edition) I, p. 328.

[4] Curator's Papers.

[5] In a letter to the Rev Henry Crowe, 27 November 1812, Nollekens said that his price for a marble bust of Spencer Perceval was 150 guineas and he had at that time orders for fifteen. (J T Smith's note in Nollekens and his Times, II, p. 13.)

√ 72. After Joseph Nollekens, RA.

Marble bust, 61.0 (24), Committee Stairs.
In classicial dress, head turned slightly to his left.
No inscription.

A copy of the original bust by Nollekens, signed and dated 1813, of which many versions exist, one of the best being at Apsley House. (See above.) For generations in a Somerset branch of Spencer Perceval's family.

LENT by Mr R O Hancock, a collateral descendant, in 1959.[1]

SEE ALSO Part I PORTRAITS Nos 692-695.

[1] Advisory Committee on Works of Art, Minutes of 16th Meeting, 1 July 1959.

PITT, William, (the elder), see CHATHAM

PITT, William

1759-1806. MP. Prime Minister.

✓ 73. Patrick MacDowell, RA.

Marble statue 2.14m (7'), St Stephen's Hall.
Standing 'in a calm and dignified position',[1] papers in his right hand, his robe hanging from left arm; right foot forward.
Inscribed: **'P. MAC. DOWELL. R.A.'** (no date).

Commissioned 3 March 1855 for £1,000, £500 paid 21 June 1855 and £500 on completion 7 December 1857. The small model was approved by the Commissioners with minor modifications in June 1855.[2] It was nearly finished by June 1857. 'Two statues only remain to be placed in St Stephen's Hall. That of Pitt is nearly completed and will be fixed this year ... the statue of Burke by Theed is less advanced, but the clay model is finished ...'[3] It was in position late in 1857 Eastlake requesting the Treasury to pay £500 to MacDowell 30 November 1857.[4] The Athenaeum said 'it is a difficult thing to make a hero of a lean scarecrow of a man with a dry knotty forehead and a woodcock nose - but Mr MacDowell has at least made him dignified and manly.' The Art-Journal pronounced it as 'having too much exterior refinement'.[5] Later in the century, in 1892, H W Lucy noticed the remarkable likeness of this statue to Mr Joseph Chamberlain.[6]

Statues of Pitt by Bubb 1806-13 (Guildhall), Flaxman 1808 (Glasgow), Nollekens 1812 (Cambridge, Senate House), Westmacott 1813 (Westminster Abbey), Westmacott 1819 (formerly National Debt Office now Pembroke College, Cambridge), Chantrey 1831 (Hanover Square), Chantrey 1833 (Edinburgh, Frederick Street).

Commissioned as part of the building.[7] See Appendix IV.

[1] ILN May 1858 p. 433.

[2] EOC pp. 172, 195.

[3] Sir Benjamin Hall Parl. Debates 19 June 1857 p. 20.

[4] EOC p. 329.

[5] The Athenaeum 28 November 1857 p. 1491, The Art-Journal January 1858 p. 18; other references in ILN May 1858 p. 433 and the Art-Journal September 1858 p. 308 with an engraving by W H Mote.

[6] H W Lucy Diary of the Salisbury Parliament 1886-92 p. 291.

[7] Architect's report on internal decoration in Second Report 1843 p. 9.

✓ 74. Sebastian Gahagan.

Marble bust, 68.7 (27) Committee Stairs.
In classical dress, head turned slightly upwards and to his right.
Inscribed on the back: **'THE RIGHT HONOURABLE WILLIAM PITT. / S. GAHAGAN. Ft.'**

A copy by Sebastian Gahagan of Nollekens' stock bust,[1] 1806, of which many versions exist, one of the best being at Bayham Abbey, Kent.[2] This copy, after 1843 in the collection of the Conservative Club, St James's, was transferred to the Bath Club at the amalgamation in 1951 and bought from there when the Bath Club moved its premises in 1959.[3]

Nollekens' bust of Pitt, like that of Spencer Perceval, was made from a plaster mask taken immediately after death.[4] 'Hoppner saw the cast and said "Nollekens, you must come to me for assistance", and indeed Lord Mulgrave lent him Hoppner's portrait for some days and it was generally agreed that the Bust in clay now working by Nollekens is a most excellent likeness having the true expression of Mr Pitt's face.'[5] The original of the mask was in Lord Stanhope's collection at Chevening; of the bust. Nollekens is said to have sold seventy-four replicas at £120 each.[6]

Sebastian Gahagan worked for Nollekens who left him £100 in his will. He made most of the statue of Pitt in the Senate House at Cambridge, 'but for this Mr Nollekens paid him, I am sorry to say, a miserably small sum'.[7] 'For the busts in marble, he paid Gahagan, Goblet, and another sculptor of inferior merit, twenty-four pounds each, upon the average.'[8]
Large mezzotint engraving by Edward Bell.

Other busts of Pitt by Lawrence Gahagan 1800 (RA), Garrard 1807 (RA), Turnerelli 1807 (RA), Garrard 1808 (Fitzwilliam

PITT, William (continued)

Museum). Flaxman 1809 (Soane Museum). Chantrey 1810 (Trinity House), Chantrey 1835 (Pembroke College, Cambridge).

Bought in 1959 from the Bath Club.

SEE ALSO Part I PORTRAITS Nos 703-713.

[1] Sir George Scharf, Catalogue of all known Portraits ... of William Pitt, 1886, p. 26.

[2] Rupert Gunnis, Dictionary of British Sculptors, 1953, p. 276.

[3] Advisory Committee on Works of Art in the House of Commons, 16th Meeting. 1 July 1959.

[4] For a lurid account of this process, see J T Smith, Nollekens and his Times (1828), 1920 edition, 367-8.

[5] Farington Diary, 15 and 30 March 1806.

[6] Nollekens and his Times, I, p. 371.

[7] Ibid. p. 368.

[8] Ibid. p. 371.

PRIMROSE, Archibald, see ROSEBERY

QUENCY, Saher de, see WINCHESTER

REDMOND, John Edward

1856-1918. MP. Leader of the Irish Nationalist Party.

✓ 75. Francis Doyle-Jones.

Bronze bust, 49.6 (19½), Tea Room Staircase.
Coat, double-breasted waistcoat, bow tie, head turned slightly to his left. Inscribed on left shoulder: 'F. W. Doyle Jones. 1910.'

Exhibited RA 1914. The offer in 1931 by Malcolm Hally-Stewart to present a bust of Redmond led to a correspondence on the propriety of Redmond's claim to be represented in the precincts. Both George Lansbury (First Commissioner of Works) and Speaker Fitz Roy thought great care should be taken lest the Houses of Parliament became a sort of mausoleum. Ramsay Macdonald however strongly supported Redmond's claim[1] and the bust was accepted in 1931 and placed in Room 28, formerly occupied by Redmond as Leader of the Irish Nationalists. In 1957 it was moved from Room 28, by then occupied by the Chairman of the Kitchen Committee, to the foot of the Tea Room stairs.[2]

Portraits of Redmond by Harold Speed 1907 (National Liberal Club), John Lavery 1916 (RSP), J Day (NPG), L G Redmond Howard 1918 (Private collection).

Presented in 1931 by Malcolm Hally-Stewart.

[1] Letter from Ramsay Macdonald, 29 April 1931.

[2] Advisory Committee on Works of Art in the House of Commons, 8th Meeting, 30 January 1957.

RICHARD I

1157-1199.

✓ 76. John Birnie Philip.

Gilt stone statue, 2.01m (6'7"), Royal Gallery.
Standing, crowned, cloaked and in chain mail, holding

emblazoned shield, right hand on battleaxe.
Inscribed on the pedestal: **'J. B. Philip Sculp.'**

Commissioned in 1867 by E M Barry as part of the building and completed in 1869. See Appendix VI.

√ 77. Baron Carlo Marochetti, RA.

Bronze equestrian statue. Height from pavement 9.15m (30').
Old Palace Yard.
Richard, crowned and in chain mail, brandishes his sword.
Cornish granite pedestal, adorned with an emblazoned shield at the tail end, and two bronze panels in relief.

The clay model for this statue was exhibited by Marochetti outside the west entrance of the Great Exhibition of 1851,[1] and later in New Palace Yard opposite the entrance to Westminster Hall.[2] According to Ruskin 'it will tend more to educate the public with respect to art than anything we have done for centuries'[3] but after three months the model was removed and the pedestal demolished, reputedly because Barry thought the statue inharmonious with the building.[4]

The statue itself was commissioned as a commemorative symbol of the Great Exhibition, though the choice was criticised partly because the sculptor was a foreigner[5] and partly because 'the effigy of a valiant crusader is not a fitting symbol of the great Peace Congress of 1851'.[6] The bronze cast was completed in May 1856, the amount subscribed (£5,000), according to Lord Hatherton 'being quite below the value of so large a work. It left the artist, by general consent of the profession, no compensation for the idea of the model. Nevertheless Marochetti accepted it in the hope that the publicity of its erection would confer on him credit and public favour'.[7]

The problem of a site for the statue exercised the First Commissioner for several years. Acting on Marochetti's advice he suggested Old Palace Yard. Barry considered Old Palace Yard too irregular.[8] Prince Albert suggested in front of the Norman Porch looking up Victoria Street.[9]
Lord Lansdowne and I R G Graham preferred New Palace Yard where the clay model had been shown earlier. Lord Stanhope and Lord Willoughby de Eresby agreed with Marochetti, and Henry Hallam felt unable to give an opinion. The critic of The Art-Journal, who complained regularly for ten years either of the artist, the cost, the unsuitability of the subject, the size of the pedestal or the impropriety of the site, thought it would

be 'more appropriate in the neighbourhood of the Horse Guards'.[10] Other suggestions were: St Margaret's churchyard, in front of the Treasury, in front of Buckingham Palace, the north front of Westminster Abbey,[11] Carlton Gardens,[12] opposite the Victoria and Albert Museum, on top of the Marble Arch, and in front of Bethlehem Hospital.[13] Old Palace Yard seems to have been decided on in 1859 and after the lapse of a hundred years, both site and statue appear to have been received into the popular affection.[14] The pedestal was commissioned on 5 August 1859 and the statue was placed thereon 26 October 1860.

An official eulogy appeared in The Times a fortnight later[15] but The Builder was less enthusiastic and 'felt unable to join in the songs of praise which the accomplished Baron appears able always to command'.[16] A correspondent in the following issue sprang to the defence of English sculptors, damned The Times for supporting a foreigner and cited the equestrian statue of Lord Hardinge by Foley as 'enough to vindicate our national honour'.[17] F T Palgrave attacked Marochetti's exorbitant prices and condemned the statue as 'an essentially vulgar and low-class work, precisely on the grounds that call forth the wonder of uncultivated spectators'.[18] Ruskin on the other hand considered it 'the only really interesting piece of historical sculpture we have hitherto given to the City populace'.[19] A tolerant but rather more sceptical centenary article appeared in The Times in 1960.[20]

In 1864 Marochetti was asked to supply designs for bas-relief panels and suggested reliefs in the style of Ghiberti's Baptistery doors in Florence.[21] The two bronzes were commissioned in February 1866, the subjects being (i) Richard's victory over the Saracens at Ascalon, and (ii) the dying Richard pardoning Bertram de Gourdon.[22] They were in position by 30 March 1867. A correspondence in The Times, following a Fourth Leader, 24 September 1949, entitled 'Classical Cats', mentions the cat in the Dying Richard panel and the heraldic lions on the shield.

In 1900, Swift MacNeil, an Irish Member embroiled in the violent controversy over Cromwell's statue nearby, confused the two statues.[23] During the severe winter of 1908-9, the near foreleg was damaged by frost, repairs being carried out by Messrs A B Burton. On 26 September 1940 the sword was damaged by enemy action. Vincent Massey made it the subject of a broadcast to Canada on 11 November 1940 - a symbol of the strength of democracy which will bend but not break under attack.[24] The question of repairing the sword was raised in Parliament and in the Press in 1943 and 1945[25] but it was not completed until 1948.[26]

The statue was erected in 1860 by public subscription, the cost of the pedestal, the two relief panels and the emblazoned shield being defrayed from funds voted by Parliament. [27]

Other statues of Richard I by John Thomas on the exterior of the building (New Palace Yard) and in St Stephen's Hall (see Appendix II and III).

[1] Official Catalogue of the Great Exhibition, 1851, p. 12
Official Descriptive and Illustrated Catalogue, 1851, II.

[2] The Times. 21 January 1854, 12c.

[3] John Ruskin, Lectures on Architecture and Painting, 1854, Library Edition XII, p. 155.

[4] The Times, 21 April 1854, 8e.

[5] The Builder, 6 August 1853, p. 504, for 'A Working Sculptor' on the English nobility and foreign sculptors.

[6] Art-Journal, July 1853, p. 178, and March 1854, p. 89.

[7] Lord Hatherton, Chairman of the Richard Coeur-de-Lion Committee to the First Commissioner (DOE file AF/2061/1), where much of the information for this entry has been obtained. A number of Hatherton manuscripts, including his diary and correspondence with Marochetti, are deposited in the Staffordshire Record Office.

[8] Letter to the First Commissioner, 11 August 1856.

[9] Letter from Prince Albert to Eastlake, 9 August 1856.

[10] Art-Journal, June 1854, p. 191.

[11] The Builder, February to April 1854.

[12] Benjamin Hall, Parl. Debates, 6 July 1857, p. 966.

[13] Art-Journal, September 1857, p. 295, July 1858, p. 222, and January 1860, p. 29. Punch XXVI, 1854, 105.

[14] T S R Boase, English Art 1800-1870, 1959 pp. 267-8.

[15] The Times, 7 November 1860, 7e.

[16] The Builder, 10 November 1860.

[17] Ibid. 17 November 1860, p. 742.

[18] F T Palgrave, Essays on Art, 1866, pp. 252-3 and 269.

[19] John Ruskin, The Art of England, 1883. Library Edition XXXIII, p. 299.

[20] The Times, 26 October 1960, 14fg, by R J B Walker.

[21] Letter from Marochetti to the First Commissioner, 2 May 1864.

[22] Art-Journal, November 1866, p. 354.

[23] Parl. Debates, 23 February 1900, p. 951.

[24] The Times, 19 November 1940, 2e. Reprinted in Vincent Massey, The Sword of Lionheart, Toronto 1942.

[25] HC Deb, 27 October 1943, p. 172. Daily Telegraph, 28 October 1943 (Peterborough). Evening News, 19 June 1945.

[26] Daily Telegraph, 19 June 1948, p. 2.

[27] £5,000 for the statue, £1,650 for the pedestal, and £750 each for the two relief panels.

ROCKINGHAM, Charles WATSON-WENTWORTH, 2nd Marquess, KG

1730-1782. Prime Minister.

✓ 78. Joseph Nollekens, RA.

Marble bust, 73.7 (29) (including socle), Norman Porch. Head and shoulders in Peer's robes, Garter ribbon (slightly chipped), short wig with queue, head turned slightly to his right. Inscribed on the back: **'Nollekens Ft.'**

Formerly in the Rockingham and Fitzwilliam collection at Wentworth Woodhouse.

Other sculpture of Rockingham by Nollekens: Statue ~~(1774)~~ in the mausoleum at Wentworth Park; busts (in Roman toga and Garter star and ribbon) at Dalmeny and Birmingham City Art Gallery (reproduced in Margaret Whinney, Sculpture in Britain 1530 to 1830 (1964), Plate 123); bust ~~1776~~ at Wentworth Woodhouse.

Presented in 1965 by Earl Fitzwilliam.

SEE ALSO Part I PORTRAITS Nos 763, 764, 765.

These dates appear to be wrong - see mid Georgian portraiture No busts of Rockingham sculpted before his death in 1782.

ROSEBERY, Archibald Philip PRIMROSE, 5th Earl of, KG, PC

1847-1929. Prime Minister. Three times winner of the Derby.

✓ 79. After Sir Joseph Boehm, RA.

Marble bust, 68.7 (27), Norman Porch.
Head and bare shoulders. A copy made in 1963 by V d'Alessandro of Boehm's bust, 1886, in Lord Rosebery's collection, Dalmeny (exh. RA 1888).

Commissioned in 1963 by the Lord Great Chamberlain.

SEE ALSO Part I PORTRAITS No 70.

RUSSELL, John, 1st Earl of, KG, PC
Known as Lord John Russell

1792-1878. MP. Prime Minister.

✓ 80. Sir Joseph Boehm, RA.

Marble statue, 2.03m (6'8"), Central Lobby.
Standing in frock coat, arms crossed in front, a paper in his right hand, head turned slightly to his left.
Inscribed: **'J. E. Boehm fecit 1880.'**

Commissioned in 1879 by the Earl Russell Memorial Fund Committee under the chairmanship of Lord Granville. The funds were sufficient not only for the statue but for a marble bust, also by Boehm, placed in Westminster Abbey.[1] A meeting took place in the Central Hall on 10 May 1879 to view a model exhibited by Boehm. 'The committee had the advantage of the attendance of Lord Beaconsfield, Mr Barry and others.'[2] The Lord Great Chamberlain's warrant for permission to erect the statue was issued 5 June 1879. Boehm's plaster model head in NPG (4291) was placed in position in October 1879 to enable the sculptor to judge the effect before beginning the work in marble. The model was exhibited RA 1880 (1590).[3] The statue was finally erected in the Central Hall on 19 November 1880[4]. There appears to have been no unveiling ceremony.[5]

Erected in 1880 by private subscription.

[1] Accounts published in The Times, 16 December 1880, 10c. See also a letter from the Treasurer of the Memorial Fund, The Times, 23 February 1881, 5d.

[2] Minutes of the Earl Russell Memorial Fund Committee Meeting, 21 May 1879.

[3] Line engraving in Magazine of Art, III, 1879-80, p. 336.

[4] The Times, 20 November 1880, 6c.

[5] General information in PRO file, Works 11339 and 11/27/16.

RUSSELL, John, 1st Earl, KG, PC (continued)

✓ 81. John Francis.

Marble bust, 70.0 (27½), Norman Porch.
In classical dress, head turned to his left.
Inscribed on the back: **'LORD JOHN RUSSELL, 1832.'**

Sculptured in 1832 when Lord John was Paymaster of the Forces, exhibited RA 1833 (1150), presented to the National Portrait Gallery by the Duke of Bedford in 1883, transferred to the House of Lords on semi-permanent loan in 1962.[1]

Busts and statues of Lord John Russell by Francis, 1836 (RA 1098), 1838 (Windsor), Hollins 1839 (engraved), Ternouth 1841 (RA 1818), Westmacott 1843 (Woburn), Francis 1848 (RA 1405), Marochetti 1858 (RA 1311), Birch 1867 (Guildhall), Adams-Acton 1880 (RA 1639), Woolner 1883 (Sydney, Australia).

LENT by the National Portrait Gallery, 1962.

SEE ALSO Part I PORTRAITS Nos 781-785.

[1] DOE File AE 2076/14. NPG 107th Annual Report, 1963-4.

SALISBURY, **William LONGESPEE, Earl of**

d. 1225/6. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

✓ 82. John Thomas.

Metal statue, 1.83m (6'). House of Lords.
Bearded, chain mail, cloak and short-surcoat, hands on sword.

Commissioned in 1847 as part of the building and cast by Messrs Elkington, Mason & Co of Birmingham and delivered to the House of Lords in 1854 with the sword broken (EOC p.144). See Appendix V. An engraving in the Illustrated London News, 7 February 1852, of Her Majesty entering the Royal Gallery from the Robing Room, shows the Earl of Salisbury on the pedestal later occupied by J B Philip's statue of Henry V.

SALISBURY, **Robert Arthur Talbot GASCOYNE-CECIL, 3rd Marquess, KG, PC**

1830-1903. MP. Foreign Secretary. Prime Minister.

✓ 83. Unknown artist.

Marble bust, 66.1 (26), Norman Porch.
Full face, heavily bearded, in coat, waistcoat and large knotted tie. Inscribed on the back: **'Arthur Bardi-Reid's Marble Works, Carrara, Italy.'**

Early history uncertain, presented to the National Portrait Gallery in 1924 by his niece, Viscountess Ullswater, transferred to the House of Lords on semi-permanent loan in 1961.[1]

Busts and statues of Lord Salisbury by Theed 1875 (Hatfield), Bruce-Joy 1887, 1890, 1892, 1893 (Guildhall), Frampton 1904 (Oxford Union Society), 1906 (Hatfield), W G John 1909 (Westminster Abbey, Hatfield), Hampton 1909 (Foreign Office).

LENT by the National Portrait Gallery, 1961.

SEE ALSO Part I PORTRAITS Nos 795, 796, 797.

[1] NPG 105th Annual Report 1961-2, p. 21; DOE file AE 2076/5; Advisory Committee 1961, 21st meeting, 5 July 1961.

SALISBURY, **James Edward Hubert GASCOYNE-CECIL, 4th Marquess, KG, PC**

1861-1947. MP. Lord Privy Seal. Leader of the House of Lords.

✓ 84. Benno Elkan.[1]

Bronze head, 38.1 (15), Bishops' Corridor.
Full face, moustache, enormous ears.
Inscribed on his neck: **'Benno Elkan, 1949.'**

Inscribed on a brass tablet: 'James, 4th Marquess of Salisbury, b.1861 - d.1947. For 44 years a devoted member of this House. This bust was placed here by Peers of all parties as an enduring token of their affection and esteem.'

SALISBURY, James Edward Hubert GASCOYNE-CECIL, 4th Marquess, KG, PC (continued)

The original decision to commission a bust was decided on in 1947[2] and the presentation took place on 17 November 1949. The Ten Years Rule appears to have been waived in this case by an agreement between the Clerk of the Parliaments and the Deputy Secretary of the Ministry of Works.[3] Exhibited RA 1950.

Presented in 1949 by a number of Peers.

[1] K R Towndrow, Apollo, November 1949, pp. 123-7, for an assessment of Benno Elkan's English portraits. See also Christie's catalogue 6 November 1961.

[2] Third Report by the Select Committee on the House of Lords Offices, 14 May 1947.

[3] For details of the Ten Years Rule see entry under CHURCHILL, Winston.

SELDEN, John

1584-1654. MP. Jurist and Historian.

/85. J H Foley, RA.

Marble statue, 2.14m (7'), St Stephen's Hall.
Standing in cloak and breeches, left hand forwards, right pointing downwards to papers, a pile of books and papers behind him. Right foot forward. Inscribed: **'J. H. FOLEY, A.R.A. Sculp. LONDON. 1855.'**

Date of commissioning uncertain but presumably following his statue of Hampden in the same series completed in 1850 (see the entry under HAMPDEN in this Catalogue). Eastlake requested the Treasury to pay him £500 on account in July 1852 (the full amount was £1,000 as usual) and the remainder was paid on completion in 1855.[1] It was probably based on Lely's portrait engraved by Vertue and used as frontispiece to Selden's Works 1726 and Holl's engraving (1829) of the Bodleian Library portrait.[2] Eastlake certainly asked Bodley's Librarian, Dr Bandinol, to make any portrait of Selden available to Foley.[3]

SELDEN, John (continued)

The statue was seen in Foley's studio by an Illustrated London News writer who described the head as 'finely expressive'.[4] It was in position in March 1855 and at the Prince Consort's suggestion moved to a different pedestal in April 1855.[5] The Art-Journal described it as 'full of refined sentiment'.[6] The plaster model was in the International Exhibition, South Kensington 1862.

Commissioned as part of the building.[7] See Appendix IV.

SEE ALSO Part I PORTRAITS No 812.

[1] EOC pp. 179, 185.

[2] For the iconography of Selden see David Piper Catalogue of the Seventeenth Century Portraits NPG 1961.

[3] EOC p. 8.

[4] ILN 16 December 1854 p. 621 with an engraving.

[5] EOC pp. 163, 177, 179, 181.

[6] Art-Journal September 1855 p. 265.

[7] Architect's report on internal decoration, Second Report 1843 p. 9.

SMITH, William Henry

1825-1891. MP. Leader of the House of Commons. Junior partner in his father's news agency business which he developed through circulating libraries and railway bookstalls.

/86. Albert Bruce-Joy.

Marble bust, 81.3 (32), Corridor of the Members' Staircase.
Head and shoulders facing in coat, waistcoat and bow tie.

SMITH, **William Henry** (continued)

Inscribed on the front of the socle: **'WILLIAM HENRY SMITH / born 1825 died 1891'** and at the side: **'Albert Bruce-Joy sculptor'** (no date).

No information about this bust is available at present. It was removed in 1942 for safe-keeping at Mentmore, Buckinghamshire, and returned to Westminster in 1950.

Other busts of W H Smith by Durham 1857 (RA 1289), Winter 1891 (NPG), Whitehead ? (Guildhall) Pinker 1893 (RA 1777), and various other posthumous busts.

Acquisition uncertain.

SEE ALSO Part I PORTRAITS No 842.

SOMERS, John, 1st Baron

1651-1716. MP. Lord Chancellor. Lord Keeper. Commissioner for the Union with Scotland, 1706.[1]

✓ 87. William Calder Marshall, RA.

Marble statue, 2.14m (7'), St Stephen's Hall.
Standing in wig and robes of the Lord Keeper, holding the Purse in both hands. Right foot forward.
Inscribed: **'W. CALDER MARSHALL. R.A. Sculpt. 1855.'**

Date of commissioning uncertain but presumably following his statue of CLARENDON in the same series completed in 1847 (see the entry for CLARENDON in this Catalogue). Eastlake requested the Treasury to pay him £500 on account in July 1852 and the remainder was paid on completion 17 July 1855.[2] The statue was probably based on the engraving in Lodge's Portraits (1828) from the painting by Kneller at Wimpole.[3] The model was finished in 1852 the Commissioners suggesting the wig should be reduced in size.[4] Marshall seems to have complained about a deduction from his payment for income tax, Eastlake doing his best to explain the reason.[5] Described by the Art-Journal as 'highly successful saving the extremities which appear rather too large', and by the Illustrated London News as 'a work of very great merit and bears out the well-earned fame of the sculptor'.[6]

SOMERS, John, 1st Baron (continued)

Commissioned as part of the building.[7] See Appendix IV.

SEE ALSO Part I PORTRAITS No 847.

[1] See the painting of this subject by W T Monnington in Part V, ARTISTS, No 55.

[2] EOC pp. 12, 219.

[3] O'Donoghue Catalogue of Engraved British Portraits IV p. 142.

[4] EOC pp. 20, 194-5.

[5] EOC p. 219, PRO Works 11/27/17.

[6] Art-Journal September 1855 p. 265, ILN 2 February 1856 p. 121.

[7] Architect's report on internal decoration, Second Report 1843 p. 9.

SPENCER, John Poyntz, 5th Earl and Viscount Althorp, KG, PC

1835-1910. MP. Lord Lieutenant of Ireland. Lord President of the Council.

✓ 88. Arthur Pollen.

Bronze bust, 89.0 (35) (including the base).[1] West Front Corridor.
In Garter robes and magnificent spade beard.
Signed and dated: **'Arthur Pollen 1933.'**

On the pedestal the Spencer coat of arms and the inscription:
'For over fifty years a member of this House, twice Lord Lieutenant of Ireland and Lord President of the Council and sometime Lord of the Admiralty. Born 1835 died 1910.'

The original suggestion for a bust in the House of Lords was put forward before 1914 and revived in 1932 by Lord Mersey, treasurer

SPENCER, John Poyntz, 5th Earl and Viscount Althorp, KG, PC
(continued)

of the selection committee.[2] The sculptor was paid £270 for the work. It was unveiled by Lord Crewe, Liberal Leader in the House of Lords, on 20 July 1933.[3]

Presented in 1933 by a number of friends and admirers.

SEE ALSO Part I PORTRAITS Nos 856, 857.

[1]Cast by Morris Singer & Co, Founders.

[2]Letter to the Ministry of Works, 12 January 1933.

[3]The Times, 21 July 1933, 21c.

STANLEY, Edward, see DERBY

SURREY, William de WARENNE, Earl of

d. 1240. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

✓ 89. Patrick MacDowell, RA.

Metal statue, 1.83m (6'), House of Lords.
Bearded, chain mail, short surcoat, right arm across to swordhilt, left hand to his face.

Commissioned in 1847 as part of the building and cast by Messrs Elkington, Mason & Co of Birmingham in January 1853 for £65 (EOC p. 24). See Appendix V.

TRURO, Thomas WILDE, 1st Baron

1782-1855. MP. Lord Chancellor.

✓ 90. Henry Weekes.

Marble bust, 76.3 (30), Peers' Library, Truro Room.
Head turned slightly to his left, in Lord Chancellor's robes.
Inscribed on the back: **'H. WEEKES, A.R.A. Sc. 1856.'** and on the socle: **'TRURO'.**

Probably a posthumous bust commissioned by Lord Truro's widow, Augusta Emma, (better known as Mademoiselle d'Este), and presented by her in 1856. The bust accompanied the gift of the Lord Chancellor's library of law books, presented 'in honour of his memory and in remembrance of his legal attainments'.[1]

This, or another version in the Middle Temple[2] also dated 1856, was exhibited RA 1856. International Exhibition, South Kensington, 1862.

Presented in 1856 by his widow, Lady Truro.

SEE ALSO Part I PORTRAITS Nos 897, 898.

[1]Edmund Gosse, Catalogue of the Library of the House of Lords, 1908, p.xv.

[2]Catalogue of the Middle Temple Pictures etc 1931, p. 39.

VERE, Robert de, see OXFORD

✓ **VESCY, Eustace de**

c.1170-1216. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

91. A H Ritchie.

Metal statue, 1.83m (6'), House of Lords.

VESCY, **Eustace de** (continued)

Clean-shaven, surcoat, cloak, cross garters, right hand holding a ring.

Commissioned in 1847 as part of the building, cast by Messrs Elkington, Mason & Co of Birmingham and delivered to the House of Lords in January 1854 (EOC p. 84). See Appendix V.

VICTORIA, **Queen**

1819-1901.

✓ 92. John Thomas[1]

Stone statue, 1.53m (5') approx. Norman Porch.
Standing in crown and robes, her right hand downwards, left holding a fold of the robe to her waist.

Flanked by the figures of JUSTICE and MERCY and two kneeling angels holding scrolls bearing mottos.

A product of the Thames Bank workshop and most likely by the hand of John Thomas himself. (For an account of John Thomas and the workshop see Appendices II and III.) In position probably by 1849. Apart from general salary accounts the earliest references to this statue seem to be (1) in Henry T Ryde's Illustrations to the New Palace of Westminster, 1849, where a lithograph of it is reproduced, and (2) in the Art-Journal, November 1849, p. 340, where 'the statues and bosses in the Victoria Tower etc may be cited as specimens of Mr Thomas's industry and talent'. The statues in the Norman Porch (then called the Queen's Porch) were announced as complete in November 1850.[2] A full page woodcut in the Illustrated London News shows the Queen's arrival at the entrance for the State opening of Parliament in 1852.[3]

The figures of JUSTICE and MERCY were also from the Thames Bank workshop. Barry's earliest recommendation was for the exclusion from the building of 'all allegory and its absurdities'[4] but Henry Gally Knight, one of the Commissioners, in a special Resolution emphasising the need to inspire the people with a 'veneration for the higher qualities of the head and the heart', proposed an exception to Barry's rule in the Norman Porch and that on entering the building, the Queen's eye might very properly be met by statues emblematic of Religion, Justice, Mercy and Fortitude.[5]

VICTORIA, **Queen** (continued)

Another copy of this statue is in New Palace Yard above the exit from Star Chamber Court. Other Thomas or Workshop statues of Queen Victoria are on the south face of the Victoria Tower (holding a Bible), and in Old Palace Yard above the Westminster Hall window (holding sceptre and orb)[6] and two other copies on the River Front.

[1] See Appendices II and III.

[2] Art-Journal, November 1850, p. 363.

[3] ILN 7 February 1852, p. 120. See Queen Victoria's letter to Lord John Russell, 4 February 1852.

[4] Architect's report on the localities for the reception of works in sculpture, 6 March 1844. Third Report, 1844, p. 13.

[5] Third Report, 1844, p. 25.

[6] The plaster model for this statue was among 94 transferred from the Thames Bank workshop to the Crystal Palace in 1853 and destroyed there in the fire of 1936.

✓ 93. John Gibson, RA.

Marble statue, 2.44m (8'), Prince's Chamber.
The Queen enthroned, the sceptre in her left hand, a laurel crown in her right; the throne decorated with lions, her footstool with sea-horses. Inscribed **'QUEEN VICTORIA 1837-1901'** and **'J. Gibson fecit Romae'.** Reproduced in colour in Houses of Parliament ed Port, M. H. 1976 p. 171.

Bas-reliefs on the pedestal: in front COMMERCE, a female figure holding a caduceus, with a ship, anchor and merchandise; on the left SCIENCE, a youth pondering on geometry; on the right INDUSTRY or the USEFUL ARTS, a figure with telegraph wires, a steam engine and other objects in the background.[1]

Commissioned in 1850,[2] the original scheme being for an equestrian statue,[3] later altered to a single enthroned figure, the Prince Consort, later still, proposing the addition of two allegorical figures forming a pyramid-shaped group. Gibson's

design, sent from Rome, showed the Queen flanked by the figures of Wisdom and Justice, Wisdom being altered at the Prince Consort's suggestion to Clemency.[4] The dimensions were fixed in consultation with Barry who allotted the sculptor a small room to make the sketch model.[5] This was completed in one month and approved by the Fine Art Commissioners in July 1850.[6] The marble was nearly finished early in 1855, being one of the sights of Rome in Gibson's studio.[7] It arrived in England in 1855,[8] placed in position in October and November,[9] and was inspected by the Queen, the Prince Consort and a royal party on 16 February 1857.[10]

A memorandum of Gibson's and Barry's (Mr Thomas's) estimates for polishing, carting and fixing it is given in EOC pages 224 and 264 (£3,835). The statue was placed temporarily in a shed at Westminster where it was inspected by the Commissioners and Prince Albert who was much struck with the grandeur of the figure but criticised a number of details - 'the chin is much too full and large', the oval form of the drapery was too baggy, the foot was 'considered to want delicacy', the buttons should be larger and have more character, the fleur-de-lis on the crown was the wrong shape and 'HRH sketched the form as it should be and also the form of the cross.' 'The Prince remarked generally ... it is not pleasing to see ornaments on the figure slighted, especially when the careless shapes introduced are not so good as the original heraldic ones. If ornaments are slighted without destroying their character and such beauty in lines as they possess, the carelessness may not be unpleasing, but if the forms are rendered unmeaning the negligence is not artistic. The parts which HRH wishes to be completed with more care, in this view, are the Crown, the fibulae or buttons, and the shoes.'[11]

Eastlake in long letters to both Gibson[12] and Barry[13] praised the group warmly - 'I feel certain the statues are quite the right size for the room, neither too large nor too small ... My only criticism is that a ruse of the Greeks might have been followed with good results. When in the room you are too much under the chin of the Queen. For this reason large statues above the eye, when intended to be seen chiefly near, should have the face inclined downwards a little, like the Olympian Jupiter.'

According to the Fine Art Commissioners,[14] 'the classic taste and careful completion of these works have deserved and received general approbation', but hostile reviews in the Art-Journal and the Builder criticised the group as being too large for the room, out of proportion to the bronze reliefs, and in any case unsuitable for the Prince's Chamber where a statue of the Prince Consort or the Prince of Wales would have been more appropriate.[15]

A more complimentary notice appeared in 1857,[16] and a full page cut in the Illustrated London News.[17] Barry's son in his Memoir of Sir Charles says that his father considered the Prince's Chamber with its small and delicate detail to have been much injured by Gibson's group.[18] Modern opinion expressed in the Oxford History of English Art sets a higher value on the work. 'Unwieldy as it is, this group is one of the greatest pieces of neo-classical sculpture, uncompromising in its impassivity, carved in bold simplified planes by the hand of a master.'[19]

The supporting figures of JUSTICE and CLEMENCY were removed to store in 1957, the original suggestion having been put forward as early as 1856 by a leader writer in The Builder, the argument being that the group was out of scale with the proportions of Barry's Prince's Chamber.[20] It recurred periodically during the next hundred years being finally approved by the House of Lords and the Queen in 1956.[21] This decision was revoked in 1976 and JUSTICE and CLEMENCY were restored to their original positions.

Busts and statues of Queen Victoria by Gibson, c.1844 (Royal Collection), 1848 (Liverpool Corporation), 1863 (Royal Collection).

[1] Gibson wrote a description of his group for the benefit of the public, published in his Autobiography edited by Lady Eastlake (1870) and T Matthews (1911).

[2] Tenth Report 1854 p. 8; see also Eastlake op cit pp. 205-08 and Matthews op cit pp. 177-9.

[3] Art-Journal October 1853 p. 248.

[4] Compare John Thomas's group (No 92) in the Norman Porch.

[5] Eastlake op cit p. 206.

[6] Return to the House of Commons 31 August 1853 p. 8 (PP 1854 (23) LXVII 377).

[7] ILN 10 February 1855 p. 137.

[8] Eastlake's letter to Barry 17 August 1855 (EOC p. 266), and Art-Journal February 1856 p. 62.

[9] EOC pp. 275-81, Art-Journal October 1856 p. 301, Builder 15 November 1856 p. 621.

[10] The Times Court Circular 17 February 1857 8f.

[11] Eastlake's letter to Gibson in Rome 21 November 1855, EOC pp. 230-32.

[12] 7 January 1857 EOC pp. 281-2.

[13] 8 January 1857 EOC pp. 282-3.

[14] Eleventh Report 1858 p. 8.

[15] Art-Journal October 1856 p. 301, Builder 15 November 1856 p. 621.

[16] Art-Journal April 1857 p. 20.

[17] ILN 7 March 1857 p. 207. For photographic reproductions of the original group see T Matthews op cit p. 176 and T S R Boase English Art 1800-1870 plate 52a.

[18] Rev A Barry Memoir 1870 p. 261.

[19] T S R Boase op cit p. 220.

[20] Builder 15 November 1856 p. 621.

[21] Second Report from the Select Committee on the House of Lords Offices 13 December 1955; HL Deb. 15 May 1956 pp. 357-60.

✓ 94. Matthew Noble.

Marble bust, 78.8 (31), Peers' Library.
Head turned slightly to her left, crowned, ear-rings, Star of the Garter. Inscribed on the back: **M. NOBLE Sculp. London 1856.'**

A number of similar busts to this (Commonwealth Relations Office, Birmingham, and Lord Ellesmere's collection), followed as a result of Noble's statue of the Queen, dated 1854, in

Manchester. He also executed a colossal bust of the Queen for the Mayor of Birmingham in 1856[1] and another, also in 1856, for a statue for Bombay. The plaster model (dated 1856) for the head and shoulders of the Bombay statue is in the Commonwealth Relations Office.[2] The House of Lords bust, presented by the librarian, J F Leary in 1857, is possibly the same as a bust shown at the Manchester Exhibition of 1857 and then the property of the artist.

Sculpture of Queen Victoria by Noble: 1854 statue (Manchester), 1856 busts (CRO, Institution of Civil Engineers, and Birmingham), 1857 bust (Earl of Ellesmere), 1857 statue (Peel Park, Manchester), 1872 statue (Bombay), 1873 statue (St Thomas's Hospital).

Presented in 1857 by the Librarian, J F Leary.

SEE ALSO Part I PORTRAITS Nos 919-922.

[1] Art-Journal, August 1856, p. 258.

[2] William Foster, Descriptive Catalogue of Paintings, Statues, etc in the India Office, 1924 (437).

WALPOLE, **Robert, see ORFORD**

WARENNE, **William de, see SURREY**

WATSON-WENTWORTH, **Charles, see ROCKINGHAM**

WELLINGTON, Arthur WELLESLEY, 1st Duke of, KG

1769-1852. MP. Field Marshal. Foreign Secretary. Prime Minister.

✓ 95. Edward Hodges Baily.

Marble bust, 78.8 (31), Norman Porch.
Head turned slightly to his left, in classical dress.
Signed: **'E. H. Baily, R.A. Sculpt.'**

Probably commissioned by Robert Vernon, c.1830, together with busts of Canning, Newton and Samuel Johnson.[1] B R Haydon records a violent encounter in 1844 between the Duke and Baily who was making an equestrian statue in the hall at Strathfieldsaye. The sittings ended with the Duke lifting both his hands above his white head and cursing all sculptors and painters.[2]

Busts and statues of the Duke of Wellington are numerous and listed alphabetically in the Iconography.[3] A brief chronological list should include: 1811 Gahagan (Duke of Wellington collection), 1813 Nollekens (Apsley House), 1814 Chantrey (Ashmolean), Garrard (Althorp), c.1814 Turnerelli (Old India Office), 1823 Chantrey (Apsley House), 1827 Campbell (Lord Ellesmere, Duke of Buccleuch), 1829 Kirk (Trim, Ireland), 1830 Francis (Woburn), c.1830 Baily (Tate Gallery), 1832 Pistrucci (Apsley House, United Service Club), 1841 Chantrey (Examination Schools, Oxford), Marochetti (Bethnal Green and Glasgow, equestrian), 1843 Steell (Cirencester Park and Edinburgh, equestrian), 1844 Chantrey (Royal Exchange, equestrian), 1845 Campbell (Dalkeith), 1846 Steell (Apsley House), Wyatt (Aldershot and Hyde Park Corner, equestrian), 1851 Noble (Army and Navy Club), Forest (Falkirk), 1852 Adams from the death mask (Royal Institution and Apsley House). Posthumous by Francis (NPG), Marochetti (Leeds and Strathfieldsaye), Stevens and Tweed (St Paul's Cathedral).

Presented in 1964 by the Duke of Wellington.

SEE ALSO Part I PORTRAITS Nos 939-946.

[1] R Gunnis, Dictionary of Sculptors, 1953, p. 34.

[2] B R Haydon, Memoirs, 19 June and 30 September 1844.

[3] Wellesley and Steegman, The Iconography of the 1st Duke of Wellington, 1935.

WILDE, Thomas, see TRURO

WILLIAM I

1027-1087.

✓ 96. John Birnie Philip.

Gilt stone statue, 2.01m (6'7"), Royal Gallery.
Standing crowned, cloaked and in chain mail, holding emblazoned shield and sword. Inscribed on the pedestal: **'J. B. Philip Sculp.'**

Commissioned in 1867 by E M Barry as part of the building and completed in 1869. See Appendix VI. Other statues of William in Westminster Hall (14th century), St Stephen's Hall and on the exterior of the building (New Palace Yard). See Appendices I, II and III.

WILLIAM III

1650-1702.

✓ 97. John Birnie Philip.

Gilt stone statue, 2.01m (6'7"), Royal Gallery.
Standing in hat, wig, cloak and riding boots, his hands folded on swordhilt. Inscribed on the pedestal: **'J. B. Philip Sculp.'**

Commissioned in 1867 by E M Barry as part of the building and completed in 1869. See Appendix VI. Other statues of William III in the Central Lobby and on the exterior of the building (New Palace Yard); see Appendices II and III.

WINCHESTER, Saher de QUENCY, Earl of

d. 1219. One of the twenty-five Barons and Prelates appointed to secure the observance of Magna Carta.

✓ 98. J S Westmacott.

Metal statue, 1.83m (6'), House of Lords.
Coronet, chain mail and long surcoat, hands on head of battleaxe.
Clean shaven.

Commissioned in 1847 as part of the building and cast in zinc coated in copper by the electro process by Messrs Elkington, Mason & Co of Birmingham in 1853 (EOC p. 33). The model was in the Great Exhibition 1851 and RA 1853 (1324). See Appendix V.

WODEHOUSE, John, see KIMBERLEY

LIST OF APPENDICES

I Mediaeval statues of Kings in Westminster Hall

II Statues on the exterior of the building

III Stone statues by John Thomas and the Thames Bank Workshop in St Stephen's Hall and the Central Lobby

IV Statues of Statesmen in St Stephen's Hall

V Statues of Barons and Prelates in the Chamber of the House of Lords

VI Statues by John Birnie Philip in the Royal Gallery

VII Bronze relief panels by William Theed in the Prince's Chamber

VIII Relief panels by H H Armstead in the Queen's Robing Room

IX Statues in Parliament Square

X Statue in Victoria Tower Gardens

XI Statues in the Central Criminal Court, Old Bailey, formerly in Westminster Hall but originally intended for the Royal Gallery

APPENDIX I

MEDIAEVAL STATUES OF KINGS IN WESTMINSTER HALL

Commissioned by Richard II for Westminster Hall and among a set of probably eighteen Kings and Queens for the north front and north gable, made by Thomas Canon and William Chaddere in 1384-88 at Corfe Quarry, Dorset. They were placed in niches during Henry Yevele's reconstruction of Westminster Hall in about 1400. Seventeen were recorded at the Coronation of Anne Boleyn in 1533 but were concealed by out-buildings in the 17th century and not exposed again till about 1807 when two public houses (the Coach and Horses and the Royal Oak) and two coffee houses (Oliver's and the Exchequer) were demolished revealing 'eight fragments of elegant figures in niches of exquisite workmanship'. They were moved from the front during Thomas Gayfere's repair and reconstruction in 1819-22 and probably left stacked in New Palace Yard till Sir Robert Smirke's refacing of the interior in 1835-7. In 1836 two were given to Charles Tennyson for Bayons Manor, his Gothick house in Lincolnshire . They were removed from Westminster with the approval of Smirke and Sir Benjamin Stephenson who said he was glad to give them to someone who would care for them. In 1946 they were noted at Bayons Manor by Sir James Mann and finally in 1962 they were acquired by the Ministry of Public Building and Works and re-erected in their present position in Westminster Hall.

(1) **Six Kings flanking the steps at the south end.**

Stone statues[1], each 1.83m (6').

East side of stairs, left to right:

✓ (a) High crown, wig-like hair, forked beard, right hand empty (originally holding sword or sceptre), left holding orb.

✓ (b) High crown, wig-like hair, pointed beard, sword in right hand, orb in left.

✓ (c) High crown, wig-like hair, forked beard, sceptre in right hand, left broken.

[1] T J Smith (1807) described them as of firestone, Mr Newell, foreman carver, (1950) as of Chilmark stone, L F Salzman (1952) as of Purbeck stone.

(1) **Six Kings flanking the steps at the south end** (continued)

West side of stairs, left to right:

✓ (d) High crown, wig-like hair, forked beard, sceptre in right hand, orb in left (cross broken).

✓ (e) High crown, wig-like hair, forked beard, shaft (? of broken sceptre) in right hand, orb in left (cross broken).

✓ (f) High crown (broken), wig-like hair, curly forked beard, head turned slightly to his left, sword in right hand, orb in left (cross broken).

(2) **Five Kings on the sills above the east entrance.**

Stone statues, each 2.51m (8'2½").

Left to right:

✓ (a) High crown, heavy wig-like hair, heavy bushy beard, elaborate drapery, right hand broken, left holding orb.

✓ (b) High crown, heavy wig-like hair, elegantly curled beard, elaborate drapery, shaft (? of broken sceptre) in right hand, orb in left.

✓ (c) High crown, heavy wig-like hair, pointed beard, simpler drapery, shaft (? of broken sceptre) in right hand, orb in left.

✓ (d) Window sill, New Palace Yard end: 2.39m (7'10"); heavily bewigged and bearded, elaborate drapery, crown and right hand missing, traces of orb in left hand. Worn and weather-beaten in front, less at sides, broken in three sections and rejoined.

✓ (e) Window sill, St Stephen's end: 2.44m (8'); heavily bewigged and bearded, elaborate drapery, crown in place but much worn, traces of orb in left hand. Face and front worn and eroded.

APPENDIX I

(1) The Six Kings

1384-8 The earliest record of statues in Westminster Hall occurs in the Exchequer Accounts for 1384-8, to Arnold Brocas, clerk of the King's works, in allowances to him for expenses of the statues authorised by writ of Privy Seal dated 4 July 1388.[1]

'... To Thomas Canon, marbrer, for making 13 stone statues in the likeness of Kings to stand in the Great Hall (ad standum in Magna Aula) at 46s. 8d. each, £30 6s. 8d.

'... To Walter Walton for making 6 stone niches for 6 of the said statues of Kings placed inside the Great Hall (infra magnam Aulam posit) at £4 13s. 4d. each, £28.

'... To Nicholas Tryer, painter, for painting the 6 statues placed in the Hall, £8 13s. 4d., and the 2 over the door, £5.

'... To Thomas Canon, for a box made for the safe carriage of the aforesaid 8 statues, and for their carriage from his house (? ie at Corfe) to the Palace of Westminster (pro una cista facta pro predictis octo ymaginibus intus salvo cariandis, unacum cariagio earundem de domu sua usque Palacium ...), 9s. 5d.'

1395-9 Probably repositioned during the reconstruction of Westminster Hall.[2]

c.1610 Anonymous drawing in the British Museum, probably Dutch 1610-20, showing the interior of Westminster Hall looking south, the Six Kings clearly visible over the Courts of Chancery and King's Bench.[3]

1685 Coronation banquet of James II, 23 April. A large double page engraving by Samuel Moore, 'A Prospect of the inside of Westminster Hall shewing how the King and Queen with the Nobility and others sit at Dinner on the Day of the Coronation ...' the Six Kings clearly to be seen in their niches.[4]

c.1700 The statues noted and given (five) probably fanciful names by John Bagford in a guide letter: '... At the upper end of Westminster Hall are the figures of Edward the Confessor, William the Conqueror, William Rufus, Henry I and King Stephen, with crowns on their heads ...'[5] The remains of Nicholas Tryer's painting possibly account for the names.

1733-9 The First Day of Term. A Satirical Poem. Drawing by Gravelot, engraved by C Moseley, published May 1758, shews the whole length of the Hall with the Six Kings.[6]

APPENDIX I

(1) The Six Kings (continued)

1738-9 William Kent's designs for the Courts of Chancery and King's Bench in Westminster Hall submitted 27 Feb.[7]

1747 Trial of Lord Lovat. Perspective view of Westminster Hall showing the Six Kings above Kent's Law Courts.[8]

1761 Coronation banquet of George III, 22 September. A wash drawing of a section of the south wall prepared for the ceremony, the Six Kings shown probably inaccurately, the inner pair being in line with the window jambs.[9]

1782 Ruben d'Moundt in The Gentleman's Magazine deplores the lack of interest in British antiquities and in particular the statues, 'not indeed of art, but workmanship only', in Westminster Hall. He notes three in niches over each Court and proceeds to name them William Rufus, Henry I, Stephen, Henry II, Richard I, John, apologising ironically for them, 'for they have much less meaning than the quarry from which their materials were taken.' He then dates them to the reign of Henry III, largely on the shape of the crowns and Henry III's erection of the Courts of Justice. He observes that they 'do not seem to have been repaired', were very little worn and had probably stood on the same wall from the time they had first been placed there.[10]

1784 John Carter drawings.[11]

(1) Ink and watercolour drawing 24.1 x 29.2 ($9\frac{1}{2}$ x $11\frac{1}{2}$) dated 8 June 1784 of the three Kings over the Court of Chancery; yellow for the crowns, orbs and ornaments, pink and green for the robes, umber for the hair and beards, the faces shaded with pink.

(2) Ink and watercolour drawing 24.1 x 29.2 ($9\frac{1}{2}$ x $11\frac{1}{2}$) dated 9 June 1784 of the three Kings over the Court of King's Bench; colouring as above.

1808 Microcosm of London. A view by Rowlandson and Pugin of the interior of the Court of King's Bench shewing the three Kings.[12]

1809 Microcosm of London. A view of the whole length of Westminster Hall, the Six Kings concealed by Kent's Law Courts.[13]

1820 Sir John Soane begins demolition.[14]

(1) **The Six Kings** (continued)

c. 1822 — L N Cottingham's elevation of the south end showing the Six Kings, the two outside ones in dotted outline.[15]

1835-37 — Sir Robert Smirke refaced the interior with Huddleston stone.[16]

1835 — Watercolour drawing by R W Billings, engraved 1 August 1835 for Brayley and Britton, shows the south-west corner of Westminster Hall containing only two statues. The remains of a Norman arch can be seen over the canopies.[17]

c. 1835 — Pencil drawing by Pugin and Willis, not dated, of a section of the south wall showing five Kings only, the south-west niche and statue missing.[18] An engraving of this drawing, published in 1838, shows all six.[19]

1838 — Pugin and Britton. '... At the south end of the hall, above the string-course, are six canopied niches, with statues, as they were supposed to have been when perfect. These as well as the central doorway, are inserted from conjecture; for this end of the hall has been so much injured, that very little of its original architectural members can be described.'[20]

1848 — R Doyle's brilliant parody of Brayley and Britton's frontispiece.[21]

c. 1850 — Repositioned by Barry.[22]

1942 — Taken down for safety, on the recommendation of Sir Eric Maclagan, and stored at Mentmore, Bucks., together with the two heraldic harts.

1946 — Returned to Westminster, 2 February 1946, and cleaned and treated with a preparation of thin white gesso.[23]

1950 — Replaced in the niches.

References

[1] PRO Exchequer Accounts, 473/2. For the transcripts from the MS. I am indebted to my colleague, Arnold Taylor. The Accounts were published with variations by Frederick Devon, Issues of the Exchequer ..., 1837, pp. 228 and 263.
H M Colvin History of the King's Works I 1963 pp. 528, 533.

(1) **The Six Kings** (continued)

References (continued)

[2] RCHM London, II, 1925, p. 121.

[3] BM Catalogue of Drawings, 1961, p. 7.

[4] Francis Sandford, History of the Coronation of James II, 1687, p. 118.

[5] BM Harleian MS. 5900, p. 56, printed by Bagford in The Monthly Miscellany, April-May 1708, pp. 113ff.

[6] Republished by Laurie and Whittle 1797. Copy in Palace of Westminster Print Collection. See Brayley Londiniana I pp. 209-11.

[7] Fiske Kimball, 'William Kent's Designs for the Houses of Parliament, 1734-40,' RIBA Journal, 10 September 1932, pp. 803-4.

[8] Copy in Palace of Westminster Print Collection.

[9] DOE Historic Plan Registry.

[10] Gentleman's Magazine, 1782, p. 432.

[11] In 1914 in the collection of Major Coates, then Gardner collection, Sotheby's 1924. Reproduced in John Carter, Specimens of Ancient Sculpture and Painting, 1780-90 (1838 ed), I, p. 39, and in F Baines, Report on Westminster Hall Roof, 1914, Photographs Illustrating the Historic Section, typescript in PSA library. A number of important Carter drawings are in the Westminster City Library.

[12] Rudolph Ackermann, Microcosm of London, 1808-9, I, Pl. 24.

[13] Ibid. III, Pl. 94.

(1) **The Six Kings** (continued)

References (continued)

[14] A T Bolton The Works of Sir John Soane, 1924, chap. 9.

[15] Engraving by Hullmandel in DOE Historic Plan Registry.

[16] Sydney Smirke in Archaeologia, XXVI, 1836, pp. 406 ff.

[17] Engraved by Hawkesworth as Pl. X to Brayley and Britton's History of the ... Houses of Parliament, 1836.

[18] Formerly in the Gardner collection. Reproduced in J L Pearson, Report on Westminster Hall, 1884, No 19.

[19] Pugin and Britton, Public Buildings of London, 1838, I, p. 256.

[20] Pugin and Britton, op. cit. p. 257.

[21] Thomas McLean Selections from the Rejected Cartoons, 1848, frontispiece.

[22] RCHM London, II, p. 121.

[23] A Gardner, English Mediaeval Sculpture, 1951, p. 231.

(2) **The Five Kings**

1384-8 See notes to **The Six Kings**, from the Exchequer Accounts. In addition to Thomas Canon's 13 statues is the entry: '... To the same Thomas for making two statues in the likeness of Kings and placed over the door of the said Hall (positarum supra ostium dicte Aule) at 66s. 8d. each, £6 13s. 4d.'

To Walter Walton '... for making two stone niches for the 2 statues of Kings placed over the door (supra ostium dicte magne Aule) at £9 each, £18.' [1]

1395-9 The remaining 7 statues of Canon's original 13, were presumably stored and placed on the north front during Henry Yevele's reconstruction. [2]

1399-1400 An additional 4 statues were made by William Chaddere for the north gable: '... Et Willelmo Chaddere pro factura cementar' pinaculi ad predictam finem eiusdem Aule altitud' xxviij. ped. ultra summitatem domatis aule predicte, et pro factura cementar' iiij ymagin' diversorum Regum astant' in quatuor partibus eiusdem pinaculi, ex certa convercione secum facta ad taxam - £60.' [3]

1533 At the coronation of Anne Boleyn in 1533, thirteen Kings and four Queens remained on the north front. [4]

1647 Hollar's engraving of New Palace Yard, Sala Regalis cum Curia Westmonasterij, vulgo Westminster Haal, shows the lower stage niches and statues indistinctly in the four upper niches. [5]

1659 The earliest mention of a coffee house in New Palace Yard seems to be in Aubrey's Account of James Harrington, where he notes the existence in 1659 of Miles's Coffee House at the Turk's Head near the stairs. [6]

c. 1680 A pen and ink and wash drawing, probably Dutch, inscribed Westminster Hall in Engelant, shews four statues in the upper four niches and a jumble of buildings in front of the entrance obscuring the lower stage of statues. [7] Two public houses, the Coach and Horses and the Royal Oak, and the two coffee houses, Oliver's and the Exchequer, were probably erected in New Palace Yard at about this time. A drawing by William Capon shows the exact position of the buildings in 1793. [8]

(2) **The Five Kings** (continued)

c.1700 'At the upper end of Westminster Hall are (the Six Kings); and on either side of the great gate of the Hall are the rest down to Richard II who was the founder as is evident by the device which is a hart round the verge of the wall and the arms carved and held by angels. There is also ye bust of King Charles I after Cavalier Bernini.' [9]

1720 A large watercolour drawing in the British Museum, by an unknown artist, of the north front showing the coffee houses and the Royal Oak. [10]

c.1730 Jan de Ram's small etching of the front of Westminster Hall, one of a set of ten views of London in about 1730. [11]

c.1760 Thomas Sandby's painting of New Palace Yard showing the buildings in front of the entrance. [12] Engraved with modifications in the figures, by T Hall, 1808. [13]

1764 John Boydell's coloured line engraving of New Palace Yard (No 35) showing the four upper niches empty. [14]

1780 John Carter drawings of statues in niches giving details of positions relative to the main doorway. [15]

1781 A mutilated figure of an armed man, supposed to have been one of the series, discovered under the Receipt of the Exchequer staircase in 1781. [16]

1792 Thomas Malton's coloured aquatint of New Palace Yard clearly shows the four upper niches empty. [17]

1793 William Capon's watercolour drawing of the north elevation clearly shows the four upper niches empty. [18]

1805 R B Schnebbelie's small watercolour drawing of New Palace Yard shows the front of Westminster Hall with the coffee houses and statues, presumably fictitious, in the four upper niches. [19] An etching published by J Bryant at about the same time, shows the niches empty. [20] Thomas Hearne's pen and ink drawing of the north elevation also shows the niches empty. [21]

1807 April. The two public houses (the Coach and Horses and the Royal Oak) and the two coffee houses (Oliver's and the Exchequer) together with some decayed battlements, were removed revealing 'the eight fragments of elegant figures ...

(2) **The Five Kings** (continued)

in niches of exquisite workmanship. Five of them against the north-east tower are much mutilated, four are without heads, but the three against the north-west tower are more perfect; they have heads and one of them is a graceful female wearing a crown. Six of these statues are as large as life and the other two are about four feet high. All these statues are of firestone.' [22]

T Coney's watercolour drawing dated 1807 (British Museum) shows the north front shortly after the clearance. Only seven statues are visible. [23]

1808 Another drawing, an aquatint published January 1808 'measured and accurately drawn by Charles Middleton, architect' shows the seven statues clearly, four to the left and three to the right of the entrance (see Part III, VIEWS, WESTMINSTER HALL 1808). There is a large detailed drawing by Capon in the Westminster City Library with the coffee houses removed revealing four statues.

c.1818 Watercolour drawing to scale, artist unknown, of the north elevation showing only seven statues in the lower stage of niches, none in the upper four. [24]

1819 J Gendall's watercolour drawing of New Palace Yard from Westminster Bridge shortly before the reconstruction, the statues not visible. [25]

1819-22 Repair and reconstruction of the north front of the building by Thomas Gayfere. [26] It was probably at about this time that the remaining statues were lost or stolen. Three appeared later at the Tufton Street Architectural Museum, one at Trinity Church, Southwark 2.57m (8'5"), [27] and one at Bayons Manor, Lincolnshire.

1820 Sir John Soane began demolition. [28]

1821 Coronation banquet of George IV, 19 July. A watercolour drawing by Charles Wild, The First Course Continued, (V&A), shows the whole length of Westminster Hall looking north, with two royal statues in niches flanking the main entrance. [29] A drawing in the DOE Historic Plan Registry shows the niches empty, and another with knights in armour. [30]

(2) The Five Kings (continued)

1822 Lewis Cottingham's geometrical drawing of the north elevation (a top-hatted man emerging from the entrance), all niches empty. [31]

1830 Whittock's engraving of 'King Alfred' in Trinity Church Square, Southwark. (See note 27.)

1831 Anne Rickman's drawing of the main entrance shows no statues. [32]

c. 1835 Charles Tennyson (or Salvin) began building Bayons Manor, Lincolnshire, where at a later date (1928) one of the statues was noted by Sir James Mann.

1836 Letters in the Tennyson d'Eyncourt papers in the Lincolnshire Archives Office refer to Sir Charles's acquisition of the statues from New Palace Yard: [33]

> 25 August 1836. If I can secure the Kings I shall take care their Majesties are duly sent to the gallies.
>
> 26 August 1836. I have seen Sir Robert Smirke's clerk who gave your message for me to Sir Robert about the Kings to which you are quite welcome as far as he (Smirke) is concerned . . .
>
> 31 August 1836. Sir Benjamin Stephenson, whom I have just seen, says you are quite welcome to the two Kings and he is very glad to give them to somebody who will take care of them . . . They are made of Caen stone . . . one of them has lost his crown . . .
>
> 6 September 1836. I have seen Mr Adams some days ago and he undertook to see the Kings shipped (to Bayons Manor).

1851 The Architectural Museum founded. [34] The statues do not appear in the 1855 Catalogue nor in Sir G G Scott's Guide, 1876, but they were certainly noted there by J L Pearson in 1884 when the Museum had moved to Tufton Street. [35]

1863 Wyatt Papworth, writing in Notes and Queries, deplored the total absence of all statues from the north front. [36]

1884 J L Pearson's architectural drawing of the north elevation used as an illustration to his Report on Westminster Hall.

(2) The Five Kings (continued)

1916 Tufton Street Architectural Museum sold and the contents dispersed, the Architectural Association moving to Bedford Square. [37] The Three Kings probably moved to Westminster Hall at about this time but kept in store during Baines's roof restoration.

1923 King George V and a royal party inspect the completed roof, 18 July 1923, the Three Kings, one of them still crated, standing on the floor against the east wall. [38]

1960 Steps taken by the Ministry of Works to acquire the Bayons Manor statue. [39]

1962 Another statue located at Bayons Manor concealed by ivy. Both statues brought to London and erected in Westminster Hall. [40]

References

[1] PRO Exchequer Accounts 473/2. H M Colvin History of the King's Works I, 1963, p. 528.

[2] John Harvey, Henry Yevele, 1944, pp. 44-53.

[3] PRO Exchequer Accounts, 473/11. H M Colvin History of the King's Works I, p. 533.

[4] Rawlinson MS. D. 775 (Bodleian Library), an Account Book for expenses at the Palace of Westminster 'ageynst the coronation of the Queen', Anne Boleyn, May-June 1533.

[5] A M Hind, Wenceslaus Hollar and his Views of London, 1922, No 90. Copy in the Palace of Westminster Print Collection. (See Part III VIEWS No 217)

[6] John Aubrey, Brief Lives, 1949 edition, p. 264.

[7] British Museum MS. 32, 450A.

[8] J L Pearson, Report on Westminster Hall, 1884, No 21.

(2) **The Five Kings** (continued)

References (continued)

[9] Harleian MS. 5900 (British Museum), an early 18th century letter in the form of a guide to the antiquities of London by John Bagford.

[10] British Museum, Crace Collection, XV, 71.

[11] Thomas Pennant, London, 1793, extra-illustrated copy in the British Museum, III, 56.

[12] Oil painting attributed to Thomas Sandby in the Members' Tea Room (see Part III, VIEWS, No 223).

[13] J T Smith, Antiquities of Westminster, 1807, among sixty-two additional plates and Part III, VIEWS, No 224.

[14] Thomas Pennant, op. cit., III, 56. Copy in the Palace of Westminster Print Collection. See Part III VIEWS No 218.

[15] WCL 55/37 and 58/30-41.

[16] John Carter, Ancient Sculpture and Painting, 1780-90, I, p.1. Thomas Pennant, op. cit., I, p. 88.

[17] Thomas Malton, Picturesque Tour through London and Westminster 1792, I, p. 8. An extra large coloured aquatint in the British Museum (Pennant, III, 60), appears to be one of a unique set of twelve large Malton views of London, especially printed in grey for colouring. See Part III VIEWS Nos 221, 222.

[18] J L Pearson, Report on Westminster Hall, 1884, No 21.

[19] Thomas Pennant, op. cit. II, 41. David Hugh, London, 1807, IV, p. 25.

[20] J T Smith, op. cit. p. 30.

(2) **The Five Kings** (continued)

References (continued)

[21] Sir Frank Baines, Report on Westminster Hall Roof, 1914, illustrated by a volume of photographs in PSA library, 18.

[22] J T Smith, op. cit. pp. 267-8.

[23] British Museum, Crace Collection, XV, 83.

[24] Watercolour drawing in DOE Historic Plan Registry.

[25] Aquatint by Havell, published by Ackermann 1819, British Museum, Crace Collection, V, 114.

[26] Letter from Office of Works to Treasury, 31 August 1819, (PRO Letter Book Set 2, No 4, 1818-January 1820); Brayley and Britton, Westminster, 1836, p. 440; H M Colvin, English Architects, 1954, p. 228.

[27] Thomas Allen, History of Surrey, 1830, I, p. 407. I Darlington, LCC Survey of London, 1955, XXV, pp. 111-2. Photograph reproduced in The Times 26 February 1963 7b.

[28] A T Bolton, The Works of Sir John Soane, 1924, chap. 9.

[29] Colour engraving in Sir George Nayler, History of the Coronation of George IV, 1824.

[30] A large volume of drawings for the coronations of George III and George IV (DOE Historic Plan Registry).

[31] Large engraving by Hullmandel in Palace of Westminster Print Collection.

[32] Watercolour in WCL. E133.5 (35).

(2) **The Five Kings** (continued)

References (continued)

[33] Letters from Louis Tennyson to Sir Charles Tennyson d'Eyncourt, quoted in an unpublished letter to The Times from J W F Hill 4 March 1963 (DOE file AE 2076/12). See also Sir Charles Tennyson Alfred Tennyson 1949.

[34] Sir John Summerson, The Architectural Association, 1947, p. 35.

[35] J L Pearson, Report on Westminster Hall, 1884, p. 14.

[36] Notes and Queries, 3rd Series, III, 1863, p. 7.

[37] Summerson, op. cit. p. 41.

[38] ILN 21 July 1923, p. 97.

[39] DOE file AE 2076/12.

[40] The Times, 22 February 1963, 6f (photo 22); The Guardian, 22 February 1963, 10, and 26 February, 8. H M Colvin, The History of the King's Works, I (1963), p. 528 and VI p. 503.

General references

Joan Evans, English Art, 1307-1461, 1949, p. 136.

Arthur Gardner, English Medieval Sculpture, 1951, pp. 229-32.

L F Salzman, Building in England, 1952, pp. 32, 130, 165.

Orlo Cyprian Williams Topography of the Old House of Commons, 1953.

John Harvey, English Mediaeval Architects, 1954, pp. 51, 277.

Lawrence Stone, Sculpture in Britain, 1955, pp. 194, 264.

H M Colvin History of the King's Works, 1963.

STATUES ON THE EXTERIOR OF THE BUILDING

See Read, Benedict, 'Architectural Sculpture' in Houses of Parliament ed. Port, M. H. 1976, XII 2 pp. 232-245.

(1) Speaker's Green

✓ On the north-east tower, the four patron saints, SS. GEORGE, ANDREW, PATRICK and DAVID, and SS. PETER and PAUL.

✓ On the north front, thirty-two Saxons Kings and Queens in four stages of eight.

All of Anston stone, approximately life-size. Thames Bank Workshop.

(2) New Palace Yard

✓A. On the west front slightly above ground level, six Kings: ALFRED, WILLIAM I, HENRY II, JOHN, HENRY VIII, WILLIAM III.

Portland stone, 1.83m (6'), all signed: **'H. H. Armstead.'** Statuettes exhibited by Armstead at the RA 1857 and 1859. See The Builder, 11 January 1868, p. 28. Art-Journal January 1869 p. 30; Houses of Parliament ed. Port, M. H. 1976, p. 177.

✓B. On the west front above the passage in three stages:

1	2	3	4	5
WILLIAM I	STEPHEN	JOHN	EDWARD II	HENRY IV
WILLIAM II	HENRY II	HENRY III	EDWARD III	HENRY V
HENRY I	RICHARD I	EDWARD I	RICHARD II	HENRY VI

6	7	8	9	10
EDWARD IV	HENRY VII	MARY I	CHARLES I	WILLIAM III
EDWARD V	HENRY VIII	ELIZABETH	CHARLES II	MARY II
RICHARD III	EDWARD VI	JAMES I	JAMES II	ANNE

(2) **New Palace Yard** (continued)

C. On the north front above the entrance to Star Chamber Court, in three stages:

GEORGE I	GEORGE III	WILLIAM IV
SOPHIA	CHARLOTTE	ADELAIDE
GEORGE II	GEORGE IV	VICTORIA

All of Anston stone, approximately 1.68m (5'6"). Thames Bank Workshop. A drawing for EDWARD III in Gothic Architecture, a large volume of architectural drawings in the House of Lords library.

(3) **Old Palace Yard**

On the south front round the window of Westminster Hall.

VICTORIA

EDWARD III	HENRY VII
PHILIPPA	ELIZABETH OF YORK
ST GEORGE	ST PATRICK
ST ANDREW	ST STEPHEN

On the Victoria Tower over the entrance:

QUEEN VICTORIA holding sceptre and orb, surrounded by her parents, uncles and aunts.

VICTORIA

EDWARD, Duke of KENT	VICTORIA, DUCHESS OF KENT
GEORGE IV	ERNEST AUGUSTUS, KING OF HANOVER
FREDERICK, DUKE OF YORK	AUGUSTUS, DUKE OF SUSSEX
WILLIAM IV	ADOLPHUS, DUKE OF CAMBRIDGE
ST PAUL	ST PETER

Anston stone statues, 1.83m (6'). Thames Bank Workshop.

(4) **Norman Porch**

Over the north entrance: QUEEN VICTORIA flanked by the figures of JUSTICE and MERCY and two kneeling angels holding scrolls.

Anston stone statues, 1.83m (6'). Thames Bank Workshop. See p. 73. Lithograph by G Hawkins in H T Ryde Illustrations 1849.

Over the east entrance: The Royal Arms surmounted by the figures of ST GEORGE, ST PATRICK and ST ANDREW and two kneeling angels holding emblazoned shields.

Anston stone statues, 1.83m (6'). Thames Bank Workshop. Lithograph by J Johnson in H T Ryde Illustrations 1849 Plates V and VI.

(5) **Black Rod's Garden**

On the Victoria Tower: QUEEN VICTORIA holding a Bible, surrounded by her grandparents, uncles and aunts.

VICTORIA

GEORGE III	QUEEN CHARLOTTE
WILLIAM IV	PRINCESS MARY
PRINCESS CHARLOTTE	PRINCESS SOPHIA
PRINCESS ELIZABETH	PRINCESS AMELIA
ST PAUL	ST PETER

Anston stone statues, 1.83m (6'). Thames Bank Workshop.

On the south front, forty-four Saxon Kings and Queens in four stages of eleven.

On the south-east tower, the four patron saints, ST GEORGE, ST ANDREW, ST PATRICK and ST DAVID, and ST PETER and ST PAUL.

All of Anston stone, approximately life-size. Thames Bank Workshop. (See Houses of Parliament ed. Port, M.H. 1976, p. 235).

APPENDIX II

(6) **River Front**

On each end tower, the four patron saints and St Peter and St Paul.

On the pinnacles of the two central towers, two statues of QUEEN VICTORIA holding sceptre and orb.

On the Terrace from the south end, eleven Kings:

WILLIAM I and a Warrior.

WILLIAM II (holding Westminster Hall) and a Huntsman.

HENRY I and Archbishop ANSELM.

STEPHEN and MATILDA.

HENRY II and a Prince.

RICHARD I and a Crusader.

JOHN and Archbishop LANGTON.

HENRY III (holding Westminster Abbey) and a Warrior.

EDWARD I (holding a Parliament House or a Law Court) and a Warrior. (See Houses of Parliament ed. Port, M. H. 1976, p. 233).

EDWARD II and an old man (? Despenser).

EDWARD III and ST GEORGE.

All of Anston stone, 1.83m (6'). Thames Bank Workshop. Drawings in Gothic Architecture, House of Lords Library.

(7) **On the SE tower overlooking the Royal Court**

EDWARD THE CONFESSOR

APPENDIX III

STONE STATUES BY JOHN THOMAS AND THE THAMES BANK WORKSHOP IN ST STEPHEN'S HALL AND THE CENTRAL LOBBY

(1) **St Stephen's Hall**

West entrance

Mosaic. Edward III commands the rebuilding of St Stephen's Chapel.

1. WILLIAM I, 1066-87
   The Conqueror
2. MAUDE (MATILDA of Flanders)
   Queen of William I
3. WILLIAM II, 1087-1100
   Third son of William I and Matilda
4. HENRY I, 1100-35
   Younger son of William I
5. MATILDA
   First Queen of Henry I
6. STEPHEN, 1135-54
   Grandson of William I

East entrance

Mosaic. St Stephen the Protomartyr, King Stephen and King Edward the Confessor.

7. MATILDA
   Queen of Stephen
8. HENRY II, 1154-89
   Grandson of Henry I
9. ELEANOUR of Aquitaine
   Queen of Henry II
10. RICHARD I, 1189-99
    Third son of Henry II and Queen Eleanour
11. BERENGARIA of Navarre
    Queen of Richard I
12. JOHN, 1199-1216
    Youngest son of Henry II

(2) **Central Lobby**

Entrance to St Stephen's Hall

13. EDWARD I, 1272-1307
    Son of Henry III
14. ELEANOUR of Castille
    Queen of Edward I
15. EDWARD II, 1307-27
    Son of Edward I
16. ISABELLA of France
    Queen of Edward II
17. HENRY III, 1216-72
    Son of King John
18. ELEANOUR of Provence
    Queen of Henry III

(2) **Central Lobby** (continued)

Entrance to the Commons' Corridor

19. ISABELLA
Daugher of Charles VI of France. Second Queen of Richard II

20. HENRY IV, 1399-1413
Cousin of Richard II

21. EDWARD III, 1327-77
Son of Edward II

22. RICHARD II, 1377-99
Grandson of Edward III

23. ANNE of Bohemia
Sister of the Emperor Wenceslaus and first Queen of Richard II

24. PHILIPPA of Hainault
Queen of Edward III

Entrance to Lower Waiting Hall

25. JOAN of Navarre
Queen of Henry IV and mother of Henry V

26. HENRY V, 1413-22
Son of Henry IV

27. CATHERINE of France
Daughter of Charles VI, Queen of Henry V, Grandmother of Henry VII

28. HENRY VI, 1422-61
Son of Henry V

29. MARGARET of Anjou
Queen of Henry VI

30. EDWARD IV, 1461-83
Son of Richard, Duke of York

Entrance to Peer's Corridor

31. ELIZABETH Woodville
Queen of Edward IV

32. EDWARD V, 1483
Son of Edward IV

33. RICHARD III, 1483-5
Brother of Edward IV

34. ANNE of Warwick
Queen of Richard III

35. HENRY VII, 1485-1509
Descendant of John of Gaunt

36. ELIZABETH of York
Daughter of Edward IV and Queen of Henry VII

(2) **Central Lobby** (continued)

Entrance to Strangers' Gallery

37. HENRY VIII, 1509-47
Son of Henry VII

38. ANNE BOLEYN
Second Queen of Henry VIII

39. EDWARD VI, 1547-53
Son of Henry VIII and Jane Seymour

40. Mary I, 1553-8
Daughter of Henry and Catherine of Aragon

41. ELIZABETH, 1558-1603
Daughter of Henry VIII and Anne Boleyn

42. JAMES I, 1603-25
Son of Mary Queen of Scots

Entrance to Private Staircase

43. ANNE of Denmark
Queen of James I

44. CHARLES I, 1625-49
Son of James I

45. HENRIETTA MARIA
Daughter of Henry IV of France and Queen of Charles I

46. CHARLES II, 1660-85
Son of Charles I

47. JAMES II, 1685-8
Son of Charles I

48. ANNE HYDE
First wife of James II and mother of Queens Mary II and Anne

Entrance to Attorney-General's Office

49. WILLIAM III, 1688-1702
Grandson of Charles I

50. MARY II
Daughter of James II Queen of William III

51. ANNE, 1702-14
Daughter of James II

52. GEORGE I, 1714-27
Great-grandson of James I

53. SOPHIA of Zell
Queen of George I

54. GEORGE II, 1727-60
Son of George I

(2) **Central Lobby** (continued)

✓

Entrance to Post Office

55. CAROLINE of Anspach
Queen of George II

56. GEORGE III, 1760-1820
Grandson of George II

57. CHARLOTTE
Queen of George III

58. GEORGE IV, 1820-30
Son of George III

59. WILLIAM IV, 1830-7
Son of George III

60. ADELAIDE
Queen of William IV

Central Lobby roof bosses. An Illustrated London News cut shows workmen standing on a scaffolded platform sculpturing the bosses. 'The models of the bosses are by Mr Thomas and do him infinite credit ... high praise to Mr Grisell, the eminent builder, under whose orders the masonry was executed (ILN 18 March 1848 p. 190 and reproduced in Houses of Parliament ed. Port, M. H. 1976, p. 240).'

JOHN THOMAS AND THE THAMES BANK WORKSHOP

1837 E W Pugin's account of Barry's 'ungenerous treatment' of his father causing the breach between them till 1844. 'When the immense mass of drawings made during this time (1836-7) by my father had passed into Sir C Barry's possession, he called up from Birmingham the late Mr J Thomas, a man whose practical education was due to his working from my father's drawings and under his instructions, at the Birmingham Grammar School. To him was exclusively entrusted the execution of the designs made by my father ...'[1]

E M Barry's statement in a paper read to the RIBA 1858, '... The sculpture of the building has been completed, as I before said, under my father's guidance, by Mr Thomas as regards stone carving, and by carvers under the direction of Mr Pugin in all matters relating to the wood furnishings ...'[2]

Various specific references to Barry's engagement of Thomas to superintend the stone carving throughout the building.[3] Among his assistants were A H Ritchie, J B Philip, Alexander Munro.[4] Foreman carver Mr Colley of Martin Bros.

1840 First stone laid by Mrs Barry, 27 April.

1842 In his Progress Report, March 1842, Barry mentions a large quantity of masonry and carvings prepared for setting, though a strike of masons in September 1841 had caused some delay.[5]

1843 Barry's original suggestion for the niches in the Central Hall to be 'filled with statues of Her Majesty's ancestors in chronological order, even up to the period of the Heptarchy.'

John Thomas exhibits at the Royal Academy, A View of the Workshops at the New Houses of Parliament.[7]

B R Haydon's cartoon rejected. 'My friend the late John Thomas, the author of all the sculpture that decorates the exterior of the Houses' saw Haydon alone at a table with a bottle of wine, weeping with mortification.[8]

1844 Pugin becomes superintendent of woodcarving.

1845 John Thomas's statue of Queen Victoria, Lincoln's Inn Library.

APPENDIX III

1846	John Thomas's position established in Government service as 'Superintendent of stone carving', his salary fixed from 31 January at £300 a year.[9]
1848	'... the models of the bosses (Central Lobby) are by Mr Thomas and do him infinite credit ... (ILN 18 March 1848 p. 190).
1850	Norman Porch complete.[10]
1852	Queen Victoria arrives at the Victoria Tower for the State Opening of Parliament.[11]
1853	'Most of the stone statues, the work of J Thomas of Regent's Park, have been placed in the Central Lobby. Others nearly completed and to be placed shortly.'[12]
	Ninety-four original plaster models by John Thomas transferred to the Crystal Palace, Sydenham, and destroyed by fire in November 1936.[13]
1854-5	The complete series in St Stephen's Hall and the Central Lobby reproduced in Illustrated London News.[14]
1854-7	Correspondence between Barry, the First Commissioner and the Treasury, about Barry's commission on Thomas's salary, ends with disallowance and Barry's letter expressing regret and dissatisfaction, 6 May 1857.[15]
1859	Letter from Thomas to the First Commissioner advising on the disposal of models for various sculptures.[16] Further correspondence between Thomas, the FC and Henry Cole, 1859-63.
1862-3	A large selection of casts of mediaeval carvings from the Thames Bank Workshop removed to South Kensington, having been specially chosen for the purpose by John Thomas.[17]

References

[1] E W Pugin, Who was the Art Architect of the Houses of Parliament?, 1867, pp. 32 and 76. A number of drawings of details, some by Pugin, are in Gothic Architecture, a volume of drawings in the House of Lords library.

References (continued)

[2] E M Barry, An Account of the New Palace of Westminster ..., 1857-8, pp. 85-9.

[3] H T Ryde, Illustrations of the New Palace of Westminster, 1849, Pl. 6. Art-Journal, November 1849, p. 340; Alfred Barry, Life and Works, 1867, pp. 198-9; JWCI 1954, p. 331.

[4] R Gunnis, Dictionary of British Sculptors, 1953.

[5] PRO Works, 11. 9/7. 3.

[6] Architect's Report as to the Internal Decorations, Second Report, 1843, p. 9.

[7] R A Catalogue, 1843, No 1170. See a woodcut in F C Hunt, The Book of Art, 1846.

[8] W P Frith, My Autobiography (1887) ed. 1957, p. 107.

[9] PRO Works, 11. 91/3. 109-110.

[10] Art-Journal, November 1850, p. 363.

[11] Full page illustration in ILN, 7 February 1852, p. 120.

[12] The Times, 16 September 1853, 8b.

[13] DOE file, AE 2076/8.

[14] ILN, XXIV, 1854, pp. 113-5, and XXVI, 1855, pp. 136-7.

[15] PRO Works, 11. 1/2. 302-81.

[16] PRO Works, 11. 28/16. 1-40.

[17] PRO Works, 11. 28/16. 1-102 includes a MS. catalogue.

APPENDIX IV

STATUES OF STATESMEN IN ST STEPHEN'S HALL

east

CLARENDON	(Marshall)	HAMPDEN	(Foley)
FALKLAND	(Bell)	SELDEN	(Foley)
SOMERS	(Marshall)	WALPOLE	(Bell)
MANSFIELD	(Baily)	CHATHAM	(MacDowell)
FOX	(Baily)	PITT	(MacDowell)
BURKE	(Theed)	GRATTAN	(Carew)

west

1841 Committee on the Promotion of the Fine Arts recommend the use of sculpture.[1]

1843 Barry proposed statues in great numbers.[2]

1844 Barry proposed 670 statues and monuments, some of them to be removed from Westminster Abbey and St Paul's Cathedral.[3] Sculpture Exhibition in Westminster Hall,[4] the judges recommending Marshall, Bell and Foley.[5] Galley Knight put forward a list of legislators beginning with Alfred and Edward I.[6]

1845 Marshall, Bell and Foley commissioned to prepare models of CLARENDON, FALKLAND and HAMPDEN.[7] The Sub-Committee produced two lists, (A) and (B), of suggested names of statesmen.[8]

1847 CLARENDON, FALKLAND (and HAMPDEN) complete and exhibited in Westminster Hall.[9]

1848 Progress report to the Queen.[10]

1850 HAMPDEN complete.[11]

1851 FALKLAND and HAMPDEN in Great Exhibition.[12]

1852 CLARENDON, FALKLAND and HAMPDEN in position in St Stephen's Hall.[13] SELDEN and SOMERS commissioned.[14]

1853 Return to House of Commons giving details of payments to sculptors.[15] CHATHAM, MANSFIELD and WALPOLE commissioned.[16]

1854 Commissioners report to the Queen that the series was being gradually completed, three already executed and five more commissioned.[17]

1855 MANSFIELD, WALPOLE, SELDEN and SOMERS complete.[18] FOX and PITT commissioned and SELDEN moved to a new pedestal.[19]

1856 BURKE and GRATTAN commissioned in March.[20]

1857 GRATTAN and PITT completed though GRATTAN's arm had to be altered.[21]

1858 BURKE completed, the last of the series in position. Commissioners reported to the Queen that the twelve statues of 'men who rose to eminence by the eloquence and abilities which they displayed in the House ... are placed in St Stephen's Hall where we are pleased to observe that they have appeared to form objects of great interest and attraction to the public'.[22]

Review of the whole series in The Art-Journal.[23]

References

[1] PP 1841 (423) VI.

[2] Architect's report on internal decoration, Second Report 1843 Appendix I.

[3] Third Report 1844 Appendix 5.

[4] F K Hunt The Book of Art 1846.

[5] Third Report 1844 p. 11.

[6] Third Report Appendix 9.

[7] Fourth Report 1845 p. 8.

APPENDIX IV

References (continued)

[8] Fourth Report 1845 Appendix 8.

[9] Clarke's Critical Catalogue of the Works of Art ... in Westminster Hall 1847.

[10] Eighth Report 1848.

[11] Account of Amounts 1853 p. 7.

[12] Official Catalogue pp. 847-8.

[13] ILN 12 February 1852 p. 129, The Builder 28 February 1852 p. 129.

[14] EOC pp. 1 and 12.

[15] PP 1854 (23).

[16] EOC p. 29.

[17] Tenth Report 1854 p. 8.

[18] EOC pp. 179, 185, 188, 219, 225.

[19] EOC pp. 172-8.

[20] EOC pp. 238-9.

[21] EOC p. 244.

[22] Eleventh Report 1858 p. 7.

[23] The Art-Journal January 1858 pp. 17-18. General view in Houses of Parliament ed. Port, M. H. 1976, p. 155.

APPENDIX V

STATUES OF BARONS AND PRELATES IN THE CHAMBER OF THE HOUSE OF LORDS

Proceeding clockwise from the Throne: LONDRES (J E Thomas), PEMBROKE (J E Thomas), ALMERIC (P MacDowell), SURREY (MacDowell), ARUNDEL (Woodington), KENT (Woodington), HERTFORD (Timbrell), AUMALE (Westmacott), GLOUCESTER (Westmacott), WINCHESTER (Westmacott), HEREFORD (Thornycroft), NORFOLK (Thornycroft), OXFORD (Thrupp), FITZWALTER (Thrupp), VESCY (Ritchie), MOWBRAY (Ritchie), SALISBURY (J Thomas), LANGTON (J Thomas).

Each statue of gilt metal, 1.83m (6'). See the separate entries in the catalogue and a general colour view of Dyce's frescoes and some of the statues in Houses of Parliament ed. Port, M. H. 1976, p. 117.

Chronology

1843 — 26 May. Notice respecting the Exhibition of models for Sculpture.[1]

1844 — 6 March. Barry's Report respecting the localities ... for the reception of works in sculpture.[2]

3 May. Report of the Committee appointed to examine the localities ... for the reception of works in painting and sculpture.[3]

Observations on the principles regulating the selection of subjects by Henry Hallam, Gally Knight and Sir Charles Eastlake.[4]

1845 — 15 May. Report of the Committee giving a list of the principal Barons who signed Magna Carta. The Committee, who credited the Prince Consort with the original suggestion, consisted of Lord Mahon, T B Macaulay, Sir Robert Inglis, Benjamin Hawes, Henry Hallam, Samuel Rogers and Thomas Wyse.[5]

17 May. Henry Hallam's explanatory letter.[6]

Chronology (continued)

1846 — 6 February. Commissioners agree to Hallam's resolution substituting the name of the Archbishop of Dublin for that of the Bishop of London, originally proposed.[7] Sir Robert Inglis, differing in opinion from the other Commissioners, records the reasons for his dissent.[8]

1847 — Sculptors selected to execute the models.[9]

17 March. Letter from Barry observing that the statues 'should be severe and monumental and consequently free from all violence of action; and that they should be designed strictly with reference to the form and proportion of the niches, upon architectonic principles.'[10] A large watercolour drawing in the V & A shows one of Pugin's suggestions for a niche in the House of Lords.[11]

1848 — 18 July. Report of the Committee (Albert, Aberdeen, Mahon, Henry Hallam, Thomas Wyse) appointed to inspect the models.[12]

December. Model of ARUNDEL completed by Woodington.[13]

1850 — 24 May. Sir Benjamin Hall, in a Parliamentary Debate, describes how he visited John Thomas's studio, complained of the Baron's extremely narrow shoulders, and Thomas's reply that "Mr Barry will not allow us room for them."

July. Statue of KENT the first to be cast.[14]

1851 — Model of WINCHESTER in the Great Exhibition.[15]

May. Model of MOWBRAY the last to be completed.[16]

1852 — February. Two completed statues (SALISBURY and LANGTON) on pedestals in the Royal Gallery for the State Opening of Parliament.[17]

GLOUCESTER reproduced in ILN. Eastlake mentions to Barry that statues are only placed loosely in niches. 'It may be that nothing short of an earthquake could bring them down, but I cannot help thinking that each

Chronology (continued)

figure should, by some means or other, be made so firm as to be in no danger whatever of toppling over.'[18]

1852 — September. FITZWALTER and DE LONDRES Complete.[19]

1853 — 31 August. Return to the House of Commons giving details of modellers, casters, gilder, dates, estimates, amounts paid, and constituents of metal.[20] Eleven remain to be cast.

1854 — 8 July. Eleven statues reported to the Queen to be in position in their niches.[21]

Details of measurements.[22]

1858 — 23 June. Series reported to the Queen to be complete.[23]

Statues cast by Messrs Moore, Fressange & Co and Messrs Elkington, Mason & Co of Birmingham, and gilt by Frederick Draycott.[24]

Estimate: £4,680. The price of the eighteen models was estimated at £150 each, making £2,700. The price of the casting, after the first experiment, was estimated at £110 each statue, making £1,980; that sum was accordingly appropriated for the purpose from a Parliamentary grant. But as the estimated cost at £110 each statue, would not include gilding, various metal founders were consulted, and various methods tried, with a view to diminish the expense of casting. The Commissioners ultimately agreed, May 1852, to pay Messrs Elkington, Mason & Co £80 per statue, the material being zinc coated with copper by the electro process, and bronzed. By this arrangement more than sufficient remained from the original estimate to cover the cost of gilding, estimated at ten guineas per statue. By adopting the invention of casting the statues in zinc, coated with copper by the electro process, and chemically tinted as required, an invention carried to great perfection, consistently

Chronology (continued)

with cheapness, in Berlin, a saving was effected on the estimate.[24] They were gilt by Frederick Draycott at ten guineas each.[25]

References

[1] Second Report, 1843, Appendix, p. 68.

[2] Third Report, 1844, Appendix, p. 13.

[3] Ibid. p. 17.

[4] Ibid. pp. 21 ff.

[5] Fourth Report, 1845, Appendix, p. 10.

[6] Ibid. p. 10.

[7] Seventh Report, 1847, Appendix, p. 16.

[8] Ibid. pp. 16-7.

[9] Ibid. p. 17.

[10] Quoted in Eighth Report, 1848, Appendix, p. 9.

[11] Pugin, A. 139. D. 671.

[12] Eighth Report, p. 9.

[13] Account of the Amount of all Commissions for Works of Art to various Artists for the Decoration of the New Palace of Westminster, from its Commencement to the Present Time, with the Estimate for each Work; also a Return of the several Salaries to Artists holding Appointments under the Royal Commissions for

References (continued)

Decorating the New Palace of Westminster. 31 August 1853, p. 6. (PP 1854 (23) LXVII, 377.)

[14] Ibid. p. 6.

[15] Official Catalogue of the Great Exhibition, 1851, p. 156.

[16] See note 13.

[17] ILN 7 February 1852, p. 117.

[18] ILN 13 March 1852, p. 216; EOC p. 16 14 October 1852.

[19] The Athenaeum, 25 September 1852, p. 1044.

[20] See note 13.

[21] Tenth Report, 1854, p. 7.

[22] Ibid. p. 11.

[23] Eleventh Report, 1858, p. 7.

[24] See note 13.

[25] EOC pp. 104, 149.

APPENDIX VI

STATUES BY JOHN BIRNIE PHILIP IN THE ROYAL GALLERY

ALFRED, WILLIAM I, RICHARD I, EDWARD III, HENRY V, ELIZABETH I, WILLIAM III, ANNE

Eight gilt Caen stone statues each about 1.98m (6'6"). The subjects were selected as representing the great wars of English history. See the separate entries in the catalogue and Houses of Parliament ed. Port, M.H. 1976, p.190.

Chronology

1843 Barry's original suggestion was for bronze statues, either wholly or partially gilt.[1]

1845 A scheme proposed for a complete sequence of royal statues to extend from the Royal Entrance to the Prince's Chamber.[2] Public doubt was expressed frequently as to the propriety of such a series in the Houses of Parliament.[3]

1860 A Committee consisting of Prince Albert, Lord Stanhope and Lord Llanover, reported on the positions, the size and the material for thirty-eight royal statues, the twelve in the Royal Gallery to be of marble.[4]

1861 Further details of twelve marble statues by Thornycroft, Woolner, Munro and Theed, for the Royal Gallery.[5]

1865 The marble statues were found to be too large.[6] E M Barry produced designs for alternative pedestals and niches. The estimate for altering the niches and fixing eight marble pedestals at £520.[7]

1866 Letters from Maclise to Stephens (Athenaeum) deploring the ruthless destruction of Barry's niches - 'and in a kind of cruelty, the son of the architect has been selected to commit this unfilial and unfortunate act.'[8]

1867 John Birnie Philip commissioned by Barry (not the Commissioners). Letter from Philip to Barry, dated 9 December 1867: 'Sir. I hereby undertake to execute in Caen stone under your superintendence a series of eight statues of Sovereigns of England to be placed in niches of the Royal Gallery at the Palace of Westminster -

Chronology (continued)

including models, stone, and fixing. They shall be carefully studied and executed in my best manner for the sum of twelve hundred and thirty pounds - £1,230. J Birnie Philip.'[9]

1868 The marble statues erected in Westminster Hall and later transferred to the Central Criminal Court, Old Bailey. See Appendix XI.

1869 Four statues in position.[10] Letter from Philip to Barry undertaking, for the extra sum of £250, to gild the eight statues and paint and decorate the niches and pedestals, 1 March 1869.[11]

Barry's letter to the First Commissioner announcing the completion of Philip's work in the Royal Gallery.[12]

References

[1] Architect's Report as to Internal Decorations, etc., Second Report, 1843, p.9.

[2] Fourth Report, 1845, p.12.

[3] Parl Debates 3 August 1860; The Times 7 August 1860.

[4] Twelfth Report, 1961, p.13.

[5] Thirteenth Report, 1863, p.12. See also Appendix XI of this catalogue.

[6] Art-Journal, March 1870, p.79.

[7] PRO Works 11/22/2 21-8.

[8] O'Driscoll Daniel Maclise 1871 p.204.

[9] PRO Works 11/22/2 49, 80.

APPENDIX VI

References (continued)

10 Builder 30 January 1869 p. 81; Athenaeum 13 February 1869 p. 247; Art-Journal November 1869 p. 353.

11 PRO Works, 11. 22/2. 68.

12 PRO Works, 11. 22/2. 101. Builder, 22 January 1870, p. 59; Art-Journal, March 1870, p. 79; Athenaeum, 12 March 1870, p. 364.

APPENDIX VII

BRONZE RELIEF PANELS BY WILLIAM THEED IN THE PRINCE'S CHAMBER

(1) THE FIELD OF THE CLOTH OF GOLD

Bronze panel in high relief, 76. 3 x 226. 2 (30 x 89).

(2) THE VISIT OF THE EMPEROR CHARLES V TO HENRY VIII

Bronze panel, 76. 3 x 226. 2 (30 x 89).

(3) THE ESCAPE OF MARY QUEEN OF SCOTS

Bronze, 76. 3 x 193. 2 (30 x 76). Inscribed: **'W. Theed Sculpt. Executed by Elkington, Mason & Co.'** Model completed in 1853 and exhibited RA 1854.

(4) THE MURDER OF RIZZIO

Bronze, 76. 3 x 81. 3 (30 x 32). Model exhibited RA 1856.

(5) MARY QUEEN OF SCOTS LOOKING BACK ON FRANCE

Bronze, 76.3 x 76.3 (30 x 30). Inscribed: **'W. Theed . . . 1855.'** Model completed in 1853 and exhibited RA 1853.

(6) QUEEN ELIZABETH KNIGHTING DRAKE

Bronze, 76.3 x 193.2 (30 x 76). Inscribed: **'Theed Sculpt.'** etc.

(7) RALEIGH SPREADING HIS COAT AS A CARPET FOR THE QUEEN

Bronze, 76.3 x 78.8 (30 x 31). Inscribed: **'W. Theed . . . 1855.'** Model completed 1853 and exhibited RA 1853.

(8) THE DEATH OF SIR PHILIP SIDNEY

Bronze, 76. 3 x 76. 3 (30 x 30). Model completed July 1852 and exhibited RA 1853. The original subject suggested by the Commissioners was Raleigh Landing in Virginia.

(9) EDWARD VI GRANTING A CHARTER TO CHRIST'S HOSPITAL

Bronze, 76. 3 x 81. 3 (30 x 32). Model completed in 1853.

(10) LADY JANE GREY AT HER STUDIES

Bronze, 76.3 x 78.8 (30 x 31). Inscribed: **'W. Theed ... 1855.'** Model completed in 1853.

(11) SEBASTIAN CABOT BEFORE HENRY VII

Bronze, 76.3 x 78.8 (30 x 31). 'Inscribed: **'W. Theed... 1856.'** Model exhibited RA 1854.

(12) CATHERINE OF ARAGON PLEADING

Bronze, 76.3 x 81.3 (30 x 32). Inscribed: **'W. Theed... 1855.'** Model exhibited RA 1854.

Chronology

1852 The original commission was given to John Bell who made three reliefs at £50 each but the Commissioners turned them down and gave the work to Theed who completed the first model in July 1852 (EOC p. 5).

1853 Models for RALEIGH and MARY QUEEN OF SCOTS submitted and highly approved of by the Commissioners (EOC p. 27). Models for ESCAPE OF MARY and LADY JANE GREY submitted and highly approved though the 'Commissioners remarked that the boatman with whiskers (ESCAPE) has a somewhat modern air and they suggest the addition of a small quantity of beard would be an improvement' (Eastlake to Theed 4 June 1853 EOC p. 44). Models for EDWARD VI and SEBASTIAN CABOT approved (EOC p. 57).

1854 Messrs Elkington, Mason & Co of Birmingham commissioned to cast, bronze and chase in the very best style (EOC p. 108).

1855 RALEIGH the first panel to be cast by Elkington. RIZZIO model approved by the Commissioners with suggestions that the Queen should be more eager and the figure she is repelling should hold a poniard instead of a torch (EOC p. 193).

1856 Eight reliefs complete. Eastlake congratulated Theed in a letter 15 May 1856: 'I conclude you are now released from your labours in the Palace. I cannot sufficiently congratulate you on the admirable manner in which you have exerted yourself here: both the quantity and quality of the works you have completed for the Palace do you the greatest credit.' (EOC p. 253).

Chronology (continued)

1857 DRAKE finished and ready to be cast in metal (EOC p. 319). Messrs Elkington, Mason & Co were paid £275 26 February 1857.

1858 CLOTH OF GOLD finished and ready to be cast (EOC p. 347). ESCAPE OF MARY and DRAKE cast (EOC 370). Messrs Elkington, Mason & Co paid £137 10. 0.

1859 CLOTH OF GOLD cast and in position but considered to be too dark (EOC p. 435).

References

EOC throughout; Seventh Report 1847 p. 12; Ninth Report 1850 p. 7; Account of Commissions 1853 p. 8; Art-Journal October 1853 p. 248; RA Catalogues 1853-4; Tenth Report 1854 p. 8; Art-Journal November 1854 p. 333 and October 1856 p. 301; ILN 16 December 1854 p. 620; Eleventh Report 1858 p. 8; E M Barry An Account of the New Palace of Westminster etc 1858 p. 89; Houses of Parliament ed. Port, M. H. 1976, p. 265 and colour plate V.

APPENDIX VIII

RELIEF PANELS BY H H ARMSTEAD IN THE QUEEN'S ROBING ROOM

The Legend of King Arthur

(1) THE BIRTH OF KING ARTHUR

Sir Thomas Mallory, Le Morte d'Arthur, Book I, chap. 3.[1]
Oak panel carved in high relief, 60.3 x 66.1 (23¾ x 26).

(2) ARTHUR DELIVERED UNTO MERLIN

Book I, chapter 3.
Oak panel, 60.3 x 71.2 (23¾ x 28).

(3) ARTHUR RECOGNISED AS KING

Book I, chapter 6.
Oak panel, 60.3 x 71.2 (23¾ x 28).

(4) ARTHUR CROWNED KING

Book I, chapter 7.
Oak panel, 60.3 x 70.0 (23¾ x 27½).

(5) THE BATTAILE WITH KING LOT

Book I, chapter 9.
Oak panel, 60.3 x 70.0 (23¾ x 27½).

(6) HOW KING ARTHUR GATE HIS SWORD EXCALIBUR

Book I, chapter 25.
Oak panel, 60.3 x 66.1 (23¾ x 26).

(7) KING ARTHUR WEDDED TO GUENEVER

Book III, chapter 5.
Oak panel, 60.3 x 142.3 (23¾ x 56).

(8) KING ARTHUR CONQUERING THE MARVALOUS GYANT

Book V, chapter 5.
Oak panel, 60.3 x 144.9 (23¾ x 57). Inscribed: **'H. ARMSTEAD.'**

(9) THE KNIGHTS OF THE ROUND TABLE VOWING TO SEEK THE SANCGREALL

Book XIII, chapter 7.
Oak panel, 60.3 x 143.6 (23¾ x 56½).

The Legend of King Arthur (continued)

(10) THE MISADVENTURE OF THE ADDER - BEGINNING OF THE BATTAILE

Book XXI, chapter 4.
Oak panel, 60.3 x 142.3 (23¾ x 56).

(11) SIR MORDRED SLAINE - KING ARTHUR WOUNDED TO DEATH

Book XXI, chapter 4.
Oak panel, 60.3 x 142.3 (23¾ x 56).

(12) KING ARTHUR CARRIED IN A BARGE TO AVILLON ATTENDED BY QUEENS

Book XXI, chapter 5.
Oak panel, 60.3 x 142.3 (23¾ x 56).

(13) SIR LAUNCELOT LEAVING DAME ELAINE

Book XI, chapter 8.
Oak panel, 60.3 x 71.2 (23¾ x 28).

(14) SIR GALAHAD BROUGHT UNTO THE SIEGE PERILLOUS

Book XIII, chapter 4.
Oak panel, 60.3 x 71.2 (23¾ x 28).

(15) RECEIVES THE SWORD WITH THE STRANGE GIRDELS

Book XIII, chapter 5.
Oak panel, 60.3 x 61.0 (23¾ x 24).

(16) SIR GALAHAD - SIR PERCIVALE - SIR BORS

Book XVII, chapter 19.
Oak panel, 60.3 x 61.0 (23¾ x 24). Signed: **'H. H. Armstead Sculpt.'**

(17) SIR GALAHAD IMPRISONED BY THE TYRANT

Book XVII, chapter 21.
Oak panel, 60.3 x 71.2 (23¾ x 28).

The Legend of King Arthur (continued)

(18) SIR GALAHAD'S SOUL BORNE TO HEAVEN

Book XVII, chapter 22.
Oak panel, 60.3 x 75.0 ($23\frac{3}{4}$ x $29\frac{1}{2}$).

Chronology

1469-70 Mallory's Le Morte d'Arthur completed and published by Caxton in 1485. Everyman Edition, 1956, used for the references.

1842 Tennyson's The Morte d'Arthur published.

1847 Dyce's frescoes begun in the Robing Room.

1853 Eastlake approached W G Rogers for an estimate of wood carvings in oak, 10 November 1853 (EOC p. 71).

1857 Rossetti's Arthurian frescoes in the Oxford Union.

1866 Letter from E M Barry to the First Commissioner about the Arthurian panels, together with a drawing of the wall showing the proposed relief of King Arthur Wedded to Guinever (24 September 1866).[2] Approved by the First Commissioner, 6 October 1866.[3]

1867 Letter from Armstead to Barry undertaking to provide and fix in the Queen's Robing Room, reliefs and carved decoration in wood and stone for £1,900. A final account for £500 is dated 16 January 1869.[4]

1870 Letter from Barry to Office of Works, 2 November 1870, announcing the completion of the panels.[5]

1871 A eulogy by J L Tupper in The Portfolio finds in the reliefs 'a weird working of fancy hitherto the sole heritage of Blake.'[6]

[1]Everyman Edition, 1956, used for the references.

[2]PRO Works, 11.22/2.39-40.

[3]Houses of Parliament (Architect), 1870, p.6 (PP 154).

The Legend of King Arthur (continued)

[4]PRO Works, 11.22/2.54-9.

[5]Houses of Parliament (Architect), 1871, p.13. (PP 199).

[6]Portfolio, 1871, pp.129-30.

APPENDIX IX

STATUES IN PARLIAMENT SQUARE

(1) GEORGE CANNING (1770-1827)

Bronze statue by Sir Richard Westmacott, erected 2 May 1832.

(The Times, 4 May 1832, 3a; PRO Works 11/53.)

(2) LORD DERBY (1799-1869)

Edward George Geoffrey Smith Stanley, 14th Earl of Derby.

Bronze statue by Matthew Noble. Inscribed: **'M NOBLE Sculpt. London.'** Pedestal decorated with oak leaves and oak apples. Four bronze panels in relief (the terracotta originals are in the Walker Art Gallery, Liverpool).

1. Lord Derby as Colonial Secretary, speaking on the abolition of slavery in the House of Commons, 14 May 1833.

2. Lord Derby speaking in Latin at his installation as Chancellor of Oxford University in 1853.

3. Lord Derby addressing the Central Executive Cotton Famine Relief Committee in Manchester 1865.

4. Lord Derby addressing the Cabinet at No 10, Downing Street, in 1867.

Erected by public subscription. Unveiled by Mr Disraeli, 11 July 1874.

(The Times, 13 July 1874, 10a; PRO Works/20/42).

(3) SIR ROBERT PEEL (1788-1850)

Bronze statue by Matthew Noble. Inscribed: **'M NOBLE Sc. London. 1876.'** Erected by public subscription (instead of an earlier colossal statue by Marochetti) and placed in Palace Yard in December 1876.

(The Times, 11 December 1876, 7a; PRO Works/20/31.)

(4) LORD PALMERSTON (1784-1865)

Henry John Temple, 3rd Viscount Palmerston.

Bronze statue by Thomas Woolner. Inscribed: **'T. WOOLNER. RA Sc. 1876.'** Erected by public subscription and unveiled without ceremony, 2 February 1876.

(The Times, 3 February 1876, 9e; PRO Works/20/40.)

(5) LORD BEACONSFIELD (1804-1881)

Benjamin Disraeli, 1st Earl of Beaconsfield.

Bronze statue by Mario Raggi. Inscribed: **'M. RAGGI. Sct. fecit 1883. London.'** Erected by public subscription and unveiled 19 April 1883 by Sir Stafford Northcote.

(The Times, 20 April 1883, 11ab; The Nineteenth Century, 1884, p. 30; PRO Works/20/48.)

(6) ABRAHAM LINCOLN (1809-1865)

Bronze statue, inscribed: **'Augustus Saint-Gaudens Sculptor MDCCCLXXXVII.'** A replica of the original statue by Saint-Gaudens in Lincoln Park, Chicago. Presented to the British People in 1914 by the American National Committee for the celebration of the centenary of the Treaty of Ghent and the completion of a hundred years of peace between English speaking peoples. Unveiled by the Duke of Connaught, 28 July 1920.

(The Times, 29 July 1920, 13e; DOE file, AF. 2078/1 F M Mead Heroic Statues in Bronze of Abraham Lincoln 1932 p. 58).

(7) JAN CHRISTIAAN SMUTS (1870-1950)

Bronze statue by Sir Jacob Epstein, 1955. Erected by Parliamentary vote and unveiled by Speaker Morrison, 7 November 1956.

(The Times, 8 November 1956, 12d.)

APPENDIX IX

(8) SIR WINSTON CHURCHILL (1874-1964)

Bronze statue, 3.66m (12'), by Ivor Roberts-Jones, ARA. Commissioned in 1968 and set up by public subscription through the Lord Mayor of Westminster's Winston Churchill Memorial Statue Appeal, chairman John Tilney, MP. Unveiled by Lady Churchill accompanied by HM the Queen, on 1 November 1973.

APPENDIX X

STATUE IN VICTORIA TOWER GARDENS

PANKHURST, Emmeline

1858-1928. Militant suffragette.

G A Walker

Bronze statue, 2.14m (7'), standing in gown and lorgnettes; signed and dated: **'G A Walker, ARA, 1930'**; flanked by bronze plaques in low relief to commemorate her daughter:

1. Dame Christabel Pankhurst, DBE, LL.D, 1881-1958.

2. WSPU Prisoners' Badge 1905-1914 (Women's Social and Political Union's prison brooch).

The statue was commissioned and erected from funds collected from Suffragettes under the auspices of a memorial committee, chairman Viscountess Rhondda.[1] The pedestal and general lay-out were designed by Sir Herbert Baker. The memorial was unveiled 6 March 1930 by the Prime Minister, Stanley Baldwin;[2] the flanking walls on 13 July 1959.[3]

The memorial originally stood at the edge of the central plantation in the middle of Victoria Gardens. It was moved to its present position, nearer the Palace of Westminster, when the gardens were redesigned in 1956. A Portland stone flower-vase, which had formed part of the original lay-out, was removed in 1956.

Annually on 14 July, Members of the Suffragette Fellowship gather to lay wreaths at the memorial to celebrate Mrs Pankhurst's birthday.

[1] DOE file AF 2009/1-2.

[2] The Times 12 February 1930 p. 18 (photograph) and 7 March 1930, and ILN 15 March 1930, p. 439.

[3] The Times, 14 July 1959, 4c.

APPENDIX XI

STATUES IN THE CENTRAL CRIMINAL COURT, OLD BAILEY, FORMERLY IN WESTMINSTER HALL BUT ORIGINALLY INTENDED FOR THE ROYAL GALLERY

JAMES I	Thomas Thornycroft	1863
CHARLES I	Thomas Thornycroft	1864 (not dated)[1]
CHARLES II	Henry Weekes	1870[2]
WILLIAM III	Thomas Woolner	1867 (not dated)[3]
MARY II	Alexander Munro	1868 (not dated)[4]
GEORGE IV	William Theed	1866 (not dated)[5]
WILLIAM IV	William Theed	1866 (not dated)[5]

See Appendix VI. Of the original sequence of royal statues proposed in 1843,[6] only twelve were commissioned and seven actually executed, four small models being approved in 1861 and another in 1863.[7] Richard Westmacott was invited to make the statues of WILLIAM IV and GEORGE IV, 3 April 1860, but the commission was given to Theed in June 1860.[8] Thornycroft was commissioned to make JAMES I and CHARLES I 5 April 1860 at £800 each.[9] After a debate in the House of Commons 3 August 1860 an estimate of £1600 for two statues of Sovereigns was disallowed. 'The only rational course' said Eastlake in a letter to the Prince Consort 11 August 1860, 'appears to be to complete a part of the scheme of the Commissioners at a time. The completion of the twelve statues proposed for the Royal Gallery need not alarm the House of Commons and even that portion would be spread over some years ... The decision of the House of Commons respecting the statues is a serious inconvenience to Mr Theed and to Mr Thornycroft - particularly to the latter who, on the strength of the commission conditionally given him, has taken a new studio.'[10] In 1865 when the two Thornycroft statues had been finished they were found to be too large for the Royal Gallery niches.[11] In 1868 they were placed in Westminster Hall,[12] photographed there by Sir Benjamin Stone in 1898,[13] described as incongruous and out of place by a Select Committee in 1907,[14] offered to the Corporation of London in 1913, transferred to the Guildhall in 1914, and placed in the entrance hall of the Central Criminal Court, Old Bailey, in 1915, where they are today (1977).[15]

[1] Art-Journal September 1864 p. 315; Gunnis Dictionary p. 393.

[2] PRO Works 11/27/10.

[3] PRO Works 11/27/19.

[4] PRO Works 11/27/15.

[5] PRO Works 11/27/20.

[6] Architect's Report on internal decoration in Second Report 1843 p. 9.

[7] Twelfth Report 1861 p. 13 and Thirteenth Report 1863 p. 12.

[8] EOC pp. 456-7 468.

[9] EOC p. 457.

[10] EOC pp. 480-1.

[11] Art-Journal March 1870 p. 79.

[12] Builder 25 January 1868 p. 55, Art-Journal November 1869 p. 353.

[13] Stone Collection of Photographs in the National Portrait Gallery, reproduced in Wright and Smith Parliament Past and Present p. 143.

[14] Report on the Palace of Westminster 1906-07.

[15] N Pevsner The Buildings of England London I 1957 p. 168.

INDEX OF SCULPTORS

	Item Number
Alessandro, V d' (fl 1963-64) copy by	1, 79
Armstead, Henry Hugh (1828-1905)	Appendix II, VIII
Baily, Edward Hodges (1788-1867)	38, 59, 95, Appendix IV
Bayes, Gilbert (1874-1953)	66
Behnes, William (1794-1864)	15
Bell, John (1811-95)	35, 64, Appendix IV
Boehm, Sir Joseph (1834-90)	53, 80
" " after	79
Brock, Sir Thomas (1847-1922)	32
Bruce-Joy, Albert (1842-1924)	14, 36, 40, 86
Campbell, Thomas (1790-1858)	45
Canon, Thomas (fl 1385)	Appendix I
Carew, John Edward (1785-1868)	44, Appendix IV
Chaddere, William (fl 1400)	Appendix I
Chantrey, Sir Francis (1781-1841)	18
Doyle-Jones, Francis (1873-1938)	75
Dressler, Conrad (1856-1940)	61
Elkan, Benno (b 1877)	84
Epstein, Sir Jacob (1880-1959)	Appendix IX
Foley, John Henry (1818-74)	10, 46, 85, Appendix IV

	Item Number
Frampton, Sir George (1860-1928)	5
Francis, John (1780-1861)	81
" " after	60
Gahagan, Sebastian (fl 1800-35) copy by	74
Gibson, John (1790-1866)	93
Gleichen, Feodora (1861-1922)	31
Gleichen, Graf von (1833-91) (Prince von Hohenlohe-Langenburg)	12, 13
John, Sir William Goscombe (1860-1953)	42
Jones, see Doyle-Jones	
Joy, see Bruce-Joy	
MacDowell, Patrick (1799-1870)	3, 20, 73, 89, Appendix IV, V
McFall, David (b 1919)	9
Marochetti, Carlo, Baron (1805-67)	26, 77
Marshall, William Calder (1813-1894)	25, 87, Appendix IV
Merrifield, Leonard (1880-1943)	66
Montford, Paul Raphael (1868-1938)	27
Munro, Alexander (1825-71)	Appendix XI
Nemon, Oscar (b 1906)	24
Nimptsch, Uli (1897-1977)	57

	Item Number
Noble, Matthew (1818-76)	67, 69, 94, Appendix IX
" " after	1
Nollekens, Joseph (1737-1823)	11, 78
" " after	71, 73, 74
Philip, John Birnie (1824-75)	2, 4, 33, 34, 49, 76, 96, 97, Appendix VI
Pierce, Edward (c 1630-1695) after	29
Pollen, Arthur (1899-1939)	88
Pomeroy, Frederick William (d 1924)	39
Raggi, Mario (1821-1907)	Appendix IX
Ritchie, Alexander Handyside (1804-70)	52, 62, 91, Appendix V
Roberts-Jones, Ivor (b 1916)	Appendix IX
Saint-Gaudens, Augustus (1848-1907)	Appendix IX
Schotz, Benno (b 1891)	48
Story, Thomas Waldo (1855-1915)	23, 47
Strobl, Kisfalud de (exh 1933-37)	7
Ternouth, John (1795-1849)	16
Theed, William (1804-91)	17, Appendix IV, VII, XI
Thomas, John (1813-62)	56, 82, 92, Appendix II, III, V

	Item Number
Thomas, John Evan (1809-73)	58, 70, Appendix V
Thornycroft, Thomas (1815-85)	50, 63, Appendix V, XI
Thornycroft, Sir William Hamo (1850-1925)	30, 43, 55
Thrupp, Frederick (1812-95)	37, 65, Appendix V
Timbrell, Henry (1806-49)	8, 51, Appendix V
Tryer, Nicholas (fl 1385)	Appendix I
Tweed, John (1869-1933)	19
Unknown, 18th century	28
Unknown (undated)	68, 83
Walker, G A (1861-1939)	Appendix X
Walton, William (fl 1383-1418)	Appendix I
Weekes, Henry (1807-77)	90, Appendix XI
Westmacott, James Sherwood (1823-?88)	8, 41, 98, Appendix V
Westmacott, Sir Richard (1775-1856)	Appendix IX
Wilton, Joseph (1722-1803)	22
Wood, Francis Derwent (1871-1926)	21
Woodington, William Frederick (1806-93)	6, 54, Appendix V
Woolner, Thomas (1825-92)	Appendix IX, XI

INDEX OF SUBJECTS

	Item Number
Aberdeen, George Hamilton-Gordon, 4th Earl of	1
Adelaide, Queen	Appendix II, III
Adolphus, Duke of Cambridge	Appendix II
Alfred, the Great	2, Appendix II, VI
Almeric	3, Appendix V
Amelia, Princess	Appendix II
Andrew, Saint	Appendix II
Anne, Queen	4, Appendix II, III, VI
Anne of Bohemia, Queen of Richard II	Appendix III
Anne Boleyn, Queen of Henry VIII	Appendix III
Anne of Denmark, Queen of James I	Appendix III
Anne Hyde, first wife of James II	Appendix III
Anne of Warwick, Queen of Richard III	Appendix III
Anselm, Archbishop	Appendix II
Apsley, Baron, see Bathurst	
Argyll, George Douglas Campbell, 8th Duke of	5
Arthur, Legend of	Appendix VIII
Arundel, William d'Aubigny, Earl of	6, Appendix V
Asquith, Herbert Henry, see Oxford and Asquith	
Astor, Nancy, Viscountess	7
Aubigny, William d', see Arundel	
Augustus, Duke of Sussex	Appendix II
Aumale, William de Forz, Count of	8, Appendix V

	Item Number
Balfour, Arthur James, 1st Earl of	9
Barry, Sir Charles	10
Bathurst, Henry, 2nd Earl	11
Beaconsfield, Benjamin Disraeli, Earl of	12, 13, Appendix IX
Berengaria, Queen of Richard I	Appendix III
Bigod, Roger de, see Norfolk	
Bohun, Henry de, see Hereford	
Bright, John	14
Brougham and Vaux, Henry Peter Brougham, Baron	15
Burdett, Sir Francis	16
Burgh, Hubert de, see Kent	
Burke, Edmund	17, Appendix IV
Cabot, Sebastian	Appendix VII
Cambridge, Duke of, see Adolphus	
Campbell, George Douglas, see Argyll	
Canning, George	18, Appendix IX
Caroline, Queen	Appendix III
Cary, Lucius, see Falkland	
Catherine of Aragon, Queen of Henry VIII	Appendix VII
Catherine of France, Queen of Henry V	Appendix III
Chamberlain, Joseph	19
Charles I	Appendix II, III, XI
Charles II	Appendix II, III, XI

	Item Number
Charles V, Emperor	Appendix VII
Charlotte, Queen	Appendix II, III
Charlotte, Princess	Appendix II
Chatham, William Pitt, Earl of	20, 21, 22, Appendix IV
Churchill, Lord Randolph	23
Churchill, Sir Winston Leonard Spencer	24, Appendix IX
Clare, Richard de, see Hertford	
Clarendon, Edward Hyde, Earl of	25, Appendix IV
Cottenham, Charles Christopher Pepys, Earl of	26
Cremer, Sir William Randal	27
Cromwell, Oliver	28, 29, 30
David, Saint	Appendix II
Derby, Edward Geoffrey Stanley, 14th Earl of	31, Appendix IX
Derby, Edward Henry Stanley, 15th Earl of	32
Disraeli, Benjamin, see Beaconsfield	
Drake, Sir Francis	Appendix VII
Edward the Confessor	Appendix I, II
Edward I	Appendix II, III
Edward II	Appendix II, III
Edward III	33, Appendix II, III, VI
Edward IV	Appendix II, III

	Item Number
Edward V	Appendix II, III
Edward VI	Appendix II, III, VII
Edward, Duke of Kent	Appendix II
Eleanor of Aquitaine, Queen of Henry II	Appendix III
Eleanor of Castile, Queen of Edward I	Appendix III
Eleanor of Provence, Queen of Henry III	Appendix III
Elizabeth I	34, Appendix II, III, VI, VII
Elizabeth Woodville, Queen of Edward IV	Appendix III
Elizabeth of York, Queen of Henry VII	Appendix II, III
Elizabeth, Princess	Appendix II
Ernest Augustus, King of Hanover	Appendix II
Falkland, Lucius Cary, 2nd Viscount	35, Appendix IV
Farnborough, Thomas Erskine May, Baron	36
Field of the Cloth of Gold	Appendix VII
Fitzwalter, Robert	37, Appendix V
Forz, William de, see Aumarle	
Fox, Charles James	38, Appendix IV
Frederick, Duke of York	Appendix II
Gascoyne-Cecil, see Salisbury, Marquess of	
George I	Appendix II, III
George II	Appendix II, III
George III	Appendix II, III

	Item Number
George IV	Appendix II, III, XI
George, Saint	Appendix II
Gladstone, William Ewart	39, 40
Gloucester, Geoffrey de Mandeville, Earl of	41, Appendix V
Gosse, Sir Edmund William	42
Granville, Granville George Leveson-Gower, 2nd Earl	43
Grattan, Henry	44, Appendix IV
Grey, Charles, 2nd Earl	45
Grey, Lady Jane	Appendix VII
Hamilton-Gordon, George, see Aberdeen	
Hampden, John	46, Appendix IV
Hanover, King of, see Ernest Augustus	
Harcourt, Sir William Venables Vernon	47
Hardie, James Keir	48
Henrietta Maria, Queen of Charles I	Appendix III
Henry I	Appendix I, II, III
Henry II	Appendix I, II, III
Henry III	Appendix II, III
Henry IV	Appendix II, III
Henry V	49, Appendix II, III, VI
Henry VI	Appendix II, III
Henry VII	Appendix II, III, VII

	Item Number
Henry VIII	Appendix II, III, VII
Hereford, Henry de Bohun, Earl of	50, Appendix V
Hertford, Richard de Clare, Earl of	51, Appendix V
Hume, Joseph	52
Iddesleigh, Stafford Henry Northcote, Earl of	53
Isabella, second Queen of Richard II	Appendix III
Isabella of France, Queen of Edward II	Appendix III
James I	Appendix II, III, XI
James II	Appendix II, III
Joan of Navarre, Queen of Henry IV	Appendix III
John, King	Appendix I, II, III
Justice	Appendix II
Kent, Duke of, see Edward, Duke of	
Kent, Duchess of, see Victoria, Duchess of	
Kent, Hubert de Burgh, Earl of	54, Appendix V
Kimberley, John Wodehouse, Earl of	55
Lamb, William, see Melbourne	
Langton, Stephen, Archbishop	56, Appendix II, V
Leveson-Gower, see Granville	
Lincoln, Abraham	Appendix IX
Lloyd George, David, Earl	57

	Item Number
Londres, Henri de, Archbishop	58, Appendix V
Langspee, William, see Salisbury, Earl of	
Mandeville, Geoffrey de, see Gloucester	
Mansfield, William Murray, Earl of	59, Appendix IV
Margaret of Anjou, Queen of Henry VI	Appendix III
Marshal, William, see Pembroke	
Mary I	Appendix II, III
Mary II	Appendix II, III, XI
Mary, Queen of Scots	Appendix VII
Mary, Princess	Appendix II
Matilda, Queen of Henry I	Appendix III
Matilda, Queen of Stephen	Appendix II, III
Maude, Queen of William I	Appendix III
May, Thomas Erskine, see Farnborough	
Melbourne, William Lamb, 2nd Viscount	60
Mercy	Appendix II
Mowbray, Sir John Robert	61
Mowbray, William de	62, Appendix V
Murray, William, see Mansfield	
Norfolk, Roger le Bigod, Earl of	63, Appendix V
Northcote, Sir Stafford Henry, see Iddesleigh	
Orford, Robert Walpole, Earl of	64, Appendix IV

	Item Number
Oxford, Robert de Vere, Earl of	65, Appendix V
Oxford and Asquith, Herbert Henry Asquith, Earl of	66
Palmerston, Henry John Temple, 3rd Viscount	67, 68, Appendix IX
Pankhurst, Emmeline	Appendix X
Patrick, Saint	Appendix II
Paul, Saint	Appendix II
Peel, Sir Robert	69, Appendix IX
Pembroke, William Marshal, Earl of	70, Appendix V
Pepys, Charles, see Cottenham	
Perceval, Spencer	71, 72
Peter, Saint	Appendix II
Philippa of Hainault, Queen of Edward III	Appendix III
Pitt, William (the elder), see Chatham	
Pitt, William	73, 74, Appendix IV
Primrose, Archibald, see Rosebery	
Quency, Saher de, see Winchester	
Raleigh, Sir Walter	Appendix VII
Redmond, John Edward	75
Richard I	76, 77, Appendix I, II, III, VI
Richard II	Appendix II, III
Richard III	Appendix II, III

	Item Number
Rizzio, Murder of	Appendix VII
Rockingham, Charles Watson-Wentworth, 2nd Marquess	78
Rosebery, Archibald Philip Primrose, 5th Earl of	79
Russell, John, Earl	80, 81
Salisbury, William Longspee, Earl of	82, Appendix V
Salisbury, Robert Arthur Gascoyne-Cecil, 3rd Marquess	83
Salisbury, James Edward Hubert Gascoyne-Cecil 4th Marquess	84
Selden, John	85, Appendix IV
Sidney, the Death of Sir Philip	Appendix VII
Smith, William Henry	86
Smuts, Jan Christiaan	Appendix IX
Somers, John, Baron	87, Appendix IV
Sophia, Queen	Appendix II, III
Sophia, Princess	Appendix II
Spencer, John Poyntz, 5th Earl	88
Stanley, Edward, see Derby	
Stephen, King	Appendix I, II, III
Stephen, Saint	Appendix II
Surrey, William de Warenne, Earl of	89, Appendix V
Sussex, Duke of, see Augustus	
Truro, Thomas Wilde, Baron	90

	Item Number
Vere, Robert de, see Oxford	
Vescy, Eustace de	91, Appendix V
Victoria, Queen	92, 93, 94, Appendix II
Victoria, Duchess of Kent	Appendix II
Walpole, Robert, see Orford	
Warenne, William de, see Surrey	
Watson-Wentworth, Charles, see Rockingham	
Wellington, Arthur Wellesley, Duke of	95
Wilde, Thomas, see Truro	
William I	96, Appendix I, II, III, VI
William II	Appendix I, II, III
William III	97, Appendix II, III, VI, XI
William IV	Appendix II, III, XI
Winchester, Saher de Quency, Earl of	98, Appendix V
Wodehouse, John, see Kimberley	
York, Duke of, see Frederick	

Artists and their Works

CONTENTS

Explanatory Note and Abbreviations		iii
Catalogue		1
List of Appendices		176
Appendix I	House of Lords	177
Appendix II	Upper Waiting Hall	182
Appendix III	Queen's Robing Room	188
Appendix IV	Peers' Corridor	194
Appendix V	Commons' Corridor	196
Appendix VI	Moses Room	198
Appendix VI I	Royal Gallery	201
Appendix VI I I	East Corridor	206
Appendix IX	St Stephen's Hall	208
Index of Titles and Subjects		216

NOTE

This is a revised edition of Part IV of the original catalogue, with additional entries from Supplements 1959-76/77. It is arranged alphabetically under artists' names and contains fully documented information on the frescoes and canvases commissioned as part of the decoration of the New Palace of Westminster after the fire of 1834, as contained in Section 1 of the original volume. Also listed are major artists, such as those from Section 2, whose work is now included in Part II GROUPS and Part III VIEWS, each with a short biography and references to entries in the other volumes. Nine Appendices follow, giving chronological details of the decoration of specific areas in the Palace.

Measurements are in metres or centimetres followed by feet and inches in brackets, and the position of each picture is noted after the measurement.

ABBREVIATIONS

Reports, Returns, etc.

Reports of the Commissioners on the Fine Arts:

First Report	PP 1842 (412) xxv page 105
Second Report	PP 1843 (419) xxix 197
Third Report	PP 1844 (585) xxxi 169
Fourth Report	PP 1845 (671) xxvii 151
Fifth Report	PP 1846 (685) xxiv 253
Sixth Report	PP 1846 (749) xxiv 281
Seventh Report	PP 1847 (862) xxxiii 267
Eighth Report	PP 1849 (1009) xxii 349
Ninth Report	PP 1850 (1180) xxiii 329
Tenth Report	PP 1854 (1829) xix 441
Eleventh Report	PP 1857-8 (2425) xxiv 201
Twelfth Report	PP 1861 (2806) xxxii 213
Thirteenth Report	PP 1863 (3141) xvi 317

Report on Buildings 1831-33	Report of the House of Commons Building Committee to consider the possibility of making the House more commodious and less unwholesome (PP 1831 (308) iv 655, PP 1833 (17) xii 465 and (269) xii 487)

Report on the Fire 1834	Report of the Lords of the Council on the Destruction by Fire of the Houses of Parliament (PP 1835 (1) xxxvii 325)
Reports on Rebuilding 1835, 1836, 1837	Reports from the Select Committee and the Commissioners on Rebuilding the Houses of Parliament (PP 1835 (262) xviii 1; 1836 (66) xxxvi 487; 1837 (216) xxxix 267)
Report from Architects on St Stephen's 1835	Report from Architects (Smirke, Savage & Cottingham, Wyatville, Inwood, Kay, Montague, Wilkins, Laing) on the Condition of the Walls of St Stephen's (PP Lords 1835 (119) xxxvii 497)
Architect's Report on Decorations 1843	Barry's Report on Internal Decorations, Appendix to Second Report (PP 1843 (419) xxix 499)
Account of Commissions 1853	An Account of the Amount of all Commissions for Works of Art to various Artists for the Decoration of the New Houses of Parliament (PP 1854 (23) lxvii 377)
Return of Fresco Paintings 1861	Return relating to Painting in Fresco for the Decoration of the New Houses of Parliament (PP 1861 (295) xxxv 679)
Report on Agreements 1864	Report of the Commissioners considering the Agreements made by the Fine Arts Commission with Artists in Respect to Wall Paintings (PP 1864 (10231) xix I 297)
Report on House of Commons (Arrangements) 1867 and 1868	Reports on House of Commons (Arrangements) (PP 1861 (451) and 1868 (265) both reprinted as PP 1886 (0.61) x 1)
Report on Fresco Painting 1871	Report of the Committee of Artists employed in the Decoration of Westminster Palace, and F Wright's Report on the Decay of Frescoes (PP 1872 (19) xlvi 825)

Report on the Royal Gallery 1875	Report of a Committee inquiring into the condition of Maclise's Frescoes in the Royal Gallery (PP 1875 (71) lx 167)
Church's Memoranda 1895	Memoranda by Professor A H Church on the Condition of Certain of the Wall Paintings (PP 1895 (7651) lxxix 261)
Church's further Memoranda 1896 1898 and 1906	Further Memoranda by Professor A H Church on the Wall Paintings (PP 1896 (8054) lxvii 275, 1898 (8893) lxxii 51, 1906 (3085) xciv 829)
Report on the Palace of Westminster 1906 and 1907	Report from the Select Committee of the House of Lords (Lord Stanmore) on the Palace of Westminster (PP Lords 1906 (256) ix 317, 1907 (104) vii 457)
Report of an Advisory Committee 1955	Report of an Advisory Committee (Lord Hinchingbrooke) on Works of Art in the House of Commons (SO 1955 67-90)
Advisory Committee Commons/Lords	Advisory Committee on Works of Art in the House of Commons/House of Lords

Works of Reference, Sources etc

Albert's Letters	MS letters from Prince Albert to Sir Charles Eastlake 1842-62 (V & A 86.M. 40)
Barry Illustrations I (1849)	Charles Barry, Illustrations of the New Palace of Westminster, with tinted lithographs from drawings by Johnson, Somers Clarke and J Thomas, 1st Series published by Warrington & Son (1849) together with H T Ryde's History of the Palace of Westminster
Barry Illustrations II (1865)	The same, illustrated by Edward N Holmes, 2nd Series published by Warrington & Co (1865)

ABBREVIATIONS (continued)

BI	British Institution
BFAC	Burlington Fine Arts Club
Boase JWCI	T S R Boase 'The Decoration of the New Palace of Westminster 1841-63' in The Journal of the Warburg and Courtauld Institutes XVII 1954
Boase Oxford History	T S R Boase English Art 1800-70, 1959
Book of Art	F K Hunt Cartoons, Frescoes, Sculpture and Decoration as applied to the New Houses of Parliament with an historical Notice of the Exhibitions in Westminster Hall, 1846
Boydell Hundred Views	John Boydell A Hundred Views in England and Wales, 1747-55 (Recueil de Cent Vues, 1752), large folio with copperplates by John and Thomas Boydell, Fougeron, etc.
Boydell Thirty-Nine Views	John Boydell Thirty-Nine Views in London, folio of line engravings by J Boydell re-issued in part as Six Views of London 1777
Boydell Thames	John and Josiah Boydell History of the River Thames, 1794-96, 2 vols folio with coloured aquatints by Joseph Farington
Brayley & Britton	E W Brayley and John Britton History of the Ancient Palace and Late Houses of Parliament at Westminster 1836, issued serially and illustrated with drawings by R W Billings and Thomas Clark
British Museum Drawings	Lawrence Binyon Catalogue of Drawings by British Artists in the British Museum, 4 vols 1898-1907
Britton & Pugin	J Britton and A Pugin Illustrations of the Public Buildings of London 1825 and 1838, with steel engravings published by John Weale Architectural Library

ABBREVIATIONS (continued)

Britton's Collection	A Collection of upwards of 130 Prints, Sketches and Drawings .... made for and collected by John Britton FSA after the Fire 1834. Folio volume in the House of Commons library (Harmsworth gift)
Carter's Ancient Architecture	John Carter and John Britton The Ancient Architecture of England 1837
Clarke's Critical Catalogue	Henry Green Clarke A Critical Examination and Complete Catalogue of the Works of Art now exhibiting in Westminster Hall 1847
Colvin King's Works	H M Colvin (editor) The History of the King's Works HMSO 1963. Vol VI deals with the Fire and the re-building afterwards
DNB	Dictionary of National Biography
Dodsley's London	R & J Dodsley London and its Environs Described 6 vols 1761 with line engravings by Wale, Green, Grignion, Rooker, Fougeron, Vivares and Elliot (Upcott II 651)
DOE	Department of the Environment with a large collection of paintings, sculpture, prints and drawings
Downer's Notes	W J Downer Notes on the Fresco Paintings in the Houses of Parliament 1888 (typescript in DOE library)
Eastlake's Letters	MS letters to Sir Charles Eastlake from various artists 1840-61 (V & A 86. M. 38)
EHR	English Historical Review
EOC	Official Correspondence of Sir Charles Eastlake, 1st July 1852 to 7th September 1860 (MS vol in V & A library)
Engravings of Prize Cartoons	Lithographs from reduced drawings made by John, James and William Linnell, 1843

Gothic Architecture	A folio album in HLRO compiled by O Moulton Barrett and containing Pugin drawings and tracings
Graphic	The Graphic an illustrated weekly paper, 1869-1925, with drawings by Hatherell, S P Hall, Craig Castaigne, etc
Gullick's Handbook	T J Gullick A Descriptive Handbook for the National Pictures in the Westminster Palace 1865
Harding's Biographical Mirrour	Silvester Harding The Biographical Mirrour 3 vols 1795-1810 illustrated with small stipple engravings mostly in ovals, by Harding, Nugent, Schenker, Clamp, W N Gardiner, etc
Harrison's London	Walter Harrison A New and Universal History of .... London folio 1775 with plates by Wale, Grignion and Walker (re-issue of Chamberlain's London 1770)
Hastings Parliament	Maurice Hastings Parliament House 1950, illustrated with a quantity of paintings and drawings of the Palace of Westminster
Hastings St Stephen's	Maurice Hastings St Stephen's Chapel and its place in the Development of the Perpendicular Style in England 1955
HC Deb	Hansard's Parliamentary Debates, House of Commons, after 1908
HL Deb	Hansard's Parliamentary Debates, House of Lords, after 1908 (See Parl Debates before 1908)
HLRO	House of Lords Record Office
ILN	The Illustrated London News 1842 to date with drawings by T W Wilson, S Begg, G Amato, Max Cowper, Cyrus Cuneo A Forestier, Steven Spurrier, Bryan de Grineau, etc

JWCI	Journal of the Warburg and Courtauld Institutes. See Boase JWCI
London Museum	see Museum of London
Millar	Sir Oliver Millar, Catalogue of Tudor and Stuart Pictures in the Royal Collection
MOW/MPBW	Ministry of Works/Ministry of Public Building and Works (now DOE)
Museum of London	Museum of London, formerly the London Museum, with a fine collection of London prints, drawings and pictures
NPE	National Portrait Exhibitions, South Kensington 1866-68
NPG	National Portrait Gallery
Parl Debates	Hansard's Parliamentary Debates, before 1908 (See HC Deb and HL Deb, after 1908). (House of Commons Library)
Pollard's Parliament	A F Pollard The Evolution of Parliament 1926
Port's Houses of Parliament	M H Port (editor) The Houses of Parliament 1976, with chapters by M H Port, Phoebe Stanton, Denis Smith Benedict Read, John Christian, Shirley Bury, T S R Boase, Clive Wainwright and Priscilla Metcalf
PP	Parliamentary Papers, bound copies with volume and page references in the House of Commons library
PQ	Parliamentary Questions
Press Gallery Catalogue	Vincent Hamson Press Gallery, House of Commons, Catalogue of Parliamentary Cartoons, Engravings etc 1931

PRO	Public Record Office
Progress Reports	Charles Barry's Progress Reports on the Building of the New Palace of Westminster, PRO Works 11/9/7
RA	Royal Academy, Royal Academician
RCHM	Royal Commission on Historical Monuments
RIBA	Royal Institute of British Architects. The Drawings Collection has four volumes of tracings and drawings from Barry's office
RWS	Royal Watercolour Society
Ryde's Palace of Westminster	H T Ryde A History of the Palace of Westminster 1849 appended to Barry Illustrations I
SBA	Society of British Artists
Smith's Antiquities	J T Smith Antiquities of Westminster folio 1807 with 246 engravings by Smith mostly from drawings done in August and September 1800 (extra-illustrated edition in HCL). Second edition 1837 with Additional Plates
Smith's Additional Plates	Sixty-Two Additional Plates to Smith's Antiquities of Westminster published 1810
Thieme-Becker	U Thieme & F Becker, Kunstler Lexicon, 1907-50 (37 vols)
V & A Catalogue	Basil Long Catalogue of Water Colour Paintings in the Victoria and Albert Museum 1927
Vetusta Monumenta	Vetusta Monumenta: quae ad rerum Britannicarum etc Society of Antiquaries 6 vols 1747-1897. Vol I contains Vertue's engravings of the Whitehall Gates; vol V Capon's Plan of the Palace of Westminster; vol VI Rokewode's 'Memoir on the Painted Chamber' illustrated with Stothard's drawings

Walpole Society XLIV	R J B Walker 'The Palace of Westminster after the Fire of 1834' Walpole Society Journal XLIV 1972-74
Walpoole	G A Walpoole The New British Traveller ... folio 1782 with maps and engravings and elegant copper-plate prints published by Alexander Hogg
WCL	Westminster City Library, Buckingham Palace Road, containing a magnificent collection of topographical prints and drawings (see Frank Pacey Print Collector's Quarterly XII 1925 p369)
Wright & Smith	A Wright and P Smith Parliament Past and Present 1902, with an interesting collection of illustrations

ABBEY, Edwin Austin, 1852-1911

Born in Philadelphia. Painted mural decorations in Boston Public Library (Holy Grail series) and State Capitol, Philadelphia. Advised and co-ordinated the series of 'Tudor' mural paintings in the East Corridor. See Appendix VIII.

Tate Gallery, Catalogue, 1947, p 1.

ALLOM, Thomas, 1804-1872

Born in London. Specialised in landscape and topographical views of the English countryside, and of Asia Minor, China, etc. He made two lithographs of Francis Goodwin's designs for a New House of Commons, 1833, designed improvements along the Thames Embankment, 1846-8, and made a collection of drawings of the New Houses of Parliament for Sir Charles Barry.

V & A Catalogue, 1927, pp 7-9; British Museum Catalogue of Printed Books, III, 1932; The Builder, 26 October 1872, p 840; H-R Hitchcock, Early Victorian Architecture, 1954, p 442. Catalogue of the whole remaining works of Thomas Allom, Christies 14 March 1873.

See Part III, VIEWS, Nos 210, LOWER WAITING HALL 1851 and 245, OLD PALACE YARD.

ANDERSON, John, fl 1858-84

A Warwickshire landscape painter, living in Coventry, exhibiting in London between 1858 and 1884. In 1858 he exhibited at the RA a 'View of London from Hungerford', and in 1861 at the BI, 'Westminster Abbey from Lambeth'.

Graves, RA and BI Exhibitors.

ANDERSON, John (continued)

The Museum of London has a large dramatic Anderson of the Palace of Westminster signed and dated 1872.

See Part III, VIEWS, No 543 WESTMINSTER BRIDGE 1860.

ANDREWS, George Henry, 1816-1898

Born at Lambeth. Engineer and landscape painter. Drawings of THE CRYPT in the Society of Antiquaries' collection.

Archaeologia, XXXI, 1846, p 324, illustrations to a letter from T Grissell read to the Society 22 May 1845.
V & A Catalogue, 1927, pp 10-1.

ARMITAGE, Edward, 1817-1896

Born in London. Won prizes in the Westminster Hall competitions: 1843 for his cartoon 'Caesar's First Invasion of Britain' (lithograph by J T Linnell and reproduced Boase JWCI plate 46a), 1845 cartoon 'The Spirit of Religion', 1847 oil painting 'The Battle of Mecanee' awarded £500 first class premium but ridiculed at length in Clarke's Critical Catalogue p 7. Executed two frescoes POPE (reproduced Art-Journal September 1863 p 178) and SCOTT in the Upper Waiting Hall, and was a member of the Committee of Artists reporting on Fresco Painting at Westminster in 1871.

Boase JWCI 1954 pp 328, 339.

See Appendix II FRESCOES IN THE UPPER WAITING HALL.

BALLANTINE, James, 1808-1877

Senior partner of Ballantine and Allen, makers of stained glass, and author of A Treatise on Painted Glass, 1845.

BALLANTINE, James (continued)

1a-1 Twelve watercolour drawings, Record Office.

Submitted as suggestions for the windows in the House of Lords. They represent Coats of Arms from the Peerage and include portraits of famous men such as Chaucer, Shakespeare, Milton and Scott. The Commissioners rejected them in favour of Pugin's more appropriate designs (see PP 5th Report 1846 (685) XXIV 253).

House of Lords purchase, 19 June 1974 from Justin Schiller, Antiquaries' Book Exhibition, Grosvenor House.

BALMER, George, c 1806-1846

Son of a North Shields house-painter, worked in Edinburgh and Newcastle, travelled abroad, settled in London, exhibited BI and SBA. In 1834-5 he worked at Westminster after the Fire, and in 1836 he began on the illustrations to Finden's The Ports, Harbours, Watering-Places and Coast Scenery of Great Britain, published in two volumes in 1842. Colonel Grant calls him 'the equal of any of our water-colourists except Turner'.

Colonel M H Grant, Dictionary of Landscape Painters, 1952, p 16; V & A Catalogue, 1927, p 20. Walpole Society XLIV 107.

See Part III VIEWS Nos 24, 25 CLOISTERS 1834, ? 127, HOUSE OF COMMONS

BARRAUD, Henry 1811-1874

Portrait painter often collaborating with his brother William on group scenes with men, horses and dogs.

See Part II GROUPS No 180 LOBBY OF THE HOUSE OF COMMONS 1872-3.

BARRY, Sir Charles, 1795-1860

The architect of the Houses of Parliament. Most of his drawings are in the Public Record Office, others in the RIBA collection.

Alfred Barry, Memoir of the Life and Works of Sir Charles Barry, Architect, 1867; Barry Exhibition, RIBA 1960; Houses of Parliament ed Port, MH 1976 IV and VII.

See Part III VIEWS No 455 WESTMINSTER, Pocket plan.

BARRY, Edward Middleton, 1830-1880

The third son of Sir Charles Barry, he practised as an architect himself, his most outstanding works being the Royal Opera House, and the Floral Hall, Covent Garden, Birmingham Public Library and several London hotels. He succeeded his father as chief architect to the Palace of Westminster in 1860, completing the Speaker's Stables in 1862, the Crypt 1864, New Palace Yard and the Arcade 1866-8, The Queen's Robing Room, the Royal Staircase and the decoration of the Central Hall 1866-9, the Subway 1868, and the plans for a new House of Commons 1867-8. The Government's demand for the return of all his father's papers and drawings relating to the Palace of Westminster led to a bitter dispute and his 'retirement' in 1870.

RIBA Proceedings throughout 1870; The Builder, 1870, passim. The Art-Journal, 1870, passim; Parl Debates, 13 May 1870, pp 670-729.

See Part III VIEWS Nos 40, CRYPT 1863 and 139A-E, HOUSE OF COMMONS, INTERIOR 1868.

BARRY, Louisa fl 1834

Probably a sister of Sir Charles Barry, living at Winchester and a talented watercolour painter.

See Part III VIEWS, Nos 118, 119, HOUSE OF COMMONS, EXTERIOR 1835.

BAXTER, George, fl 1820-60

Inventor of a process of printing in oil colours.

See Part II GROUPS, Nos 145, STATE OPENING 1837 and 148, CORONATION OF QUEEN VICTORIA 1838.

BAYNES, Thomas M, fl 1794-1854

Publisher and topographical artist, author of Twenty Views in the Environs of London, 1823, and two pages of lithographs of the ruins of the Old Palace of Westminster, drawn and published by himself, Britton's Collection, 79-80.

See Part III VIEWS, Nos 36, 37 CRYPT, 44-52 EMBANKMENT IMPROVEMENT, 68, FIRE.

BELL, John Zephaniah, 1794-1883

Winner of £200 Premium for his cartoon, 'Cardinal Bourchier urging the Dowager Queen of Edward IV to give up from Sanctuary the Duke of York', exhibited Westminster Hall 1843 (124), oil version in Tate Gallery.

TSR Boase, JWCI, 1954, p 329, reproduced Pl 47b.

BELL, Robert Anning, 1863-1933

Professor of Art, Liverpool University, Professor of Design, Royal College of Art, Professor of Decorative Art, Glasgow School of Art. Stained glass windows in the Foord Almshouses, Rochester, Amberley Church, Sussex, and the Shakespeare Memorial window in Manchester Reference Library. Mosaics in Westminster Cathedral (over the main entrance and in the Lady Chapel) and on the facade of the Horniman Museum, Forest Hill.[1]

SAINT ANDREW FOR SCOTLAND

2 Watercolour drawing, arched top,
49.6 x 29.2 (19½ x 11½), West Front Corridor.
Signed and dated: 'Robert Anning Bell 1922'.

The original sketch design for the mosaic panel over the east door of the Central Lobby. [2] At the top is Christ's monogram and the Alpha and Omega. Below stands St Andrew carrying net and staff, behind him his diagonal martyr's cross. On his left is St Margaret, Queen of Scotland, carrying the Bible and a black cross known as the Holy Rood of Scotland containing in a central reliquary a portion of the True Cross given to her ancestor by Charlemagne. On St Andrew's right stands St Mungo with bishop's mitre and staff, beneath him the salmon with a ring in its mouth in allusion to an incident in his life as patron saint of Glasgow.

Presented by Mrs Anning Bell in 1934.

SAINT STEPHEN, KING STEPHEN and KING EDWARD THE CONFESSOR

3 Watercolour drawing, arched top,
49.6 x 29.2 (19½ x 11½), West Front Corridor.

The original sketch design for the mosaic panel over the east door of St Stephen's Hall. [3] St Stephen standing, an oak branch growing from his halo, holds a stone in allusion to his martyrdom. On his right kneels King Stephen in chain mail holding the royal standard, an upright martial figure; on his left, more humbly, kneels the Confessor holding a ring and the sceptre with dove.

Presented by Mrs Anning Bell in 1934.

[1] Who's Who in Art (second edition) 1929. The Times, 28 November 1933, Birmingham Daily Mail, 28 November (gives a short account of the mosaics), Morning Post, 28 November 1933.

[2] Mosaic presented by Sir William Raeburn, Member for Dumbarton, and unveiled by the First Commissioner 27 June 1923. See also Thomas Wilson, Historical Note on the Mosaics, 1926.

[3] Mosaic presented by Sir Joseph Watton, Bart, MP, begun in 1924, unveiled 5 May 1925 by the Speaker.

BILLINGS, Robert William, 1813-1874

Pupil of John Britton, the topographical draughtsman, many of his drawings after the Fire of 1834 being used as illustrations to Brayley and Britton's History of the Ancient Palace and Late Houses of Parliament at Westminster, 1836. He also illustrated Godwin's Churches of London. (I) 1838, but his best known achievement is The Baronial and Ecclesiastical Antiquities of Scotland, 1845-52, four magnificent volumes containing 240 watercolour drawings. J D Wyatt vouches for the accuracy of Billings's drawing.

The Builder, 1874, XXXI, p 982; British Museum Catalogue of Drawings; Walpole Society XLIV 107.

See Part III VIEWS Nos 23, 28 CLOISTERS 1834; 38 CRYPT; 115 HOUSE OF COMMONS EXTERIOR 1834, 126 INTERIOR 1834, 134, 135 INTERIOR 1835; 153 HOUSE OF LORDS 1834, 155, 1835; 173 LOBBY 1834; 248 OLD PALACE YARD 1834; 263, 267, 268 PAINTED CHAMBER 1834; 561 WESTMINSTER HALL 1834.

BLAIKLEY, Alexander, 1816-1903

Portrait painter.

See Part II GROUPS No 155 QUEEN VICTORIA OPENING PARLIAMENT 1845.

BOARD, Ernest, 1877-1934

Born at Worcester and trained at the Royal College of Art, in the Royal Academy Schools and as an assistant in the studio of E A Abbey (qv). Other paintings by Board are in the Bristol Art Gallery, the Bristol Council Chamber and in the Reading Art Gallery.[1]

LATIMER PREACHING BEFORE EDWARD VI

'In the spring of 1548 he (Latimer) commenced a course of sermons in London, on the crying evils of the age, at Paul's Cross.' (Froude's History of England).

4 Canvas on wood, East Corridor,
2.06 x 2.11m (6' x 9" x 6' x 11").
Signed: **'Ernest Board 1910'.**

Commissioned in 1908 and painted by Board under the supervision of E A Abbey. The series of six mural paintings of Tudor subjects were in position in the East Corridor by 2 October 1910.[2] Board seems to have used as his authorities Froude's History of England, the National Portrait Gallery portrait of Edward VI (No 442), and a German engraving of 1563 from Foxe's Actes and Monuments, of Latimer preaching before Edward VI in the preaching place at Westminster. The rest is imaginary.[3] There seems to be some confusion in the title. Latimer's sermons at Paul's Cross early in 1548 do not appear to have been attended by Edward. The famous seven Lenten sermons preached before the King in 1549-50 were delivered from a special pulpit in the Privy Gardens at Westminster, the King listening from a window in the Palace.[4]

There was no official opening but the Press had a private view on 17 October 1910 ('The difficulties of grouping presented by this subject have hardly been overcome')[5] and all six were reproduced both in The Illustrated London News, 5 November 1910, p 699, and The Graphic, 5 November 1910, pp 714-6, with an article by M H Spielman.

For an account of the whole Tudor series in the East Corridor see Appendix VIII.

Presented in 1910 by Sydney, Lord Wandsworth.

[1] Who's Who in Art, second edition 1929.

LATIMER PREACHING (continued)

[2] PRO Works 11/112.

[3] L M N Surry, The Portraits of Edward VI, not dated but about 1925, pp 102-6.

[4] The Works of Hugh Latimer, Parker Society edition, 1844, I, p 79. Foxe's Book of Martyrs, Cattley edition 1838, VII, 463.

[5] The Times, 18 October 1910, 8b.

BOWYER, Robert, 1758-1834

Miniature painter to the Royal Family from 1789, projected a monumental but unsuccessful edition of Hume's History of England, and edited An Impartial Narrative of Momentous Events ... 1815 to 1823 which contains Murray's engraving of The Trial of Queen Caroline, 1820. He was a supporter of the anti-slavery movement.

Basil Long, British Miniaturists, 1921, p 45. T S R Boase 'Macklin and Bowyer' in JWCI 26 (1963) pp 169-77.

See Part II GROUPS Nos 92, 'TRIAL OF QUEEN CAROLINE' and 93 HOUSE OF COMMONS 1821-3.

BOYDELL, John, 1719-1804

Lord Mayor of London 1790. Published 'A Hundred Views of England and Wales, 1747-96 and The History of the Thames, 1794-96. The venture was a financial failure and his immense collection of prints and drawings was disposed of in a specially licensed lottery in January 1805.

Cosmo Monkhouse in DNB; T S R Boase in JWCI, 1947, p 83.

See Part III VIEWS, numerous references.

BRABAZON, Hercules Brabazon, 1821-1906

Water-colour painter and copyist, particularly of paintings by Turner, whom he much admired.

See Part III VIEWS No 64 FIRE 1834.

BRANGWYN, Sir Frank (Francois-Guillaume), 1867-1956

Mural painter with works in Skinners' Hall, Christ's Hospital, Horsham, Rockefeller Center , New York, etc. The series of British Empire panels, commissioned by Lord Iveagh in 1925 as a war memorial in the Royal Gallery, was rejected by the House of Lords and is now housed in the Guildhall, Swansea.

See Appendix VII, ROYAL GALLERY.

BRAUN, Leopold, fl 1914

Landscape and figure painter.

See Part II GROUPS No 223 HOUSE OF COMMONS 1914.

BREWER, Henry William, 1836-1903

An architectural draughtsman specialising in the reconstruction of medieval buildings. Among his works are Old St Peter's, Rome, Medieval Oxford and Paris, Old St Paul's, Nonesuch Palace, Aldgate 1531, etc. Though ostensibly based on 'learning and research' his reconstructions are largely imaginary, numbers of them illustrating the pages of The Builder, The Graphic and The Art-Journal.

The Builder, 10 October 1903, p 349; Old London Illustrated (The Builder Ltd) 1962.

See Part III VIEWS No 383 WESTMINSTER. PALACE OF, 16th CENTURY.

BRIDGES, John, fl 1818-1854

Winner of £100 Premium for his cartoon, 'Alfred submitting his Code of Laws for the approval of the Witan', exhibited Westminster Hall 1843 (104), lithographed by C Steckmest.

Thieme-Becker, V; Engravings of Prize Cartoons.

BROOKER, Charles, b 1924

Police Constable in the Palace of Westminster.

See Part III VIEWS Nos 7 BLACK ROD'S GARDEN ENTRANCE, 255, OLD PALACE YARD.

BUCKLER, John Chessell, 1793-1894

Architect. He won second prize in the competition for the New Houses of Parliament. Several of his drawings of Westminster Palace 1822-34 are in the British Library Add MSS 36370 and 36436.

BURCHETT, Richard 1815-75

Director of the South Kensington Training School and with the help of his students painted the series of Tudor monarchs in the Prince's Chamber, (see over).

EOC pp 238; W B Scott Autobiographical Notes II 1892 pp 273-5.

THE ENGLISH FLEET PURSUING THE SPANISH FLEET AGAINST FOWEY

The Spanish Armada off Fowey in half moon formation, the English Fleet in pursuit. In the border ten medallion portraits of the principal commanders alternating with medallions containing the following names: Lord Sheffeyld in the Beare, the Lord Admiral in the Arke, the Earl of Cumberland, Lord Thomas Howard in the Lyon,

THE ENGLISH FLEET PURSUING THE SPANISH (continued)

Sir Francis Drake, Vice Admiral, in the Revenge,
Thomas Vavasir, Sir Charles Blunt, Mr Willoughby,
Captain Fenton, Sir Robert Southwell in the Elizabeth Jonas.

5 Canvas, Committee Room 14,
3.43 x 4.09m (11'3" x 13'5"). No inscription.

An oil adaptation by Burchett of John Pine's engraving of one of the Armada tapestries, all destroyed in the House of Lords in the Fire of 1834. Pine's engraving of the subject is identical except for the coat of arms being placed close against the border and for a full complement of portraits in the border. [1]

'The Reader is desired to observe that the Border in Plate II ... is an exact Representation of the Border of the Tapestry Hangings ...' [2] A study of the engravings of the House of Lords in which the tapestries appear, confirms the impression that in the original tapestries there was a higher expanse of sky than in the prints, and the coat of arms was set lower. [3]

The provenance is unknown. The first mention of it in the records seems to be in 1906 when it hung in the Robing Room and there was an abortive scheme to move it to the new First Sea Lord's residence, Admiralty Arch, where Sir Aston Webb was to prepare a panel specially for it. [4] In 1907 the Fine Art Commissioners recommended that the six large panels near the ceiling in the Prince's Chamber be filled with tapestries reproducing the Armada hangings, the preservation of the design of these ancient tapestries being considered of great national importance. [5]

The original Armada tapestries were commissioned by Lord Howard, engraved by Augustine Ryther from Robert Adam's charts, designed by Cornelius Vroom of Haarlem and woven by Franz Spriing for £743 for '700 ells of arras'. They hung in Arundel House till 1616 when they were sold to James I for £1,628, and in the House of Lords till 1834 when they perished in the Fire. Meanwhile they had been engraved by Pine from drawings by C Lempriere and published in 1739. [6]

Acquisition uncertain.

THE ENGLISH FLEET PURSUING THE SPANISH (continued)

[1] Pine's engraving has twenty-two portraits with the names in the surrounding cartouches. In the alternate engravings four further heads were added for variety.

[2] J Pine, The Tapestry Hangings of the House of Lords, 1739, p 24, Pl II.

[3] Hollar, 'Trial of Archbishop Laud' 1644. Pine, 'Opening of Parliament' 1741/2, Pugin, 'House of Lords' 1804, Stephanoff, 'Trial of Queen Caroline' 1820, Hayter, Trial of Queen Caroline' 1820, Reynolds, 'Reform Bill' 1832.

[4] PRO Works 11/107.

[5] Report on the Palace of Westminster, 1907, p xv.

[6] H Yates Thompson, Lord Howard ... and the Hangings etc folio reprint for the Roxburghe Club, 1919.

TUDOR PORTRAITS IN THE PRINCE'S CHAMBER

6 (1-28) Twenty-eight panels, gesso on fibreboard,
sixteen, each 183.0 x 80.0 (72 x $31\frac{1}{2}$).
twelve, each 183.0 x 93.0 (72 x $36\frac{3}{4}$).

Twelfth Report of the Commissioners on the Fine Arts, Appendix No 4, 1861. For reproductions see Richard Burchett, Portraits of the Tudor Family, photographed by C Thurston Thompson, 1864.

See Sir Charles Eastlake's letter, 21 January 1854, regarding specimens to be prepared by students of the Royal School of Art (Science and Art Department Minute Book, PRO Ed 28/2) and Burchett's letter, 28 February 1860, to Sir Henry Cole asking for permission to take on more work in the Prince's Chamber as 'an opportunity for the employment of some of the female students' (PRO Ed 28/11).

TUDOR PORTRAITS (continued)

Except for notes in brackets, the following is a verbatim copy of Burchett's memorandum:

Memorandum by Mr Richard Burchett respecting the authorities consulted by him for the Tudor Portraits.

Department of Science and Art,
South Kensington,
February 14, 1860.

Dear Sir,

I beg to enclose some notes on the authorities consulted by me in the series of portraits I have recently had the honour of executing for the Palace of Westminster.

It was my endeavour to make each figure as accurate in all its details as possible, both in costume and in portraiture, and I believe the heraldry is also correct. My object was to secure, by such means, a series of true effigies of the personages represented in their habits as they lived.

The period at which the copies were executed was peculiarly fortunate, as, in consequence of the exhibition at Manchester, I became aware of the existence of many portraits to which I should probably otherwise have remained a stranger; and from the great kindness I experienced, and the interest taken in the work by the owners of the originals, I was enabled to avail myself fully of the advantages this knowledge afforded. In some cases pictures of the highest value were brought to me by their possessors for my use.

I proceed to enumerate the works I have consulted, giving the owners' names, and also a brief note of the extent to which the authorities were followed.

I have, &c.

R. BURCHETT

Sir Charles L. Eastlake, P.R.A.,
&c. &c. &c.

✓ 6 TUDOR PORTRAITS (continued)

✓ (1) HENRY VII

A small copy executed by order of Charles II by Remee, from the large picture by Holbein, containing full-length portraits of Henry VII, Elizabeth of York, his Queen, Henry VIII, and Queen Jane Seymour. The original picture was destroyed in the fire at Whitehall; the copy has been engraved by Vertue, and is now in the collection at Hampton Court.

A cast from the bronze figure by Torrigiano on the tomb of Henry VII in Westminster Abbey, was the principal authority for the head.

Except in the action of the hands, no liberty has been taken; the costume is that of the authority.

(Hampton Court copy by Remigius van Leemput, 1667. See Catalogue of Holbein Exhibition, RA 1950-1 (204).; Millar 216.)

✓ (2) ELIZABETH OF YORK

The same picture and her effigy on the same tomb. The pose and costume as in the authority.

✓ (3) PRINCE ARTHUR

The only authority discoverable for this figure was a picture ascribed to Mabuse, of which there are several repetitions, representing the four children of Henry VII when young; they are seated round a table. The picture copied is in Hampton Court. The head only adopted.

(In fact Prince John of Denmark. The Hampton Court picture is of the Children of Christian II of Denmark. See Catalogue of Flemish Art, RA 1953-4, 54.)

✓ (4) CATHERINE OF ARAGON

A contemporary miniature, to the waist, in the possession of the Duke of Buccleuch. The miniature contains the monkey. The costume as in the miniature.

(Exhibited Early English Portraiture, BFAC, 1909, p 126.)

6 TUDOR PORTRAITS (continued)

(5) HENRY VIII

The picture by Remee above mentioned, also a half-length by Holbein, from the Royal Collection at Windsor, in a similar dress, and a portrait from the collection at Hampton Court painted earlier in life.

The colour of the costume and the ornaments on it from the picture at Windsor.

(For Windsor Castle portrait see Exhibition of the King's Pictures, RA 1946-7 (9) and Paul Ganz, The Paintings of Hans Holbein, 1950, No 96. Hampton Court portrait now attributed to Joos van Cleeve, c 1536. Millar 37.)

(6) ANNE BOLEYN

A small contemporary picture to the waist, painter unknown. The property of Sir John P Boileau, Bart. Only the colour of the costume has been modified.

(In fact a copy of a portrait (original in Berlin) of Anne of Hungary (1503-47), married Ferdinand, King of Hungary and Bohemia and later Emperor Ferdinand II. See also a Sievier engraving called Lady Jane Grey.)

(7) JANE SEYMOUR

The picture by Remee before mentioned. A small Holbein in the collection of the Society of Antiquaries. A picture in the collection of the Marquess of Aylesbury; and an engraving from the fine picture the property of the Duke of Bedford.

The costume from the picture by Remee; the dog also.

(The original probably Holbein's portrait in Vienna.)

(8) ANNE OF CLEVES

An etching by Hollar, half-length, apparently from a miniature now in the possession of Colonel Meyrick, which is very probably that which Holbein was sent by Henry VIII to paint.

6 TUDOR PORTRAITS (continued)

ANNE OF CLEVES (continued)

A sketch was made from the miniature while it was in the Manchester Exhibition; and I was further assisted by a miniature in the collection of the Duke of Buccleuch.

The costume from Hollar's etching; the colour as suggested by Colonel Meyrick's miniature. The miniature extends only to the bosom.

(Hollar's engraving is of the portrait, formerly Arundel collection, now in the Louvre; see Paul Ganz, Holbein, 1950, 107. Colonel Meyrick's miniature exh Manchester, 1857.)

(9) CATHERINE HOWARD

A miniature to the waist, also the property of the Duke of Buccleuch. The upper part of the picture is a copy from the miniature.

(Kings and Queens Exhibition, Liverpool, 1953 (7). Another version in the Royal Collection. Identity uncertain in both cases.)

(10) CATHERINE PARR

A full-length, life-size picture of the time, in the collection of the Earl of Denbigh. The picture is executed in a very bold and peculiar manner, like that of a hand practised in tempera.

Only the action of the hand has been altered from the original.

(Identity doubtful. Denbigh picture sold Christie's 1 July 1938 (59).)

(11) EDWARD VI

A very fine Holbein (three-quarter length) from the Royal Collection at Windsor. A copy in every respect from the picture, the legs only being added.

(Exhibition of the King's Pictures, RA 1946-7 (7) as by a Follower of Holbein. For Petworth type see Kings and Queens Exhibition, RA 1953 (81). Millar 44.)

✓ 6 TUDOR PORTRAITS (continued)

✓ (12) QUEEN MARY

A very fine Lucas de Heere in the possession of the Rev Heneage Finch, and another fine de Heere, a half-length, in the collection of the Society of Antiquaries.

The costume from the Antiquaries' picture, except an alteration in the colour.

(Antiquaries' portrait, Kings and Queens Exhibition, RA 1953 (90) by Hans Eworth, 1554, probably derives from Antonio Mor's portrait in the Prado.)

✓ (13) PHILIP II OF SPAIN

A fine picture, half-length, said to be by Titian, in the collection of Earl Stanhope. Costume from the picture.

✓ (14) QUEEN ELIZABETH

A picture by de Heere in the collection at Hampton Court, representing Queen Elizabeth and two ladies of her Court invited to pleasure by Juno, Minerva and Venus; the figures are full-length and about twelve inches high. A copy in every respect from the picture.

(British Portraits Exhibition, RA 1956-7 (22) as 'Queen Elizabeth confounding Juno, Minerva and Venus' by Hans Eworth. Millar 58.)

✓ (15) LOUIS XII OF FRANCE

A very fine missal illumination, the property of Lord Taunton, inscribed with the name of the King, representing him at prayer attended by his patron saints; no doubt a leaf from one of his books of devotion.

Count Veil Castel's work on French costume, containing representations from contemporary sources of the Kings of France was also used. The costume principally from Veil Castel.

✓ 6 TUDOR PORTRAITS (continued)

✓ (16) PRINCESS MARY

✓ (17) CHARLES BRANDON

Both from a contemporary picture, to the waist, painter unknown, in the collection of the Duke of Bedford. From the Strawberry Hill collection. The costume of both figures suggested by the picture.

(Woburn Abbey catalogue, 1890, p 425. Another version at Montacute.)

✓ (18) DUCHESS OF SUFFOLK

A very fine de Heere, to the waist, the property of the Rev Heneage Finch, representing the Duchess and her second husband, Adrian Stokes; some of the details of the costume are from her tomb in Westminster Abbey. A copy from the authority to its extent.

(Holbein Exhibition, RA 1950-1 (40), and British Portraits Exhibition, 1956-7, (12), by Hans Eworth, 1559.)

✓ (19) LADY JANE GREY

A picture in the collection of Earl Spencer. It is engraved in Dibdin's Bibliographical Decameron and ascribed by him to de Heere. Also the portrait engraved in Lodge, a half-length, and old engravings. The costume from the portrait in Lodge.

(Lord Spencer's picture is in fact of 'a Lady as the Magdalen' by the Master of the Female Half-Lengths, see K J Garlick 'Catalogue of the Pictures at Althorp' in Walpole Society Journal XLV (1976) p. 57).

✓ (20) LORD GUILDFORD DUDLEY

A picture, to the waist, in the possession of Col North, MP. There was great difficulty in obtaining any authority for this figure. No record is known to exist of any portrait of this nobleman, nor is there any engraving catalogued of such picture. The head only used.

(Identity doubtful. The costume can be dated to 1580-90. Exhibited NPE 1866 (191).)

6 TUDOR PORTRAITS (continued)

(21) JAMES IV OF SCOTLAND

Several scarce old engravings, the head only copied.

(22) PRINCESS MARGARET

A picture to the waist, in the collection of the Marquess of Lothian, ascribed to Holbein.

(Lord Lothian's picture bequeathed in 1941 to the National Gallery of Scotland and called Madame de Canaples. Cf a chalk drawing in Bibliotheque Nationale.)

(23) DOUGLAS, EARL OF ANGUS

From a picture, head only, in the Royal Collection at Windsor. The head copied from the picture.

(NPE 1866 (82) as by Clouet. Windsor Castle Catalogue, 1937, p 131.)

(24) JAMES V OF SCOTLAND

(25) MARY OF GUISE

A picture, apparently of the time, in the collection of the Duke of Devonshire.

(Horace Walpole's Letters, ed Toynbee (1905) vol X, p 334 and XIII, p 385. Hardwicke, Walpole Society, XVI (1923), p 30.)

(26) MARY QUEEN OF SCOTS

A very fine miniature by Janet, once the property of Charles I, and now in the Royal Collection at Windsor. A facsimile of a larger drawing by the same artist in the Louvre; and a full-length portrait, of the time of James I or Charles I, at Hampton Court.

The costume from the portrait at Hampton Court; the rosary

6 TUDOR PORTRAITS (continued)

is painted from one worn by Queen Mary, now in the possession of the Howard family, Corbie Castle.

(Miniature by Francois Clouet, c 1558, Exhibition of British Portraits, RA 1956-7 (614); drawing by Clouet, Cabinet des Estampes de Paris.)

(27) FRANCOIS II OF FRANCE

A picture by Janet, a head only, in the collection at Hampton Court.

(28) LORD DARNLEY

Portraits, said to be by Lucas de Heere, in the collection at Hampton Court; and an old engraving by Elstracke. This print, representing Queen Mary and her husband in very rich dresses, is said to be unique.

Elstracke's print is the authority for the costume, and is followed for the attitude.

(Exhibition of the King's Pictures, RA 1946-7 (22) and Holbein Exhibition, RA 1950-1 (42), by Hans Eworth, 1563. Millar 56.)

CAMERON, Sir David Young, RA, 1865-1945

Born in Glasgow. Chosen by Speaker Whitley in 1925 to supervise the scheme of decoration in St Stephen's Hall.

See Appendix IX, ST STEPHEN'S HALL.

CAMPION, George Bryan, 1796-1870

Watercolour painter of topographical and genre subjects, exhibited several hundred works at the New Watercolour Society and the Royal Institute of Painters in Watercolour.

CAMPION, George Bryan (continued)

He was for a time drawing master at the Woolwich Military Academy and author of The Adventures of a Chamois Hunter. He died in Munich in 1870.

Painted a view of the Fire from across the river, with the Fire Protection Association London, and a memorable view of the struggle to save Westminster Hall.

See Part III VIEWS, No 65 FIRE.

CAPON, William, 1757-1827

Born in Norwich. Scene painter to John Kemble at Drury Lane, producing elaborate architectural sets with a strong antiquarian flavour. As a topographical artist he made a special study of Westminster together with his friend John Carter (qv). A large number of his minutely detailed watercolour drawings of Westminster are in the Westminster City Library, Buckingham Palace Road, and his famous plan of the Palace of Westminster (1797-1823) was bought by the Society of Antiquaries in 1826. A number of his views of Westminster were published by the London Topographical Society in 1923-4.

British Museum Catalogue of Drawings.

See Part III VIEWS, Nos 90 GUNPOWDER PLOT CELLAR 1799; 177 LOBBY, HOUSE OF LORDS 1799; 230 NEW PALACE YARD c 1805; 258 PAINTED CHAMBER 1799; 272 PRINCE'S CHAMBER AND THE HOUSE OF LORDS 1808; 510 WESTMINSTER ABBEY CRYPT 1796.

CARTER, John, 1748-1817

Architect, antiquarian and a prolific architectural draughtsman. His drawings of St Stephen's, made under the most difficult conditions during Wyatt's destructive alterations in 1800-7, are of great interest.

H M Colvin, English Architects, 1954, pp 125-6;
Maurice Hastings, St Stephen's Chapel, 1955, pp 29-30;

CARTER, John (continued)

'Topham's Collegiate Chapel, 1795-1811.

See Part III VIEWS, Nos 34 CRYPT 1780, 107 HOUSE OF COMMONS 1800, 226 NEW PALACE YARD c 1800, 257 PAINTED CHAMBER c 1780, 551 WESTMINSTER HALL 1778.

CLARK, Thomas, fl 1834

Presumably the Thomas Clark exhibiting theatrical designs, architectural views and landscapes, RA, BI, etc, between 1827 and 1870. He made numerous accurate and decorative drawings of the ruins at Westminster after the Fire of 1834, some of his engravings appearing in Brayley and Britton, History of ... Westminster, 1836.

See Part III VIEWS, Nos 27 CLOISTERS 1834, 113, 114, HOUSE OF COMMONS EXTERIOR 1834, 154 HOUSE OF LORDS 1834, ? 172, LOBBY, HOUSE OF COMMONS, 264, 265, 266 PAINTED CHAMBER 1834-5, 539 WESTMINSTER BRIDGE.

CLAUSEN, Sir George, RA, 1852-1944

Born in London of Danish extraction. Figure and landscape painter, a regular exhibitor at the RA from 1876 and the RWS from 1898. Five of his paintings have been bought under the terms of the Chantrey Bequest for the Tate Gallery. Knighted in 1927 as the representative of the artists painting the series of mural panels, The Building of Britain, in St Stephen's Hall.[1]

THE ENGLISH PEOPLE READING WYCLIFFE'S BIBLE

English people, in spite of many prosecutions for heresy, persist in gathering secretly to read aloud Wycliffe's English version of the Bible.

7 Canvas, St Stephen's Hall,
3.05 x 4.42m (10' x 14' x 6").

CLAUSEN, Sir George (continued)

READING WYCLIFFE'S BIBLE (continued)

Commissioned in 1925 and painted by Clausen as one of the series, The Building of Britain, under the guidance of Sir David Cameron.[2] They were unveiled by the Prime Minister, Stanley Baldwin, 28 June 1927.[3]

Clausen's painting 'commemorates the long struggle of the English people for liberty of religious faith, achieved only after a hundred years and more of heroic endurance'.[4] Most of the Press notices, perhaps not only out of deference to Clausen's age and seniority, were full of admiration for the idyllic scene and the 'quiet poetry of the English countryside', tempered with a mild disbelief in the actual secrecy of the reading.[5] The police constable on duty reported to Herbert Furst that this was undoubtedly the most popular of the series.[6]

For an account of the whole series in St Stephen's Hall see Appendix IX.

Presented in 1927 by the Duke of Portland.

[1] The Times, 24 November 1944, 7e. DNB 1941-50.

[2] See Appendix IX.

[3] The Times, 29 June 1927, 9d.

[4] Sir Henry Newbolt, The Building of Britain, 1927, p 3.

[5] Eg The Times, Manchester Guardian, The Scotsman, 28 June 1927, Truth, 29 June 1927, The Spectator, 2 July 1927.

[6] Apollo, September 1927, p 119.

A study for a seated figure in THE ENGLISH PEOPLE READING WYCLIFFE'S BIBLE

8 Pencil drawing on squared paper, Committee Corridor, 43.2 x 27.4 (17 x $10\frac{3}{4}$).
Signed and dated: **'To D Y Cameron, George Clausen 1926'** and inscribed in the top right corner: **'Seat $12\frac{1}{2}$ total height 3'$8\frac{1}{4}$".'**

See Appendix IX, ST STEPHEN'S HALL, 1927.

COCKERELL, Charles Robert, 1788-1863

See Part III VIEWS No 269 PARLIAMENT SQUARE c 1830.

COLE, C C

A member of the MOW Ancient Monuments Branch specialising in the restoration of pictures. He painted a number of views of the ruins of the Houses of Parliament after the air raids in 1941.

See Part III VIEWS Nos 345, 346, 370, 371, 374 WAR DAMAGE 1941-42.

CONSTABLE, John, 1776-1837

Stopped on Westminster Bridge and made a drawing of the Fire 'blotting the light and shade with ink which he rubbed with his fingers' (Constable family collection).

COPE, Charles West, 1811-1890

Born in Leeds, studied art at Sass's Academy, the RA and in Paris, Naples and Florence. Won a £300 premium prize for his The First Trial by Jury,[1] exhibited in 1843 in the Westminster Hall competition for the decoration of the Houses of Parliament, and subsequently painted a series of frescoes in the House of Lords, the Upper Waiting Hall and the Peers' Corridor, 1844-65. Professor of Painting to the RA 1867-75 and a regular exhibitor of historical and romantic painting in the high Victorian manner.[2]

Synopsis of Cope's work in the Palace of Westminster

1843 Wins £300 for the First Trial by Jury.

1844 Commissioned to prepare sketches for the House of Lords.

1845 Commissioned to paint frescoes in the Upper Waiting Hall, CHAUCER and BYRON.

1846 Design for BLACK PRINCE approved; fresco commissioned. Small cartoon exhibited at RA.

1847 August, begins work on BLACK PRINCE, December finished.

1848 BLACK PRINCE reported complete, PRINCE HENRY commissioned, CHAUCER commissioned and finished.

1849 PRINCE HENRY finished.

1854 EMBARKATION OF PILGRIM FATHERS painted in oils. BYRON finished.

1855 Cartoons for Peers' Corridor being prepared in the Clock Tower.

1856 EMBARKATION OF PILGRIM FATHERS finished.

1857 BURIAL OF CHARLES I finished.

1858 Cope's letter to Eastlake on tinted grounds for fresco painting.

1859 LORD AND LADY RUSSELL finished.

1860 Upper Waiting Hall frescoes utterly dilapidated.

1861 CHARLES I ERECTING STANDARD finished.

1862 DEFENCE OF BASING HOUSE finished.

1863 Designs for SPEAKER LENTHALL, THE TRAIN BANDS, THE EXPULSION OF THE FELLOWS, approved.

1864 Awarded an extra £100 for each fresco.

1865 TRAIN BANDS and EXPULSION OF THE FELLOWS finished. Completes HOSPITALITY for Dyce.

1866 SPEAKER LENTHALL finished.

1867 Complete series in position in the Peers' Corridor

1874-5 Pictures retouched by Cope and glazed.

1880 Cope cleans PRINCE HENRY

1890 Cope's death.

1892-3 BLACK PRINCE cleaned by his son A S Cope.

[1] Reproduced in JWCI 1954, Pl 46c.

[2] James Dafforne, Art-Journal, 1869, p 177, and 1890, p 320; The Portfolio, 1890; C H Cope, Reminiscences of C W Cope, RA, 1891.

EDWARD III CONFERRING THE ORDER OF THE GARTER ON THE BLACK PRINCE

The Black Prince in armour stands before the Throne, the Garter being fastened to his leg by a kneeling page. The King holds his left hand, Queen Philippa wears the badge of the Garter. Men in armour and emblazoned surcoats to the left, trumpeters and tents in the background.[1]

✓ 9 Fresco painting on plaster, House of Lords, 4.99 x 2.86m (16'4½" x 9'4½").

No inscription on the painting but round the frame run the words:

'EDWARDUS TERTIUS REX NOBILISSIMUM ORDINEM GARTERII EDWARDUS PRINCEPS WALLIAE INSIGNIBUS ORDINIS ORNATUS INVICTISSIMUS INSTITUIT[2] '

Below the frame the arms of Edward III, St George, and the Prince of Wales.

EDWARD III AND THE BLACK PRINCE (continued)

Cope's 1843 prize winning cartoon 'The First Trial by Jury'[3] and his 1844 fresco 'Jacob and Rachel' caused his permanent employment at Westminster.[4] In 1844 he was commissioned to prepare a cartoon,[5] a coloured sketch,[6] and a specimen fresco[7] for one of the arched compartments in the House of Lords.[8] In 1845 he exhibited his versions in Westminster Hall[9] and was commissioned to execute a fresco for the Upper Waiting Hall.[10] He then travelled with Horsley in Italy for three months to find out how the Italian fresco painters concealed the joints between each day's work and visited Munich to discuss technical points with Peter Hess.[11] In 1846 he was commissioned to paint the BLACK PRINCE, representing Chivalry, for the House of Lords, and exhibited a small cartoon at the RA.[12] From this time Cope 'was engaged for many years in fresco-painting, the winters being occupied at home in preparing the studies and cartoons, and the summers in executing them, in fresco, on the walls.'[13] The actual work in the House of Lords began in August 1847,[14] seems to have been nearly finished by December 1847,[15] and was reported complete and highly satisfactory by 1848.[16]

Its subsequent history was disastrous. Professor Boase describes it as being better preserved than Dyce's ETHELBERT, but this is open to question.[17] In 1878-9 Cope himself reported it to be decaying in the ochre portions and covered with a thick film of London grime.[18] In 1892, two years after his death, his son reported it to be 'in a far worse condition than when we restored the others twelve years ago ... in a state of powder. Ten at least of the heads require entirely repainting and, for some, fresh drawings will have to be made ... I believe the decay is to be attributed to bad air and damp, the use of ochres, and the unsuitability of fresco buono to wall decoration in this country ...'[19] In 1893 A S Cope was paid 250 guineas for 'entirely repainting the whole picture', though he tried as far as possible to retain the original colour scheme.[20] It was not treated during Professor Church's cleaning operations in 1895 though in 1906 he reported that it sadly wanted cleaning again.[21] There is no record of any further cleaning until Mr Jack, the MOW restorer, treated it with wax-varnish in 1950-1.[22]

Apart from the ecstatic welcome accorded to Cope's work at the Westminster Hall exhibitions, contemporary opinion seems to have been fairly cool. Sir Harris Nicholas, the antiquary, told Cope that the event had never occurred at all

EDWARD III AND THE BLACK PRINCE (continued)

and in fact was a positive absurdity and Cope had to be soothed by Peel and Eastlake.[23] The Athenaeum asked what possible dignity could be imparted to such a situation as that of buckling on a garter but found the actual painting bold and vigorous.[24] In 1848 Dicky Doyle produced a more spirited but far less reverent rendering of the subject and 'with the same magnanimous contempt for mere historical accuracy'.[25] Sir Denham Norreys in Parliament described it as 'a disgrace to the present state of art in this country' and felt inclined to oppose any further grant for decoration to the same artist.[26] Sir George Bowyer, also in Parliament, said that it was intended to represent the Institution of the Order of the Garter but might be held to represent anything else just as well.[27] It was praised only in the official handbook where Gullick loyally said that there could be no more suitable decoration for a chamber set apart by the nation for 'the lady of the land'.[28] Modern opinion finds Cope an uninteresting painter and Professor Boase describes this particular work as being 'disfigured by some ludicrous anatomical deficiencies, particularly in the kneeling figure in the foreground (the page)'.[29]

For an account of the whole series in the House of Lords see Appendix I.

Commissioned in 1846 as part of the building.

[1] Detailed description in Gullick's Handbook, 1865, pp 44-8.

[2] 'The Invincible King Edward founds the Most Noble Order of the Garter. Edward Prince of Wales is invested with the Insignia of the Order.'

[3] Condemned by Hallam as unrecorded by historians and ridiculous to antiquarians (Third Report, 1844, p 22), but 'the only one of the prizes we would wish to see painted indelibly on the walls of the Legislature'. ILN, 8 July 1843, p 18, lithographs of Prize Cartoons.

[4] C H Cope, Reminiscences of C W Cope, 1891, p 150.

[5] Formerly in V & A; two fragments now stored in DOE Studio.

EDWARD III AND THE BLACK PRINCE (continued)

[6] See No 10.

[7] See No 11.

[8] Third Report, 1844, p 9.

[9] F K Hunt, The Book of Art, 1846, p 178. No other versions.

[10] See Appendix II.

[11] Cope's Reminiscences, 1891, pp 150-6 and 165.

[12] Sixth Report, 1846, p 9.

[13] Cope's Reminiscences, p 157.

[14] Letter from Dyce at Osborne, 13 August 1847, ibid. p 172.

[15] The Athenaeum, 11 December 1847, p 1277.

[16] Eighth Report, 1848, p 7.

[17] T S R Boase, JWCI, 1954, p 352.

[18] Letters from Cope to the First Commissioner, 2 November 1878 and 12 February 1879, in PRO Works 11/47.

[19] Cope's son's reports in PRO Works 11/47.

[20] Ibid.

[21] Report on the Palace of Westminster, 1906, p 34.

[22] Curator's papers.

[23] Correspondence between Cope, Nicholas, Peel and Eastlake is quoted in Cope's Reminiscences, 1891, pp 390-2.

EDWARD III AND THE BLACK PRINCE (continued)

[24] The Athenaeum, 11 December 1847, p 1277.

[25] Selections from the Rejected Cartoons, 1848, Pl XIII, published by Thomas McLean.

[26] Parl Debates, 16 April 1855, p 1489.

[27] Ibid, 31 March 1856, p 247.

[28] Gullick's Handbook, 1865, p 44

[29] T S R Boase, JWCI, 1954, pp 352-3.

SKETCH FOR EDWARD III CONFERRING THE ORDER OF THE GARTER ON THE BLACK PRINCE

Edward III points with his left hand to the Black Prince, standing, arms on hips, in chain mail and white surcoat, left leg on a stool. Two kneeling lords, archbishop and priest stand to right, group of lords left.

10 Canvas, staircase to Harcourt Room,
97.8 x 58.4 (38½ x 23).
Signed and dated: **'C. W. Cope 1845'.**

The original sketch for Cope's fresco, EDWARD III AND THE BLACK PRINCE, in the House of Lords, was commissioned in 1844, exhibited at Westminster Hall in 1845,[1] the Royal Academy 1850 (73), Liverpool 1850, Glasgow 1851, and was then stored at South Kensington till 1960 when it was transferred to the Palace of Westminster.

Though Cope had won a £300 prize in 1843 and was a prime favourite with the Commissioners, his exhibits in Westminster Hall in 1845 were received with marked lack of enthusiasm. The Literary Gazette considered the Prince himself to be a failure, alien to his warlike and gallant character, but it noticed curiously that the two clerical personages to the right 'were not very bad likenesses of Sir Robert Inglis and Sir Robert Peel'.[2] The Illustrated London News found it rich and dexterous in colour but as a sketch less suitable for a fresco than for an oil painting.[3]

SKETCH FOR EDWARD III AND
THE BLACK PRINCE (continued)

The Athenaeum found the drawing reprehensible, unredeemed by any feeling for composition, and passed over it with as few words of regret as possible. [4]

Transferred in 1960 from the Victoria and Albert Museum. [5]

Another version on canvas 81.3 x 47.0 (32 x 18½) signed and dated 1846 together with a watercolour drawing were at J S Maas Gallery in May 1970 and are now in the Graves Art Gallery, Sheffield.

[1] Westminster Hall Exhibition, 1845 (59). F K Hunt, The Book of Art, 1846, p 178.

[2] Literary Gazette, 5 July 1845, p 443.

[3] ILN, 5 July 1845, p 10.

[4] The Athenaeum, 5 July 1845, p 664.

[5] House of Commons Advisory Committee on Works of Art, 18th Meeting, 22 June 1960.

EDWARD, THE BLACK PRINCE

Head and shoulders of the Prince, two lords to the left.

11 Fresco, Parliamentary Corridor,
89.0 x 101.6 (35 x 40).

The original specimen of fresco, commissioned in 1844, [1] exhibited in Westminster Hall in 1845, [2] and stored at South Kensington till 1960 when it was transferred to the Palace of Westminster and cleaned and varnished by the Ministry of Works.

Cope's exhibits in Westminster Hall in 1845 were a disappointment to his contemporaries and the PRINCE was regarded as a failure with 'neither the bearing nor expression

EDWARD, THE BLACK PRINCE (continued)

we must look for in his gallant and warlike character'. [3] The Spectator described him as a comely and gallant youth but looking as 'passive as though he were undergoing measurement for a pair of boots'. [4] To The Athenaeum, the morsel of fresco 'gives us sunburnt Egyptian browns for wholesome English white and red', [5] but The Art-Union found it clean, decided, and rich in colour; [6] 'it may sustain but it will not enhance the artist's reputation.' Only The Times encouraged him, '... his fresco colouring, which is exceedingly mellow, is one of the best specimens in the hall.' [7]

Transferred in 1960 from the Victoria and Albert Museum. [8]

[1] Third Report, 1844, p 9.

[2] Westminster Hall Exhibition, 1845 (58); F K Hunt, The Book of Art, 1846, p 178.

[3] Literary Gazette, 5 July 1845, p 443.

[4] Spectator, 5 July 1845, p 644.

[5] The Athenaeum, 5 July 1845, p 664.

[6] The Art-Union, August 1845, p 259.

[7] The Times, 30 June 1845, 6a.

[8] House of Commons Advisory Committee on Works of Art, 18th Meeting, 22 June 1960 (11).

PRINCE HENRY ACKNOWLEDGING THE AUTHORITY OF CHIEF JUSTICE GASCOIGNE[1]

Prince Henry standing on the steps hands his sword to a man kneeling left and with an imperious gesture restrains his followers right. Judge Gascoigne points to the window, a guard in armour with a red halberd holds a prisoner in a torn green robe, hands bound behind him. [2]

12 Fresco painting on plaster, House of Lords, 4.99 x 2.86m (16'4½" x 9'4½").

No inscription on the painting but round the frame run the words:

'CAP: JUSTICIARIUS AUCTORITATEM CURIAE REGIS SUSTENTAT HENRICUS PRINCEPS WALLIAE IN CUSTODIAM MANDATUS
WILLMUS GASCOIGNE REGNANTE HENRI IV[3] '

Below the frame the arms of Henry, Prince of Wales, Henry IV and D W Gascoigne, CJ. .

The Westminster Hall Exhibition of 1845 contained versions of JUDGE GASCOIGNE by Blaikley, Buss, Riviere, Richard Redgrave (commissioned) and Bridges. While Cope was painting EDWARD III AND THE BLACK PRINCE in the House of Lords in 1847-8, Eastlake suggested that he might think about the subject of Judge Gascoigne in case the Commissioners should require him to paint it in the corresponding space. [4] The commission was announced in 1848, the Commissioners thus not only confirming their good opinion of Cope's work but also hoping to ensure a 'due conformity of style and symmetry of composition'. [5] Eastlake then described to Cope Prince Albert's sketch of the subject, [6] Cope showed Eastlake his own sketch a few days later, [7] and work began immediately, Cope painting concurrently both JUDGE GASCOIGNE for the Lords and CHAUCER for the Poets' Hall. [8] The Lords fresco was finished by December 1849 [9] and the Commissioners reported its satisfactory completion to the Queen in 1850 mentioning the artist's increased skill in fresco painting. [10]

Its later history seems to have been similar to the BLACK PRINCE fresco (qv), neglect, London grime and unsuitable materials rapidly reducing it to a decayed wreck. In 1880 Cope himself cleaned it with the help of his son, [11] and

JUDGE GASCOIGNE (continued)

thereafter, though there is no record of its being repainted as was the BLACK PRINCE, it does not appear to have been touched, even by Professor Church, until Mr Jack, the MOW restorer, treated it with wax varnish in 1950-1. [12]

The Athenaeum found that Cope had much improved in 'all that pertains to the qualities of handicraft'. The Art-Journal, amid a general complaint at the lighting, described the surface of the fresco as uncommonly fine and the joins so well concealed as to escape the closest observation. [14] Punch however, which prodded endlessly at High Art in general, picked on JUDGE GASCOIGNE in particular. In one Doyle drawing the Prince has just administered his 'one, two' to the Chief Justice, in another illustrating a letter from One of the Nine Hundred Rejected Ones, the subject is shown twice, in the Mediaeval-Angelico-Pugin-Gothic or Flat Style and the Fuseli-Michael-Angelesque way. [15]

Maclise did a small pen and ink drawing of 'the prisoner' to illustrate a letter to John Forster, August 1849. [16] In Parliament this fresco does not seem to have been attacked specifically, though Drummond, Bernal Osborne, Ayrton and others made slashing attacks on the scheme in general, the money spent on paintings not worth £5, the monstrous frescoes and narrow-shouldered barons, the inferior artists which no amount of money would convert into Raphaels or Michelangelos. [17]

Professor Boase in 1954 gives it 'a certain narrative liveliness and skill in filling the space but lacks the monumentality required for its position'. [18]

Drawing in pencil, red chalk, pen and ink, signed: **'C. W. Cope'**, in the V & A and two fragments of the cartoon formerly stored there are now in the DOE Studio.

For an account of the whole series in the House of Lords see Appendix I.

Commissioned in 1848 as part of the building.

[1] For this famous if apocryphal story see Sir Thomas Elyot, The Book Named the Governour, 1580 (ed Craft 1880) and Shakespeare, Henry IV, Part II, v, 2.

JUDGE GASCOIGNE (continued)

[2] Detailed descriptions in The Athenaeum, 24 November 1849, p 1184, and Gullick's Handbook, 1865, pp 54-6.

[3] Chief Justice William Gascoigne, in the reign of Henry IV, upholds the authority of the King's Bench.

[4] Cope's diary for 12 November 1847, quoted in Cope's Reminiscences, 1891, p 171.

[5] Eighth Report, 1848, p 7.

[6] Letter from Eastlake to Cope, 31 May 1848, in Reminiscences, p 176

[7] Cope's diary, 2 June 1848, ibid. pp 175-6.

[8] See Appendix II.

[9] Account of Commissions, 1853, p 6.

[10] Ninth Report, 1850, p 7.

[11] PRO Works, 11/47.

[12] Curator's papers.

[13] The Athenaeum, 14 November 1849, p 1184.

[14] Art-Journal, January 1850, p 16.

[15] Punch, 1847, XIII, p 19, and 1848, XIV, p 197.

[16] W J O'Driscoll, A Memoir of Daniel Maclise, 1871, p 98.

[17] Eg Parl Debates, 24 May and 10 June 1850, 31 March 1856, 15 July 1859, etc.

[18] T S R Boase, JWCI 1954, p 353, Pl 49d.

THE EMBARKATION OF THE PILGRIM FATHERS FOR NEW ENGLAND, 1620

'About 21st July 1620, the English voyagers at Leyden, leave that city, where they had lived nearly ten years, being accompanied by most of their brethren to Delft-haven, where their ship lay ready, and sundry others came from Amsterdam to see them shipped and take their leave. At their parting, Mr Robinson falling down on his knees, and they all with him, he with watery eyes, commended them with most fervent prayer to God.' [1]

13 Fresco painting, Peers' Corridor,
2.20 x 2.86m (7'2½" x 9'4½").
Signed and dated bottom left corner: **'C.W. Cope 1856'**

In June 1853 Cope received a letter from Eastlake asking whether he would like to submit a design for one of the subjects in the Peer's Corridor with reference to employment on the series. The commission was to be for oil paintings. He submitted a sketch and was commissioned to paint THE PILGRIM FATHERS. [2] The Commissioners suggested a number of alterations, the architecture of the town to be less Scottish in character, the name 'May Flower' to be inscribed on the stern of the boat, and that the Bibles should not display crosses which were hardly consistent with Puritan custom (EOC pp 92-3). There also seems to have been a misunderstanding about whether the departure took place from England or Holland (EOC p 102). The cartoon was prepared in a room in the Clock Tower[3] but when the painting was almost finished it was discovered that the shiny surface of oil painting reflected the light and the medium was changed to fresco. [4] Cope was obliged to paint another picture. The original oil, for which he complained he received 'no remuneration whatever', [5] was exhibited RA 1857 and is now in the National Gallery of Victoria, Melbourne. [6] The fresco was finished by August 1856 and fixed in position in the Peers' Corridor on 30 September 1856. [7]

Lord Stanhope, looking at the picture with Cope himself, criticised the motto on Bradford's flag, 'Freedom of Worship', a slogan which had not been invented, he said. [8]
The Athenaeum found the fresco an improvement on his oil painting at the RA but thought the faces too smooth and pretty. 'If the thing were a little warmer and more sinful, it might be more like life.' [9]

EMBARKATION OF THE PILGRIM FATHERS (continued)

By 1860 THE PILGRIM FATHERS was beginning to decay . . . 'the colour is actually scaled off the arm of a girl seated in the boat. . .'[10] and by 1874 it had to be repainted probably in waterglass, by Cope himself, and glazed with the others.[11]

Engraved by Bauer for Archer's Pictures Illustrative of English History, 1878, I, p 142. An oil painting, sight size 125.8 x 167.8 (49½ x 66), is in the American Club, 95 Piccadilly, London, signed and dated: **'C W Cope 1856'**.

For an account of the whole series in the Peers' Corridor see Appendix IV.

Commissioned in 1853 as part of the building.

[1] William Bradford, History of Plimouth Plantation. Cope also refers to Daniel Neal, History of the Puritans, 1822, and G B Cheever, Journal of the Pilgrims to Plymouth, 1848. Eastlake recommended Hutchison's History of Massachusetts (EOC p 93); detailed description in Gullick's Handbook pp 78-81.

[2] Letter from Cope, 1 July 1864, Report on Agreements, p 7.

[3] The Art-Journal, October 1856, p 301.

[4] Eleventh Report, 1858, p 8.

[5] Report on Agreements, 1864, p 7.

[6] Cope's Reminiscences, 1891, pp 207 and 383.

[7] Cope's diary, ibid. p 216. EOC p 274.

[8] Cope's Reminiscences, p 213.

[9] The Athenaeum, 28 November 1857, p 1491.

[10] The Athenaeum, 15 September 1860, p 355.

[11] PRO Works 11/27/6.

THE BURIAL OF CHARLES I AT WINDSOR

'The King's Body was then brought from his Bed-Chamber down into St George's Hall, whence after a little stay, it was with a slow and solemn Pace (much Sorrow in most Faces discernible) carried by Gentlemen that were of some quality, and in Mourning, the Lords in like Habits followed the Royal Corps. The Governour and several Gentlemen and Officers and Attendants came after.

This is memorable, that at such time as the King's Body was brought out of St George's Hall, the Sky was serene and clear, but presently it began to snow, and fell so fast, as by that time they came to the West-end of the Royal Chappel, the black Velvet-Pall was all white (the colour of Innocency) being thick covered over with snow . . . The Bishop of London stood ready with the Service-Book in his hands to have performed his last Duty to the King his Master, according to the Order of Form for the Burial of the Dead, set forth in the Book of Common Prayer, which the Lords likewise desired, but would not be suffered by Colonel Whitchcott the Governour, by reason of the Directory to which (said he) he and others were to be conformable.' [1]

✓ 14 Fresco painting, Peers' Corridor, 2.20 x 2.86m (7'2½" x 9'4½")

No inscription. Cope's sketch was submitted to the Commissioners in June 1855 and various alterations were suggested (EOC pp 196-7). It was completed and in position by December 1857, the Prince Consort having 'repeatedly expressed his desire' that the fresco should be inserted immediately.[2] It was taken down and rehung in 1859 when The Athenaeum noted it as 'the last addition to the corridors', and described it as 'rather sleek and smooth' but a fine romantic subject for a Royalist painter. 'Mr Cope, not very strong in facial expression, - on the contrary rather tame and mannered - has in this picture reached a point almost beyond himself by the strong effect he has obtained by contrasting the dark high-heeled shoes and flowing cloaks of the mourners with the pure white winding sheet of snow . . .'[4]

Sir George Bowyer in 1861, complaining of the low standard of the frescoes in general, found THE BURIAL OF CHARLES I actually offensive, though it would appear that his Royalist sympathies rather than his aesthetic feelings were hurt.[5] In 1906 Holman Hunt found the whole series 'very interesting

BURIAL OF CHARLES I (continued)

and suitable for a historic building like the Houses of Parliament'[6] and in 1954 Professor Boase noted a complex essay in movement and effective use of the snow setting.[7]

An oil sketch at HM Consulate, Port au Prince, was given by the Misses Robinson in 1950 (see No 15). An engraving published by the Art-Union appears in Wright and Smith, Parliament Past and Present, 1902, p 155.

For an account of the whole series in the Peers' Corridor see Appendix IV.

Commissioned in 1853 as part of the building.

[1] Sir Thomas Herbert, Memoirs of the Last Years of King Charles I 1702, pp 143-4. Cope also used Clarendon's History. For a detailed description see Gullick's Handbook, 1865, pp 66-70. Reproduced in JWCI, 1954, Pl 50c.

[2] Letter from Eastlake to Barry 7 December 1857 in EOC p 333; Return of Fresco Paintings 1861, p 7.

[3] The Athenaeum, 3 December 1859, p 745.

[4] Ibid.

[5] Parl Debates, 25 July 1861, p 1557.

[6] Report on the Palace of Westminster, 1906, p 8.

[7] T S R Boase, JWCI, 1954, p 355.

✓ 15 An oil sketch for THE BURIAL OF CHARLES I, 57.2 x 72.5 ($22\frac{1}{2}$ x $28\frac{1}{2}$).

This shows the funeral cortege outside the entrance to St George's Chapel, whereas the sketch shows it just inside the doorway. The alteration was probably made at the suggestion of the Prince Consort and the Commissioners.

Presented to the Ministry of Works in 1950 by the Misses Olive and Sheila Robinson, nieces of Margaret Hall, a friend of the Cope family (DOE file AA 4002/1).

LENT by DOE to the House of Lords, May 1972.

THE PARTING OF LORD AND LADY RUSSELL

The Old Bailey the day before his execution on 21 July 1683 in Lincoln's Inn Fields. 'Before his wife left him, he took her by the hand and said, "this flesh you now feel, in a few hours must be cold". At ten o'clock she left him. He kissed her four or five times, and she so governed her sorrow, as not to add, by the sight of her distress, to the pain of separation. Thus they parted; not with sobs and tears, but with a composed silence; the wife wishing to spare the feelings of the husband, and the husband of the wife, they both restrained the expression of a grief too great to be relieved by utterance.'[1]

✓ 16 Fresco painting, Peers' Corridor, 2.20 x 2.86m (7'$2\frac{1}{2}$" x 9'$4\frac{1}{2}$"). Inscribed on the floor, lower left: **'C. W. Cope Oct. 12. 1859'.**

The subject seems to have been first suggested by Lord Mahon in 1844.[2] In 1858 Cope visited Woburn Abbey 'to see the Duke of Bedford's picture of the Russell family'[3], in 1859 it was being painted in Committee Room B on one of Sir Charles Barry's portable frames (slate with a space behind for air circulation) which the Art-Journal hoped would secure the paintings from the fate of the works in the Upper Waiting Hall.[4] Cope is said to have cut out and repainted the face of Lady Russell five times before he could satisfy himself. 'He only at last succeeded in painting the whole face during the time the intonaco would remain damp by commencing at 3 o'clock in the morning and working on till dusk.'[5] By the end of 1859 it was finished and fixed in its place in the Peers' Corridor on 8 December.[6]

Cope exhibited a small oil replica at the RA in 1861.

For an account of the whole series in the Peers' Corridor see Appendix IV.

Commissioned in 1853 as part of the building.

PARTING OF LORD AND LADY RUSSELL (continued)

[1] Lord John Russell, Life of William Lord Russell, 1820, II, p 100. For a detailed description see Gullick's Handbook, 1865, pp 70-4. Reproduced JWCI, 1954, Pl 50.

[2] Third Report, 1844, p 27.

[3] Cope's Reminiscences, 1891, p 234.

[4] The Art-Journal, November 1859, p 349.

[5] Gullick's Handbook, 1865, p 73.

[6] Cope's Reminiscences, p 238; Thirteenth Report, 1863, p 11. EOC p 433.

CHARLES I RAISING HIS STANDARD AT NOTTINGHAM, 1642

'According to the proclamation, upon the 25th day of August (1642), the standard was erected, about six of the clock in the evening of a very stormy and tempestuous day. The King himself, with a small train, rode to the top of the castle-hill, Varney the knight-marshal, who was standard bearer, carrying the standard, which was then erected in that place, with little other ceremony than the sound of drums and trumpets, the Prince Rupert, the Earl of Lindsay, and the young Prince of Wales accompanying his Majesty.' [1]

17 Fresco painting, Peers' Corridor,
2.20 x 2.86m (7'2½" x 9'4½").
Inscribed bottom left corner: **' C. W. Cope Augt. 4. 1861'** and bottom right corner: **'CWC'** (in monogram) **'1861'**.

Painted in the sheds to the south of the building, [2] the last of Cope's works in fresco before he changed to the waterglass method. [3] The cartoon was finished in August 1860 (EOC p 486), the fresco in August 1861 and placed in the Peers' Corridor in November 1861. [4] The King's expression and attitude was described by The Athenaeum as 'of the tamest even if he can be said to have any expression at all ...

CHARLES I RAISING HIS STANDARD (continued)

lacks uniformity of spirit, solidity, variety and strength'. [5] Augustus Egg had made a sketch of the same subject in 1852 and been paid £50 (EOC pp 12-16). The work was cleaned by Cope in 1874-5 and probably repainted in waterglass. [6] By 1888 it was again showing signs of efflorescence [7] and by 1897 was reported by Professor Church to be disfigured by dark stains and scaling. [8]

Engraved by Bauer for Archer's Pictures Illustrative of English History, 1878, I, p 162.

For an account of the whole series in the Peers' Corridor see Appendix IV.

Commissioned in 1853 as part of the building.

[1] Clarendon, History of the Rebellion, (1826 edition), III, p 190. Cope in fact, when his son Charlie was at Oxford in 1861, consulted the extra-illustrated Clarendon then in the Bodleian Library (Cope's Reminiscences, 1891, p 244). For a detailed description see Gullick's Handbook pp 87-9.

[2] Return of Fresco Paintings, 1861, p 7.

[3] Cope's letter to Bonham-Carter, 1 July 1864, Report on Agreements, 1864, p 8.

[4] The Athenaeum, November 1861, pp 623 and 658; Art-Journal December 1861, p 360; Thirteenth Report, 1863, p 11; Cope's Reminiscences, p 243

[5] The Athenaeum, 16 November 1861, p 658.

[6] PRO Works 11/27.

[7] Downer's Notes, 1888, p 8.

[8] Church's Further Memoranda, 1898, p 1.

BASING HOUSE DEFENDED BY THE CAVALIERS AGAINST THE PARLIAMENTARY ARMY, 1645

'Basing House, Pawlet, Marquess of Winchester's mansion, stood, as the ruined heaps still testify, at a small distance from Basingstoke. It has often been attempted, but always in vain. It had stood siege for four years, ruining poor Colonel this and then poor Colonel that; the jubliant Royalists had given it the name of 'Basting House'; there was on the Parliament side a kind of passion to have Basing House taken. The Lieutenant-General (Cromwell) gathering all the artillery he can lay hold of; firing about 200 or 500 shot at some given point till he sees a hole made, and then storming like a fire-flood; he perhaps may manage it.' [1]

✓ 18 Waterglass painting, Peers' Corridor,
2.20 x 2.86m (7'2½" x 9'4½").
Inscribed on a swordblade in centre foreground: **'CWC - 1862'** and on a stone in left bottom corner: **'C. W. Cope 1862'**.

The design was submitted to the Royal Commission in February 1860 when 'the general composition was approved but the Commissioners were in some doubt whether certain figures were assailants or defenders'. Maclise, who saw the drawing after the Commissioners' meeting, also expressed the same doubt [2] Presumably alterations were made but one might still say the criticism holds good. BASING HOUSE was the first of Cope's murals to be painted in waterglass, [3] though he had experimented with it as early as 1854, [4] probably after hearing a lecture on Stereochrome Painting at the Royal Institution in April 1854. [5] No doubt the enthusiasm of the Prince Consort and Maclise for waterglass, the disintegration of the frescoes in the Upper Waiting Hall and the appalling difficulty of fresco painting in the English climate, were responsible for Cope's decision to change. He seems to have experienced some difficulty in finding a place to paint the picture (see Appendix V, 1860) which, according to his Reminiscences, was begun in July and finished in November 1862. [6] It was fixed in position in the Peers' Corridor in December 1862. [7]

BASING HOUSE is 'the most violent scene portrayed and is skilfully planned, but here Cope's weak delineation of muscular effort spoils the treatment'. [8]

Sepia study in the Victoria & Albert Museum (E. 82-1913) and a photo-engraving in C W Cope, Nine Scenes from English

BASING HOUSE (continued)

History, 1881. A similar subject was exhibited by Charles Landseer, RA 1836.

For an account of the whole series in the Peers' Corridor see Appendix IV.

Commissioned in 1853 as part of the building.

1 Thomas Carlyle, Oliver Cromwell's Letters and Speeches, 1845, I, p 234. This quotation was attached by Cope to the painting together with an extract from Cromwell's letter to Speaker Lenthall and two quotations from Peters' account of the event related to the House of Commons - all from Carlyle (Gullick's Handbook, 1865, p 81).

2 Eastlake, Official Correspondence, p 447.

3 Cope's letter, 1 July 1864, Report on Agreements, p 8.

4 Eastlake, op cit p 118.

5 The Rev J Barlow, Secretary of the RI, Tenth Report, pp 14-16.

6 Cope's Reminiscences, 1891, p 243.

7 Thirteenth Report, 1863, p 11.

8 TSR Boase, JWCI, 1954, p 355.

THE EXPULSION OF THE FELLOWS OF A COLLEGE AT OXFORD FOR REFUSING TO SIGN THE COVENANT

'In the year 1647 the Parliamentarians made a visitation of the University of Oxford. All persons, of what quality soever, being required to subscribe the Covenant, which the whole body of the University was so far from submitting to, that they met in their Convocation, and to their eternal renown, passed a public Act and Declaration against the Covenant ... which those famous Commissioners only answered by expelling all those who refused to submit to their jurisdiction, or to take the Covenant - which was, upon the matter, the whole University: scarce one Governor and Master of College and Hall, and an incredibly small number of the Fellows or Scholars, submitting to either. [1]

✓ 19 Waterglass painting, Peers' Corridor,
2.20 x 2.86m (7'2½" x 9'4½").
Signed on the inkpot: **'C. W. Cope 1865'**.

The design was approved in February 1863, [2] the picture was probably painted in the sheds under the Victoria Tower, [3] and completed by July 1865. [4]

Ruskin's worst forebodings, expressed in 1845 in a letter to Joseph Severn, were now fulfilled. 'But with your hopes for the elevation of English art by means of fresco, I cannot sympathise ... I see on our Academy walls nothing but what is ignoble in small pictures, and would be disgusting in large ones,' etc. [5] This view has been echoed by a more modern critic in The Spectator: '... These artificialities sometimes reach the height of the exquisitely absurd, as in Cope's EXPULSION'. [6]

For an account of the whole series in the Peers' Corridor see Appendix IV.

Commissioned in 1853 as part of the building.

[1] Clarendon, History of the Rebellion, (1826 edition), V, pp 481-2. Gullick's Handbook, 1865, p 74.

[2] Thirteenth Report, 1863, p 11.

[3] Twelfth Report, 1861, p 10.

EXPULSION OF THE FELLOWS (continued)

[4] Letter from Cope to the First Commissioner, 3 July 1865, PRO Works, 11/27.

[5] John Ruskin, 21 September 1845, Works, IV, p 394.

[6] 'The Frescanti' by Edwin Reynolds in The Spectator, 4 March 1949, p 280.

THE SETTING OUT OF THE TRAIN BANDS FROM LONDON TO RAISE THE SIEGE OF GLOUCESTER, 1643.

Two regiments of the train bands, one of pikemen the other musqueteers, march along Fleet Street through Temple Bar. [1]

✓ 20 Waterglass painting. Peers' Corridor,
2.20 x 2.86m (7'2½" x 9'4½").
Inscribed on the panelling in bottom left corner:
'Waterglass C W Cope 1865'

The design was approved in February 1863, [2] the picture was probably painted in the sheds under the Victoria Tower, [3] and completed in July 1865. [4] Cope, in a letter to Bonham-Carter in 1864, said that he found waterglass a very slow method, that he had been occupied for the greater part of a year in making studies and collecting portraits, and that he did not expect to finish the remaining two pictures in less than two years. [5]

Engraved for The Art-Union of London (Wright and Smith, p 41).

For an account of the whole series in the Peers' Corridor see Appendix IV.

Commissioned in 1853 as part of the building.

[1] Clarendon, History of the Rebellion, (1826 edition), IV, p 235, Bulstrode Whitelock, Memoirs, (1732 edition) p 65, Beaumont and Fletcher, The Knight of the Burning Pestle, 1613, Steele, The Tatler, No 41, 14 July 1709.

SETTING OUT OF THE TRAIN BANDS (continued)

[2] Thirteenth Report, 1863, p 11.

[3] Twelfth Report, 1861, p 10.

[4] Letter from Cope to the First Commissioner, 3 July 1865, PRO Works 11/27.

[5] Cope's letter, 1 July 1864, Report on Agreements, p 7. For a detailed description see Gullick's Handbook, pp 84-6.

SPEAKER LENTHALL ASSERTING THE PRIVILEGES OF THE COMMONS AGAINST CHARLES I WHEN THE ATTEMPT WAS MADE TO SEIZE THE FIVE MEMBERS, 1642

'When the King was looking about the House, the Speaker standing below by the Chair, His Majesty ask'd him whether any of these Persons were in the House? Whether he saw any of them? And where they were? To which the Speaker falling on his Knee, thus answered. May it please Your Majesty, I have neither Eyes to see, nor Tongue to speak in this Place, but as the House is pleased to direct me, whose Servant I am here; and humbly beg Your Majesty's Pardon, that I cannot give any other Answer than this, to what Your Majesty is pleased to demand of me.' [1]

21 Waterglass painting, Peers' Corridor,
2.20 x 2.86m (7'2½" x 9'4½").
Inscribed on a piece of paper bottom left: **'1866 C. W. Cope in Water Glass'** and on the step bottom right: **'C. W. Cope 1866.'**

The design was approved in February 1863, [2] the picture was probably painted in the sheds to the south of the building, [3] completed in July 1866 [4] and placed in the Corridor in 1867. [5] The fresco was not described by Gullick who published his Handbook in 1865, nor does it seem to appear in the usual journals, prominence being given to Ward. The moment chosen by Cope shows the King wearing his hat and standing in front of the Speaker's Chair, Charles Lewis the Elector beside him. Speaker Lenthall kneels uttering his celebrated speech of disclaim, Rushworth writes at the Clerk's Table, MPs stand in consternation bareheaded.

SPEAKER LENTHALL (continued)

Other versions of this subject are by J S Copley (1790) in the Public Library, Boston, USA, and by Seymour Lucas (1915) in Committee Room 14.

For an account of the whole series in the Peers' Corridor see Appendix IV.

Commissioned in 1853 as part of the building.

[1] D'Ewes, Journal (edition 1942), pp 381-4; Verney, Notes on the Long Parliament, Camden Society 1845, 31, pp 138-9; Commons Journals, II, p 368; Rushworth, Historical Collections, 1659-1701, IV, pp 477-8.

[2] Thirteenth Report, 1863, p 11.

[3] Twelfth Report, 1861, p 10.

[4] Letter from Cope to the First Commissioner, 30 July 1866. PRO Works 11/27-6-24.

[5] Art-Journal, March 1867, p 95.

COWPER, Frank Cadogan, RA, 1877-1958

Born in Northamptonshire, studied at St John's Wood, the RA Schools and under E A Abbey. Exhibited RA from 1899, two Chantrey Purchase paintings in the Tate Gallery. His early careful historical paintings are in marked contrast to his later sugary portraits. [1]

ERASMUS AND THOMAS MORE VISIT THE CHILDREN OF HENRY VII AT GREENWICH, 1499

'I was staying at Lord Mountjoy's country house when Thomas More came to see me, and took me out with him for a walk as far as the next village, where all the King's children, except Prince Arthur, who was then the eldest son,

were being educated. When we came into the hall, the attendants not only of the palace, but also of Mountjoy's household, were all assembled. In the midst stood Prince Henry, now nine years old, having already something of royalty in his demeanour in which there was a certain dignity combined with singular courtesy. On his right was Margaret about eleven years of age, afterwards married to James, King of Scots; and on his left played Mary, a child of four. Edmund was an infant in arms. More ... presented him with some writing.' [2]

✓ 22 Canvas, East Corridor,
2.06 x 2.11m (6'9" x 6'11"). Signed: **'F. C. Cowper 1910'**.

Commissioned in 1908 and painted by Cowper under the supervision of E A Abbey (qv). The series of six mural paintings of Tudor subjects was in position in the East Corridor by 2 October 1910.[3] The accuracy of Cowper's subject was immediately attacked by an inhabitant of Eltham, Mr Harry Muller, who wrote several protesting letters to the First Commissioner, quoting Drummond's Erasmus, and claiming that the visit was to Eltham and not Greenwich.[4] Cowper defended himself on the grounds of uncertainty, Drummond being very misleading, and the only source of the story being Erasmus's letter describing the incident but written twenty-four years afterwards.[5] There certainly does seem to be some ambiguity but most historians, especially Nichols, favour Eltham rather than Greenwich.[6]

For an account of the whole series in the East Corridor see Appendix VIII.

Presented in 1910 by George, 9th Earl of Carlisle.

1 The Times, 20 November 1958, 16e; Who Was Who 1951-60.

2 Erasmus's letter to Johann Botzheim, 30 January 1523, F M Nichols, Epistles of Erasmus, 1901, I, pp 202-3.

3 The Times, 18 October 1910, 8a-b. See Appendix VIII.

4 Letters 1910-1 in PRO Works 11/112.

5 P S Allen, Erasmi Epistolae, I, 1906, p 6.

6 Nichols, op cit, p 200; Allen, op cit, p 239; J A Froude, Erasmus, 1894, p 43; E M G Routh, Sir Thomas More, 1934, p 18, etc.

EDWARD IV AND RICHARD III

Paintings on canvas in the tympanum of the arch above Cowper's ERASMUS AND MORE, East Corridor.

✓ 23 Left side panel - 'Portrait' of Edward IV, crowned in full armour surmounted by crimson and ermine cloak, sword in hand right, white rose in left. Compare his statue by John Thomas adjacent in Central Lobby.

Arms of Edward IV, supporters the white lion as Earl of March and a white hart, showing his kinship to Richard II; white rose of York in the sun, falcon in fetterlock.

✓ 24 Right side panel - 'Portrait' of Richard III, standing in crimson cloak trimmed with brown fur, hands on sword point down before him, collar of Garter. Compare his statue by John Thomas in Central Lobby, entrance to Peers' Corridor.

Arms of Richard III, supporters two white boars as Duke of Gloucester; white rose of York in the sun, falcon with an angel's face bearing the white rose.

In point of the arch, the badge of the white rose in the sun.

For a detailed description see The Times, 24 January 1912, 11a. A small watercolour replica was exhibited RA 1912 (933), reproduced in colour in The Illustrated London News, 25 May 1912, Supplement, p vii.

Presented in 1912 by George, 9th Earl of Carlisle.

CROSS, John, 1819-1861

Born at Tiverton, the son of the foreman of Mr Heathcote's lace factory. Exhibited at Westminster Hall in 1844 a large cartoon 'The Death of Thomas a Becket', and again in 1847 'Richard Coeur de Lion Forgiving Bertrand de Gourdon', an oil painting 3.60 x 4.65m (11'10" x 15'3") which won him a £300 prize and was described as the most complete work in the exhibition (Clarke's Critical Catalogue, p 10, The Athenaeum, 3 July 1847, p 705, and 10 July 1847, p 737). The work was bought by the Commissioners for £500 (Seventh Report, p 19), engraved at their expense (Archer Pictures

CROSS, John (continued)

Illustrative of British History 1878, I, p 40), exhibited at the International Exhibition Paris 1855, and finally hung in the Peers' Committee Room C in the House of Lords (Gullick's Handbook, pp 114-5). At Cross's death in 1861 an exhibition in aid of his widow was held at the Society of Arts, Adelphi, and the Commissioners were asked by J H Foley for the loan of 'Richard Coeur de Lion' (Foley's letter to Eastlake 22 April 1861, in V & A MS 86. M. 38. 31). The picture was destroyed in 1935.

Art-Journal, 1862, p 117; DNB, Thieme - Becker VIII; JWCI, 1954, p 354 and Pl 50a.

DICKINSON BROTHERS, later DICKINSON & FOSTER

A firm of late 19th century photographers specialising in group portraiture and sometimes in large canvases in oil.

See Part II GROUPS Nos 198, 199 and 200, HOME RULE DEBATE IN THE HOUSE OF LORDS 1893.

DOYLE, John, 1797-1868

Born in Dublin. Celebrated for his anonymous political satires, 1829-51, published over the monogram HB and often accompanied by a semi-leader in The Times. A collection of HB prints is on the Tea Room staircase.

John Doyle, Key to the Political Sketches; G M Trevelyan, The Seven Years of William IV, 1952.

See Part II GROUPS No 138, HOUSE OF LORDS 1832.

DOYLE, Richard (Dicky), 1824-1883

Son of John Doyle (HB), contributed to Punch, 1843-50, cartoons and drawings, especially 'The Manners and Customs of ye Englyshe', in which he ridiculed High Art in general and the frescoes in the House of Lords in particular. His anonymous Selections from the Rejected Cartoons was published by Thomas McLean in 1848.

Daria Hambourg, Richard Doyle, 1948.

DUBOURG, Matthew, fl 1786-1838

Miniaturist and illustrator of costume and topographical books, especially in aquatint, eg Robert Lugar, Plans and Views of Buildings in England, 1823.

Thieme & Becker X.

See Part II GROUPS No 98, OLD PALACE YARD 1820 and Part III VIEWS, Nos 8 BRANDENBURGH HOUSE, 405 WESTMINSTER, PALACE OF, 1806.

DUDLEY, Robert

Exhibited RA 1865-89, romantic costume paintings with a strong topographical interest. Illustrated in chromo-lithography W H Russell, Memorial of the Marriage of the Prince of Wales and Princess Alexandra of Denmark, 1867.

See Part II GROUPS No 174, PEER'S LOBBY 1861.

DYCE, William, 1806-1864

Born in Aberdeen, studied in Edinburgh, London and Rome, influenced by the German Nazarenes working on frescoes in Rome and introduced their ideas to England in 1828 with a Madonna, thus often claimed as an early Pre-Raphaelite. Exhibited at the RA from 1827, mainly portraits and historical subjects, Director of the Government School of

Design, 1840-3, worked in the Houses of Parliament from 1845 and at Osborne where his fresco on the staircase, Neptune Giving the Empire of the Sea to Britannia, is in a state of much better preservation than those at Westminster. He died at Streatham where there is to his memory in St Leonard's Church a large Gothic Revival brass showing an artist in front of an easel. [1]

Synopsis of Dyce's work in the Palace of Westminster

1845	Exhibited THE BAPTISM OF ETHELBERT in Westminster Hall.
1845-6	Travels in Italy and Germany.
1846	ETHELBERT finished.
1847	Commissioned to paint THE LEGEND OF KING ARTHUR in the Queen's Robing Room. Painting the fresco of NEPTUNE at Osborne.
1849	Designs submitted for the Queen's Robing Room.
1851	RELIGION finished. Great Exhibition.
1852	GENEROSITY and COURTESY finished.
1854	MERCY finished. Dyce obtains right to exclusive occupation of the Queen's Robing Room.
1855	Time limit extended to 1957.
1854-9	Painting frescoes in All Saints, Margaret Street.
1860	Dyce's health deteriorating.
1861	Commissioners piously hope for greater assiduity from Dyce, his stipulated remuneration having been long since paid.
1862	Cleans ETHELBERT. Writes explanatory letter to Eastlake.
1864	Death of Dyce, four panels complete, the fifth, HOSPITALITY, nearly finished, the sixth and seventh, FIDELITY and COURAGE, and the twenty-eight small compartments in the frieze, not begun.

1 J Dafforne, The Art-Journal, 1860, p 293; Redgrave, A Century of British Painters, 1866, II, pp 550-68. T S R Boase, JWCI, 1954, pp 333, 339, 351-2. Allen Staley 'William Dyce and Outdoor Naturalism' Burl Mag November 1963, pp 470-6. Marcia Pointon, William Dyce 1806-1864: a Critical Biography (1979).

THE BAPTISM OF KING ETHELBERT

The King, naked but crowned, kneels at the font in St Martin's Church, Canterbury, and is baptised by St Augustine in the presence of Queen Bertha and a large crowd of courtiers and spectators. [1]

25 Fresco painting, House of Lords, 4.99 x 2.86m (16'4½" x 9'4½"). No inscription on the painting but round the frame run the words: **'FIDES CHRISTIANA IN ANGLIAM PER S. AUGUSTINUM REDUCTA / AEDILBERCTUS REX CANTIAE IN ECCLESIAM DEI BAPTIZATUS / IN URBE DOROBERNIA / ANNO DOMINI DXCVII.'** [2]

Dyce was not among the prize winners of 1843 but was nevertheless selected, apparently on the advice of Cornelius, [3] to prepare a cartoon, [4] a coloured sketch and a specimen fresco painting, for one of the arched compartments in the House of Lords. [5] In 1845 he exhibited his versions in Westminster Hall [6] and was immediately commissioned to execute the first fresco painting for the New Houses of Parliament. [7] Dyce went at once to Italy where he studied frescoes by Raphael, Michelangelo, Benozzo Gozzoli and Pinturicchio, and read books on the subject by Vasari, Pozzo, Armenini and Cennino Cennini. [8] In the spring and summer of 1846 he was working in the House of Lords from about 10 o'clock to 3 or 4 in the afternoon (letter to Eastlake in V & A MS 86. M. 38. 28). By August 1846 the ETHELBERT was finished and Dyce paid £800. [9]

Apart from dirt and fading colours, the fresco has worn rather better than other murals in the building. In 1862 Dyce asked for permission to clean and restore it; permission was granted and doubtless acted upon though there is no actual record to this effect. [10] In 1871 Sir Douglas Galton, Director of Public Works and Buildings, reported the ETHELBERT to be injured and in 1872/3 £300 was voted for repairs which were carried out by Cope and Horsley in conjunction with Frederick Wright, the chemist. [11] In 1894 it was examined by Professor Church and found to be 'so obscured by dirt and soot as to be barely distinguishable . . .' It was then cleaned with distilled water and treated two or three times with paraffin wax. [12] Similar action was taken in 1937 and 1951. [13]

The first fresco to be painted in the New Houses of

BAPTISM OF ETHELBERT (continued)

Parliament met with a mixed reception. The Athenaeum was full of hope at the Westminster Hall exhibition, comparing Dyce's quiet mastery of the subject with the insipidity of the German Nazarenes,[14] and when the fresco itself was finished, 'it shone forth as the most attractive spot in the room' though admittedly 'amidst all the antagonism of surrounding gold, azure and vermilion, lavishly used'. From then, in fact, The Athenaeum criticised the decoration of the New Houses of Parliament almost continuously, bitterly deploring the lack of a master mind to co-ordinate architecture, decoration and fresco-painting.[15] The Art-Union felt that a promising beginning had been made,[16] and the Commissioners themselves reported that the first specimen confirmed their opinion of the fitness of such a method for certain subjects, situations and lights.[17] Cimabue Potts in Punch, however, described ETHELBERT as 'muffish to the last degree',[18] and Sir George Bowyer in Parliament thought the King could no more be baptised in that font than in a teapot,[19] that he seemed prepared for a whipping rather than a baptism, and would give foreigners a very low idea of the standard of art in England.[20] The Redgrave brothers in 1866 were in two minds about it,[21] Ford Madox Brown in 1875, in a lecture on style, described it as 'that most refined and beautiful of all the frescoes there',[22] and Professor Boase in 1954 found it little more than a Raphaelite pastiche[23] though he attributed much of its weakness to continuous repair work.[24]

Three chalk drawings in the V & A:[25] (1) head of the central monk in the cartoon, signed with monogram WD and dated 1846; this appears to have been altered later to the bearded figure in the centre of the fresco, (2) study for the upper group of spectators and the three arches, signed with monogram; see the cartoon fragment, No 26; (3) study for the monk in profile behind Queen Bertha, signed with monogram.

Engraved by R Anderson, reproduced in T Archer, Pictures Illustrative of English History, 1878, I, frontispiece.

Commissioned in 1845 as part of the building.

BAPTISM OF ETHELBERT (continued)

1 Detailed description in Gullick's Handbook, 1865, pp 48-54. Dyce's version was probably based on the Ven Bede's account (republished by Joseph Stevenson in 1838) and Craik and Macfarlane's Pictorial History of England, I, 1837, in which the event is illustrated with a cut by Henry Tresham.

2 'The Christian faith brought to England by St Augustine. Ethelbert, King of Kent, baptised into the Church of God in the City of Canterbury, AD 597.'

3 F M Hueffer, Ford Madox Brown, 1896, p 36.

4 See No 26 in this Catalogue.

5 Third Report, 1844, p 9. Dyce's specimen fresco had to be destroyed in 1960.

6 F K Hunt, The Book of Art, 1846, p 178. W B Spence, Joseph Severn, E H Corbould and Frank Howard also exhibited versions of ETHELBERT at Westminster Hall in 1845.

7 Fifth Report, 1846, p 7.

8 Dyce's Observations on Fresco Painting, 31 August 1846, addressed to Eastlake, was a result of a request from the Commissioners to report on his investigations abroad (Appendix to Sixth Report, 1846, pp 11-9).

9 Account of Commissions, 1853, p 6; PRO Works 11.91/3-108.

10 Downer's Notes on Frescoes, 1888, p1; PRO Works 11/47.

11 Downer's Notes, p 2.

12 Church's Further Memoranda, 1896, p 5.

13 Curator's Papers.

BAPTISM OF ETHELBERT (continued)

[14] The Athenaeum, 5 July 1845, p 664.

[15] Ibid, 29 August 1846, 11 December 1847, etc.

[16] The Art-Union, September 1846, p 263.

[17] Seventh Report, 1847, p 7.

[18] Punch, 1847, XII, p 218.

[19] Parl Debates, 31 March 1856, p 247.

[20] Parl Debates, 25 July 1861, p 1557.

[21] Redgrave, A Century of British Painters, 1866, II, p 556.

[22] F M Hueffer, Ford Madox Brown, 1896, p 36.

[23] T S R Boase, English Art 1800-1870, 1959, p 215.

[24] T S R Boase, JWCI, 1954, p 352, reproduced Pl 49c.

[25] V & A, EID, Box PD 218.

SPECTATORS AT THE BAPTISM OF ETHELBERT

A crowd of spectators exhorted by a monk, watch the Baptism of the King from a gallery in the Church of St Martin's at Canterbury.

✓ 26 Fragment of a cartoon on paper lined with canvas and backed with hardboard, Committee Corridor.
94.0 x 261.8 (37 x 103).

The original cartoon for Dyce's fresco, THE BAPTISM OF ETHELBERT, in the House of Lords (No 25), was

SPECTATORS AT THE BAPTISM OF ETHELBERT (cont'd)

commissioned in 1844,[1] exhibited in Westminster Hall in 1845,[2] and stored at South Kensington till 1960. It measured about 4.88 x 2.75m (16' x 9') and, with its companion cartoons by Maclise, Horsley and Cave Thomas, gradually sank into a state of dilapidation. A number of undamaged fragments were cut out in 1960 on the advice of the Victoria and Albert Museum and the House of Commons Advisory Committee on Works of Art.[3] The SPECTATORS, the largest fragment, was mounted and framed and hung experimentally in the Committee Corridor in 1961. Another fragment, of a monk and some bearded courtiers, is in the DOE Studio.

At the Westminster Hall exhibition in 1845, Dyce's cartoon was singled out for praise by the Literary Gazette. 'This is a fine cartoon with the marked exception of the distorted and Lazarus-looking King ... All the upper division is dignified and impressive and the spectators below are painted with a recollection of Raphaelle which proves how fully Mr Dyce understands the spirit of that mighty master.'[4]

A chalk study for the exhorting monk is in the Victoria and Albert Museum.[5]

Transferred in 1960 from the Victoria and Albert Museum.

[1] Third Report, 1844, p 9.

[2] F K Hunt, The Book of Art, 1846, p 178.

[3] Minutes of 18th Meeting, 22 June 1960.

[4] Literary Gazette, 5 July 1845, p 443.

[5] V & A, EID, Box PD. 218.

THE LEGEND OF KING ARTHUR

RELIGION

The Vision of Sir Galahad and his company. The three 'maiden' knights, Sir Galahad, Sir Perceval, and Sir Bors, with Sir Perceval's sister, see in a hermitage a vision of Jesus Christ and the four Evangelists. (Book XVII, chap 9). [1]

✓ 27 Fresco, Queen's Robing Room,
3.42 x 4.42m (11'2½" x 14'6")

Commissioned in 1847 and completed in April 1851. [2] Decay seems to have set in fairly rapidly despite Dyce's expertise. By 1866, C W Cope, called in to pronounce on the condition of THE LEGEND OF KING ARTHUR, reported 'the yellow drapery and hands and chalice of the priest much decayed - also the small columns of the altar require repainting and many small parts of the figures and drapery seem imperfectly fixed and require attention to prevent their entire decay.' [3] As a result of his report, Cope was commissioned to carry out repairs and in October and November 1867 RELIGION was 'scraped and cleaned with bread, repainted and fixed with waterglass, washed with isinglass and coated with Wright's solution of paraffin'. [4] By 1894 it was again 'extremely dirty' and was cleaned by Professor A H Church and repainted in tempera and treated with paraffin wax and copal in toluol. [5] In 1904-5 it was cleaned again by Professor Church 'with a good deal of repainting'. [6] Cleaned in 1963 by the Ministry of Works.

Full descriptions of RELIGION are in The Illustrated London News, 22 October 1864, p 414, T J Gullick's Descriptive Handbook, 1865, pp 19-21, and a photographic reproduction in The Windsor Magazine, April 1909, p 580. J L Caw in 1908 said ' . . . in the vision portion of Sir Galahad and his company which might almost be part of an early Italian fresco, he is at his best and very charming.' [7] In 1954 Professor Boase said, 'The highly Raphaelesque 'Religion' with its thin echoes of the upper register of the 'Disputa', is sadly discoloured. The blue of Christ's robe has become an undifferentiated blackness'. [8]

For an account of the whole series in the Queen's Robing Room see Appendix III.

Commissioned in 1847 as part of the building.

THE LEGEND OF KING ARTHUR (continued)

RELIGION (continued)

[1] Everyman edition of the Morte d'Arthur used for the references.

[2] See Appendix III.

[3] Cope's Report, 22 November 1866 (PRO Works 11. 27/7-39).

[4] Cope's Report, 1867 (ibid).

[5] Church's Memoranda, 1895, p 7.

[6] Church's Further Memorandum, 1906, p 6.

[7] J L Caw, Scottish Painting, 1908, p 133.

[8] T S R Boase, JWCI, 1954, p 352, where the engraving is reproduced on Pl 49b.

GENEROSITY

King Arthur unhorsed spared by Sir Launcelot. (Book XX, chap 13).

✓ 28 Fresco, Queen's Robing Room,
3.42 x 1.78m (11'2½" x 5'10").

Commissioned in 1847 and completed in July 1852. [1] Gullick described the now-faded colouring as 'King Arthur in gilded chain-mail hauberk, partly covered with a tight jerkin of flesh-coloured leather, and wearing a gold-crowned helmet' . . . Sir Launcelot reining in his white charger. [2]

The decay of GENEROSITY took the same course and speed as the others in the Robing Room. In 1866 Cope reported that 'the chain mail shirt of the figure drawing a sword (Sir Bors) is injured and must be retouched, as also the

THE LEGEND OF KING ARTHUR (continued)

GENEROSITY (continued)

head of Sir Launcelot'[3] and in 1867 he cleaned the whole fresco with bread, scraped it, repainted the sword, and fixed the whole with waterglass, isinglass and paraffin wax.[4] J C Horsley in 1873 and Mr Taylor, a Board of Works official, compared the Robing Room frescoes favourably with others in the building except for those in the Peers' and Commons Corridors.[5] In 1894 and again in 1904-5 it was cleaned and restored by Professor Church, Professor of Chemistry to the Royal Academy, together with the others in the Queen's Robing Room.[6] Slashed by a vandal in December 1962 and repaired and cleaned by the Ministry of Works.

Full descriptions of GENEROSITY are in Gullick's Handbook,[7] and in The Illustrated London News.[8] Redgrave, presumably thinking of the horses, said: 'animals he did not draw well, and when introduced, as in the frescoes in the Robing Room, they are wooden and stiff and have very little life or movement'.[9]

For an account of the whole series in the Queen's Robing Room see Appendix III.

Commissioned in 1847 as part of the building.

[1] See Appendix III.

[2] Gullick's Handbook, 1865, pp 23-4. Art-Journal, November 1865, p 333.

[3] Cope's Report, 22 November 1866 (PRO Works 11. 27/7-18).

[4] Cope's Report, 1867 (ibid).

[5] Downer's Notes on Frescoes, 1888, p 6.

[6] Church's Memoranda, 1896, p 7, and Church's Further Memorandum, 1906, p 6.

[7] T J Gullick, op cit.

[8] ILN, 19 November 1864, p 518.

[9] R & S Redgrave, A Century of British Painters, 1866, II, p 558.

THE LEGEND OF KING ARTHUR (continued)

COURTESY

Sir Tristram harping to La Beale Isoude. (Book VIII, chap 9).

✓ 29 Fresco, Queen's Robing Room,
3.42 x 1.78m (11'2½" x 5'10").

Commissioned in 1847 and completed in October 1852.[1] Eastlake expressed himself 'delighted with Dyce's third fresco ... it is admirable and the whole side is in my opinion unequalled by any foreign modern fresco painting' (letter to Barry 14 October 1852, EOC pp 16-17). The colours having now faded to an almost uniform subfusc it may be interesting to quote Gullick's description published in 1865:
'Sir Tristram, in an amber-coloured cloak and tight red hose, and La Beale Isoude, in a blue robe and pink mantle, stand under an arch, Sir Tristram playing on an ivory harp.'[2]

The history of the deterioration of COURTESY after Dyce's death is much the same as that of RELIGION. Cope in 1866 found it in a 'very sound condition generally except for small spaces'[3] and in 1867 cleaned it with bread. wash of isinglass and Wright's solution of paraffin in benzole.[4] By 1894 it was again 'extremely dirty' and was cleaned by Professor Church, repainted in tempera and treated with paraffin wax and copal.[5] In 1904-5 it was cleaned again by Professor Church 'with a good deal of repainting'.[6] In 1961 it was restored again by the Ministry of Works though little could be done beyond cleaning the surface, repairs to extensive flaking, and a general waxing throughout. No attempt was made to revive the colours.[7]

COURTESY was described in detail, but uncritically by Gullick[8] and in The Illustrated London News where it was hailed as 'one of the most perfect examples of what a mural painting of limited scale should be and which this country has hitherto produced'.[9] J L Caw wrote: 'The most successful are those closest in intention to the Italian art he loved so well; in Sir Tristram, where the influence of Perugino is evident ... he is at his best and very charming'.[10] Collins Baker says, 'Sir Tristram in the Lords, for all its darkness has a genuine mural feeling and passages of charming perception.'[11]

For an account of the whole series in the Queen's Robing Room see Appendix III.

THE LEGEND OF KING ARTHUR (continued)

COURTESY (continued)

The original watercolour sketch for COURTESY, 28 x 15.2 (11 x 6), was sold Sotheby's 22 November 1961 (8).

Commissioned in 1847 as part of the building.

[1] See Appendix III.

[2] Gullick's Handbook, 1865, pp 21-3.

[3] Cope's Report, 22 November 1866 (PRO Works 11.27/7-18).

[4] Cope's Report, 1867 (Ibid).

[5] Church's Memoranda, 1895, p 7.

[6] Church's Further Memorandum, 1906, p 5.

[7] DOE file AE. 2041/1/4.

[8] Gullick, op cit.

[9] ILN, 19 November 1864, p 518 and with a cut by W Thomas in ILN, 18 February 1865, p 157.

[10] J L Caw, Scottish Painting, 1908, p 133.

[11] Collins Baker, British Painting, 1933, p 190.

MERCY

Sir Gawaine swearing to be merciful and "never to be against Ladies". (Book III, chapter 8).

30 Fresco, Queen's Robing Room, 3.42 x 2.11m (11'2½" x 10'2½").

THE LEGEND OF KING ARTHUR (continued)

MERCY (continued)

Commissioned in 1847 and completed in 1854.[1] Dyce had by this time been working in the Robing Room for seven years, four only of the six frescoes and none of the friezes being finished. Meanwhile he had undertaken the chancel of All Saints, Margaret Street, and indeed had already completed the cartoons for this.[2] By 1861 the Robing Room series still seems to have been in good condition, the First Commissioner being able to assure a persistent critic, Bernal Osborne, that he hoped they would last 300 years and could be rubbed with a towel without injury.[3] But by 1864, The Illustrated London News reported MERCY to be in the worst state, attributing its condition to parts of it having been painted too late in the year.[4] According to Cope, the decay had begun to occur even in Dyce's lifetime and it had been Dyce's intention to have repainted it. 'This is the most imperfect fresco both as to decay and to accumulation of dirt which is excessive ... Two of the heads require to be cut out and repaired ... The whole fresco is likewise in a filthy condition.'[5] Cope cleaned and restored it in June 1867,[6] in 1873 Horsley reported it to be in good condition, in 1888 Downer reported it to be in comparatively good condition, but by 1894 Professor Church found it very dirty and covered with 'an opaque grey film, patches of light brown, and actual exposures of the white ground'.[7] On 26 October he began the restoration work on MERCY, washing it with distilled water and touching it up with tempera and soft pastel chalk, but by 1905 repairs had to be done again, Professor Church urging 'the advisability of cleaning and repairing these and other paintings in the Palace of Westminster at intervals of three or four years'.[8] It was last cleaned by the Ministry of Works in 1964.

It may be interesting to note here that in 1897 in a debate on supply, the First Commissioner expressed 'the great obligation which the Government were under to Professor Church for the profound skill he had shown in doing this very practical work, and for placing his services gratuitously at their disposal'.[9]

Detailed descriptions may be found in The Illustrated London News, 19 November 1864, p 518, and in Gullick's Handbook, 1865, pp 24-5.

THE LEGEND OF KING ARTHUR (continued)

MERCY (continued)

A small watercolour drawing for MERCY, 28.0 x 15.2 (11 x 6), is in the National Gallery of Scotland.

Commissioned in 1847 as part of the building.

[1] Tenth Report, 1854, p 8. See Appendix III.

[2] Austin Chester, The Windsor Magazine, April 1909.

[3] Parl Debates, 25 July 1861, p 1552.

[4] ILN, 19 November 1864, p 518.

[5] Cope's Report, 22 November 1866 (PRO Works 11. 27/7-18).

[6] Cope's Report, 1867 (PRO Works 11. 27/7-39).

[7] Church's Memoranda, 1895, p 7.

[8] Church's Further Memorandum, 1906, p 6.

[9] Parl Debates, 9 April 1897, p 896.

HOSPITALITY

The admission of Sir Tristram to the Fellowship of the Round Table. (Book X, chapter 6).

✓ 31 Fresco, Queen's Robing Room, 3.42 x 6 63m (11'2½" x 21'9").

Commissioned in 1847 and unfinished at Dyce's death in 1864.[1] Dyce's original idea for this fresco was for a general synthesis of Chivalry, later altered to 'The Departure of the Knights of the Round Table on the Quest of the Holy Grail'.

THE LEGEND OF KING ARTHUR (continued)

HOSPITALITY (continued)

The sketch, submitted for the Commissioners' approval, was exhibited in the Royal Academy and is now in Edinburgh.[2] It was set aside by the Prince Consort and the subject finally painted by Dyce was presumably decided on before February 1849 when his elaborate designs were approved by the Commissioners.[3] The work was still at the cartoon stage in June 1859 when the Prince Consort suggested an alteration to the harpers in the right foreground (letter from Eastlake to Dyce 6 June 1859, EOC p 410) and Dyce sent him a photograph of the alteration (EOC p 415).

By the time MERCY was finished in 1854, Dyce had begun to slow up considerably, mainly one suspects from exhaustion,[4] but ostensibly because of his work in All Saints, the cartoons for which he had been working on in 1853,[5] and because of ill-health, the climate, and the intricate detail of the 'mediaeval' trappings.[6] He must have been further discouraged by Maclise's report on the waterglass or stereochrome method of painting which seemed to be so much easier and more enduring than fresco on which Dyce had been working for the past fourteen years.[7] In 1860 Mr Cavendish Bentinck complained in Parliament of the system of paying artists who did not finish their work,[8] and Mr Danby Seymour, speaking by implication of Dyce, denounced our artists as unfit to decorate the Houses of Parliament and the frescoes placed there already only worthy to be erased.[9]

In 1861 the Commissioners were complaining of the inconvenience caused to the Queen by Dyce's permanent occupation of the Robing Room,[10] and in 1862 both Cavendish Bentinck and Cowper blamed Dyce for his unjustifiable slowness.[11] In March 1863, the First Commissioner announced in the House that in future fresco painting would be abandoned in favour of the waterglass method which was more impervious to atmospheric influences.[12] In June 1863, J R Herbert in a letter to The Times, manfully defended Dyce (and incidentally himself) saying that in spite of his slowness the works he had produced were an honour to him and the country,[13] but in February 1864 Dyce died, a victim of clamour and anxiety, his work unfinished.[14]

In June 1864 a Royal Commission under the chairmanship of Lord Taunton, inquired into the original agreements between

THE LEGEND OF KING ARTHUR (continued)

HOSPITALITY (continued)

the Fine Arts Commission and the various artists and recommended extensive revisions.[15] At Mrs Dyce's earnest request C W Cope undertook to finish HOSPITALITY, also repainting two damaged heads in waterglass.[16] In 1866 he reported the fresco to be 'in a splendid condition with some very slight exceptions ... only the strings of the harp require to be added,'[17] and in 1868 he washed the whole fresco over three times with Wright's solution of paraffin.[18] In 1875 and in 1888 it was reported to be in good condition by Horsley and Downer,[19] but in 1894 Professor Church found it soft and decayed, the paint loose and the plaster rotten. A great deal of dirt and grey film was washed off with distilled water, the colour touched up with tempera, and the whole surface treated with a solution of paraffin wax.[20] In 1904-5 it was again very dirty and 'much dirt had to be removed from the whole surface.'[21] Cleaned in 1964 by the Ministry of Works.

In 1864 HOSPITALITY was hailed by The Illustrated London News as 'one of the noblest works of art an English artist has ever given to the world'.[22] There is a long description in Gullick's Handbook, 1865, a shorter one in The Windsor Magazine, April 1909, Collins Baker says, 'Sir Tristram, for all its darkness, has a genuine mural feeling and passages of charming perception'[23] and Professor Boase in 1954 says '... the pseudo-Quattrocento angularity of movement, borrowed from the German School, prevents any rhythmic flow that would give unity to this long rectangular episode.'[24]

A small watercolour drawing is in Lord Guthrie's collection.

Commissioned in 1847 as part of the building.

[1] See Appendix III and Report on Agreements, 1864, p 3.

[2] RA 1849 (889) and National Gallery of Scotland, D 4788.

[3] Return of Fresco Paintings, 1861, p 3.

THE LEGEND OF KING ARTHUR (continued)

HOSPITALITY (continued)

[4] For an account of the dust and din of carpenters' hammers etc see Cope's Reminiscences, 1891, pp 156 and 173.

[5] Austin Chester in The Windsor Magazine, April 1909. EOC p 95.

[6] Dyce's letter to the First Commissioner, 2 August 1862, in Report of Agreements, 1864, pp 8-9.

[7] Maclise's Report, December 1859, in Twelfth Report, 1861, pp 14-18.

[8] Parl Debates, 3 August 1860, p 677.

[9] Ibid, p 683.

[10] Twelfth Report, 1861, p 10, and Thirteenth Report, 1863, p 8.

[11] Parl Debates, 25 July 1862, pp 876-80.

[12] Parl Debates, 20 March 1863, p 1657.

[13] The Times, 9 June 1863, 7d.

[14] Redgrave, A Century of British Painters, 1866, II, p 558.

[15] Report on Agreements Made by the Fine Arts Commission with Artist in Respect to Wall Paintings for the Palace of Westminster, 1864.

[16] Cope's Reminiscences, 1891, p 257.

[17] Cope's Report, 22 November 1866 (PRO Works 11. 27/7-18).

DYCE, William (continued)

THE LEGEND OF KING ARTHUR (continued)

HOSPITALITY (continued)

[18] Cope's Report, 1867 (PRO Works 11. 27/7-39).

[19] Downer's Notes on Fresco, 1888, pp 5-6.

[20] Church's Memoranda, 1895, p 7.

[21] Church's Further Memorandum, 1906, p 6.

[22] ILN, 12 October 1864, pp 412-4, accompanied by a double page woodcut by W Thomas.

[23] C H Collins Baker and M R James, British Painting, 1933, p 190.

[24] T S R Boase, JWCI, 1954, p 352.

EARP, G van

Architectural painter and draughtsman exhibiting at Suffolk Street 1871-84. A watercolour drawing by Earp is in the Nottingham City Art Gallery.

Benezit, Dictionnaire, III.

See Part III VIEWS, No 305 ST STEPHEN'S CHAPEL (14th century).

EASTLAKE, Sir Charles Lock, PRA, 1793-1865

Born in Plymouth. Studied art under Prout and Haydon, in the RA Schools and in Italy and Greece. Painted historical pictures of classical and biblical subjects, eg 'Lord Bryon's

EASTLAKE, Sir Charles Lock (continued)

Dream' (Tate Gallery), and wrote essays on art for The London Magazine and The Quarterly Review and finally a well-known book, Materials for the History of Oil-Painting.

He served as Secretary to the Fine Arts Commission appointed to supervise the decoration of the New Houses of Parliament, and his scholarship, tact and industry earned the warmest appreciation of the Prince Consort, its chairman, Sir Robert Peel, its founder, and the many men and women associated with this work from the humblest plaster worker to the most prickly fresco painter. His official correspondence is in the Victoria and Albert Museum Library.

He became librarian to the Royal Academy in 1842 and President in 1850, but his real claim to fame lies in the ten years when, as Director of the National Gallery, he transformed that institution into one of the greatest collections of pictures in the world.

Lady Eastlake, Memoir, prefixed to her edition, 1870, of his Contributions to the Literature of the Fine Arts. Philip Hendy, The National Gallery, London, 1960, pp 31-50.

Centenary Exhibition at Plymouth 1965 reviewed by William Gaunt 'Charles Eastlake, a Victorian with a Flair for Pictures', The Times, 21 December 1965. David Robertson Sir Charles Eastlake and the Victorian Art World (1978).

EDEN, Denis William, RA, 1878-1949

Born in Liverpool, studied art at St John's Wood and the RA Schools. Two paintings in the Walker Art Gallery, Liverpool. [1]

✓ JOHN CABOT AND HIS SONS RECEIVE THE CHARTER FROM HENRY VII TO SAIL IN SEARCH OF NEW LANDS, 1496

Henry VII granting a Charter or Patent to John Cabot, citizen of Venice, and his three sons, Lewis, Sebastian and Sanctius, giving them 'full authority, leave and power, to sail to all parts, countries and seas of the East, of the West, and of the North', under his banners and ensigns. [2]

EDEN, Denis William (continued)

The Bishop behind the Cabots represents the Church, the youthful figure with a banner the Renaissance, and the boy at the foot of the throne represents the spirit of the sea unrolling the map of the world. [3]

✓ 32 Canvas, East Corridor,
2.06 x 2.11m (6'9" x 6'11"). Signed: **'DENIS EDEN'**.

Commissioned in 1908 and painted by Eden under the supervision of E A Abbey (qv). The series of six mural paintings of Tudor subjects was in position in the East Corridor by 2 October 1910. [4]

For an account of the whole series in the East Corridor see Appendix VIII.

Presented in 1910 by William, Lord Winterstoke.

[1] Who's Who in Art, 3rd Edition, 1934.

[2] C Raymond Beazley, John and Sebastian Cabot, 1898, p 49.

[3] The Times, 18 October 1910, 8a.

[4] PRO Works 11/112. See Appendix VIII.

EGG, Augustus 1816-1863

Victorian genre and history painter who entered into a correspondence with Eastlake in 1852 about a sketch for 'Charles I at Nottingham' (EOC pp 12-16).

FLANDERS, Dennis, b 1915

Painter of townscapes and landscapes in watercolour and black and white; special contributor of drawings to The Illustrated London News since 1956.

Who's Who in Art, 1962.

See Part II GROUPS No 272 LYING-IN-STATE OF SIR WINSTON CHURCHILL 1965 AND PART III VIEWS No 347 WAR DAMAGE 1941.

FORBES, Vivian, 1891-1937

Represented in the Tate Gallery with a painting, 'The Fallen Statue', 1932. Friend and disciple of Glyn Philpot, he took his own life a few days after Philpot's death in 1937. [1]

SIR THOMAS MORE REFUSING TO GRANT WOLSEY A SUBSIDY

Sir Thomas More, as Speaker of the Commons, in spite of Cardinal Wolsey's imperious demand refuses to grant King Henry the Eighth a subsidy without due debate by the House, 1523.

✓ 33 Canvas, St Stephen's Hall,
3.05 x 4.42m (10' x 14'6").

Commissioned in 1925 and painted by Forbes as one of the series, The Building of Britain, under the guidance of Sir David Cameron, RA. [2] They were unveiled by the Prime Minister, Stanley Baldwin, 28 June 1927. [3]

Forbes's painting, representing the country's hatred of tyranny, shows the Commons silently receiving Wolsey in the Monastery of the Blackfriars. The portrait of More derives from Holbein's painting now in the Frick Collection, New York, that of Wolsey from the painting of an unknown artist in the National Portrait Gallery, and Thomas Cromwell (behind the Speaker's chair) from a drawing by Holbein at Windsor Castle.

Apart from Herbert Furst who considered that Forbes had repressed his strong personality in order to conform to the teamwork required in St Stephen's, [4] most of the Press reports scarcely mentioned this picture.

The story of Wolsey's peremptory demands and More's heroic resistance appears to originate in The Life of More by his son-in-law William Roper. Modern historians cannot reconcile this account with the State Papers which point to a more reasonable behaviour on the part of Wolsey. [5]

For a Victorian rendering of the subject by A D McCormick, see Wright and Smith, Parliament Past and Present, 1902, p 18.

For an account of the whole series in St Stephen's Hall see Appendix IX.

SIR THOMAS MORE AND WOLSEY (continued)

Presented in 1927 by Viscount Fitzalan.

[1] The Times, 29 December 1937, 12a.

[2] See Appendix IX.

[3] The Times, 29 June 1927, 9d.

[4] Apollo, September 1927, p 118.

[5] Kenneth Pickthorn, Early Tudor Government, Henry VIII, 1934, pp 61-3.

A study for hands in the painting SIR THOMAS MORE REFUSING TO GRANT WOLSEY A SUBSIDY

✓ 34 Pencil drawing, Committee Corridor, 17.1 x 13.3 ($6\frac{3}{4}$ x $5\frac{1}{4}$). Signed: **'Vivian Forbes 1927'**.

See Appendix IX, ST STEPHEN'S HALL, 1927.

FREETH, Andrew, b 1912

Portrait painter and etcher.

See Part II GROUPS No 273, LYING-IN-STATE OF SIR WINSTON CHURCHILL 1965.

FROST, W E, 1810-1877

Winner of £100 Premium for his cartoon, 'Una alarmed by the Fauns and Satyrs', exhibited Westminster Hall 1843(10) now in the Royal Collection. Lithograph reproduced in JWCI, p 329, Pl 47a, and in Engravings of Prize Cartoons.

Born at Blackheath. An eminent Victorian Academician, painted historical scenes and illustrated innumerable books, especially editions of the English poets, Shakespeare (1856-60) and the Victorian novelists. He contributed frequently to the Illustrated London News from its foundation in 1842. He was President of the Royal Water Colour Society from 1871, and finally in 1893 presented a large collection of his paintings to the nation, most of them being distributed amongst the art galleries of London and the provinces. [1]

THE FIELD OF THE CLOTH OF GOLD

The meeting of Henry VIII and Francis I on the Field of the Cloth of Gold, 7 June 1520. 'Two Horsemen were seen to emerge ... and slowly descend in to the valley from opposite sides. These were the two Sovereigns. As they approached nearer they spurred their horses to a gallop, then uncovered, embraced each other on horseback and after dismounting, embraced again.' [2]

✓ 35 Canvas, Committee Room 13, 157.6 x 251.6 (62 x 99). Inscribed: **'John Gilbert ARA 1873'**.

Exhibited at the RA 1874 where it was the subject of a number of unfriendly comments from reviewers. The Art-Journal, for instance, said 'it contains all the known forces and accomplishments of the painter's style exhibited on a larger scale than usual ... A richness of invention is apt to run into confusion and mere crowding is made to do duty for composition.' [3] The Athenaeum described it as '... too splendid by half ... Why, when people see all these fine things (jewelry, armour, embroidery), so powerfully painted too, do most of them turn away and not a few yawn?' [4]

Presented in 1916 by Alfred F Bird, MP.

[1] Campbell Dodgson in DNB. V & A Catalogue, 1927.

[2] J S Brewer, Henry VIII, 1884, I, p 354.

[3] The Art-Journal, 1874, p 227.

[4] The Athenaeum, 30 May 1874, p 740.

GILES, Godfrey Douglas, 1857-1941

Retired army officer and painter of military and racing scenes.

See Part II GROUPS, No 196 THE FIRST HOUSE OF COMMONS STEEPLECHASE 1889.

GILL, Colin, 1892-1940

Rome Scholar 1913, official war artist 1919-20. Mural paintings apart from Westminster in Fishmongers' Hall, Northampton Town Hall, the Bank of England and formerly the Capitol Theatre. Under Cameron's continued leadership, Gill, Lawrence and Monnington painted the series, 'The Bank in Being' at the Bank of England. [1]

KING ALFRED'S LONG-SHIPS DEFEAT THE DANES

King Alfred's long-ships, newly built for the defence of the realm, attack storm-beaten supply vessels of the Danish invaders in Swanage Bay, 877.

36 Canvas, St Stephen's Hall,
3.05 x 4.42m (10' x 14' 6").

Commissioned in 1925 and painted by Gill as one of the series, The Building of Britain, under the guidance of Sir David Cameron. [2] They were unveiled by the Prime Minister, Stanley Baldwin, on 28 June 1927. [3]

Gill's painting of King Alfred's famous long-ships commemorates the need for naval defence at the beginning of the story of an island people. [4] As Mr Baldwin said in his opening speech, we see 'King Alfred laying the foundations more than a thousand years ago of the British Navy'. [5]

Colin Gill, one of the younger members of the team, had good Press notices on the whole though Herbert Furst detected a timidity in draughtsmanship betokening a lack of confidence, [6] and 'Lemon Grey' in The Spectator suggested that it was painted by one striving against nature to be bloody-minded. [7]

For an account of the whole series in St Stephen's Hall see Appendix IX.

KING ALFRED'S LONG-SHIPS (continued)

Presented in 1927 by the Duke of Devonshire.

1 The Times, 29 November 1940, 7c, and 2 December 1940, 9g.

2 See Appendix IX.

3 The Times, 29 June 1927, 9d.

4 Sir Henry Newbolt, The Building of Britain, 1927, p 4.

5 The Times, ibid.

6 Apollo, September 1927, p 115.

7 The Spectator, 2 July 1927, p 13.

A study for a Danish Warrior in the painting KING ALFRED'S LONG-SHIPS DEFEAT THE DANES.

37 Pencil drawing on squared brown paper, Committee Corridor, 48.3 x 35.6 (19 x 14). Signed: **'Colin Gill to D Y Cameron, Danish Warrior'**.

See Appendix IX ST STEPHEN'S HALL, 1927.

GILL, MacDonald, 1884-1947

Born at Brighton, architect, mural painter and cartographer. Mural paintings in Lincoln Cathedral, Roker Church, Lindisfarne and Howth Castles, Scott Polar Institute and Guildhall, Cambridge, London University, and RMS Queen Mary and RMS Queen Elizabeth. [1]

GILL, MacDonald (continued)

THE HOUSES OF PARLIAMENT

A Plan showing the present and previous buildings together with the arms of the Kings of England since 1066.

38 Oil painting on mahogany panel, St Stephen's Entrance, 2.26 x 3.25m (7'5" x 10'8"). Signed and dated 1932.

Commissioned in 1930 by Lieutenant-Colonel Louis Tebbut, the preparatory drawings being made by G H Chettle, Architectural Assistant in the Historic Buildings Branch, MOW. Exhibited temporarily in the Royal Gallery before being fixed in position in the entrance to St Stephen's on 14 October 1932. A P/Q was asked about the accuracy of the heraldic details, 21 June 1934, and an alteration was made to Cromwell's dates in 1939.

Presented in 1932 by Lieutenant-Colonel Louis Tebbut.

THE CITIES OF LONDON AND WESTMINSTER

A Map of the Cities of London and Westminster showing the public buildings and amenities and the coats of arms of the metropolitan boroughs. The first verse of William Dunbar's poem 'In Honour of the City of London' surrounds the whole work.

39 Oil painting on mahogany panel, St Stephen's Entrance, 2.26 x 3.25m (7'5" x 10'8"). Signed and dated 1932.

Commissioned by the Underground Railway Company in 1930, exhibited temporarily in the Royal Gallery before being fixed in position in the entrance to St Stephen's on 14 October 1932. A P/Q was asked about the propriety of allowing private commercial enterprise within the confines of Parliament, 26 October 1932. The arms of the Borough of Battersea were brought up to date in 1961.

Presented in 1932 by the Underground Railway Company.

[1] The Times, 16 January 1947, 7e; Who Was Who 1941-50.

GILROY, John T Young, b 1898

Portrait painter.

See Part II GROUPS No 263, OPENING OF PARLIAMENT 1960.

GOW, Andrew Carrick, RA, 1848-1920

Born in London of Scottish descent, studied at Heatherley's School of Art, exhibited RA mainly historical subjects, 1867-1919.[1]

THE HOUSE OF COMMONS, 2 March 1628-9

On 2 March, the Speaker, Sir John Finch, declared the King's pleasure that the House should be adjourned. Sir John Eliot insisted that the House ought to assert the rights of its Members to adjourn at their own discretion. On the Speaker's moving to leave the Chair, Holles and Valentine seized him and held him down, and the House proceeded to pass the famous resolutions against Popery, Arminianism, and the levying of subsidies on Tonnage and Poundage. Then followed eleven years without a Parliament, which never met again till 1640, when the constitutional crisis came to a head ending in Civil War in 1642.[2]

40 Canvas, Committee Room 14, 3.05 x 4.37m (10' x 14'4"). Signed: **'A. C. Gow 1912'.**

Gow exhibited an earlier version of this subject at RA 1877. In June 1909 the Royal Academy offered to present a mural painting for St Stephen's Chapel, Gow was chosen and given a choice of eight subjects from English history.[3] The work was painted at Burlington House, Gow being Keeper of the RA from 1911, and was finished and ready for delivery to Westminster on 30 July 1912.[4] It was fixed in position in St Stephen's on 27 September 1912. It was briefly mentioned in a P/Q about Sir John Eliot's memorial in 1919[5] and was finally moved from St Stephen's to Committee Room 14 in 1927 to make way for the mural paintings (see Appendix IX).

Presented in 1912 by the President and Council of the Royal Academy out of the Leighton Fund.

GOW, Andrew Garrick (continued)

HOUSE OF COMMONS (continued)

[1] Who was Who 1916-1923. Tate Gallery Catalogue, 1936-7.

[2] Wording on the tablet attached to the frame. Gow probably took as his authority Gardiner's account published in the year of his first version of this subject, 1877. S R Gardiner, The Personal Government of Charles I, 1877, I, p 91. See also Parliamentary History, II, p 490, and a vivid description in John Forster, Sir John Eliot, 1864, II, pp 447-58.

[3] PRO Works AD. 16109. I.

[4] Letter from RA secretary to the Office of Works, Royal Academy records.

[5] HC Deb, 11 December 1919, p 1627.

GRANT, C J, fl 1834

Landscape painter and woodcut artist working in Westminster in 1834.

See Part III, VIEWS, No 60 FIRE 1834.

GRIEVE, William, 1800-1844

Scene painter at Covent Garden Opera House and Drury Lane theatre.

See Part III, VIEWS, No 66 FIRE 1834

HARDINGHAM, V C

A member of the Ministry of Works Ancient Monuments Branch, specialising in the restoration of pictures. He painted a number of views of the ruins of the Houses of Parliament after the air raids in 1941.

See Part III VIEWS Nos 348-354, 366-369, WAR DAMAGE 1941-42.

HAWKINS, George jun., 1809-1852

Lithograph artist and architectural draughtsman.

DNB 25; The Art-Journal, December 1852, p 375.

See Part III VIEWS Nos 26, 29 CLOISTERS 1834; 434, 437 448, WESTMINSTER 1835.

HAYDON, Benjamin Robert, 1786-1846

A painter of ambitious historical scenes, in his opinion ideally suited for the decoration of the New Houses of Parliament. His bitter disappointment at his rejection by the Commissioners plunged him into despondency and led to his suicide in 1846.

HAYTER, Sir George RA., 1792-1871

Born in London. Portrait and historical painter. After his 'Trial of Queen Caroline', he painted 'The Trial of Lord William Russell, 1683' (Woburn Abbey), 'Queen Victoria on the Throne in the House of Lords, 1838' (Guildhall, London), 'The Coronation of Queen Victoria' (Royal Collection), and the enormous 'Moving of the Address to the Crown on the Meeting of the First Reformed Parliament in the Old House of Commons on 5 February 1833' (National Portrait Gallery but formerly in one of the Committee Rooms at Westminster, see Gullick's Handbook, 1865, p 117). He exhibited in Westminster Hall 1843 (121) a cartoon, 'Queen Philippa entreating Edward III to spare the lives of the Governor and six devoted Citizens of Calais'.

R E Graves in DNB; Richard Ormond Early Victorian Portraits NPG, 1973.

See Part II GROUPS Nos 94 THE TRIAL OF QUEEN CAROLINE 1820, 140 HOUSE OF COMMONS 1833, 147 STATE OPENING OF PARLIAMENT 1837.

HERBERT, John Rogers, RA., 1810-1890

Born at Maldon, Essex; a friend of Pugin, Landseer and Gladstone. Herbert's paintings, mainly of religious subjects, were enormously admired throughout the latter half of the nineteenth century. He was among the first artists to be commissioned to decorate the New Houses of Parliament but though he worked almost exclusively for the building from 1845 till his death in 1890, the only remaining mural paintings of his there are the MOSES and the DANIEL in the Moses Room.[1]

SHAKESPEARE. See Appendix II. Upper Waiting Hall.

MOSES BRINGING DOWN THE SECOND TABLES OF THE LAW

'And it came to pass when Moses came down from Mount Sinai with the two Tables of testimony in his hand, when he came down from the Mount, that Moses wist not that the skin of his face shone as he talked.' (Exodus, chapter 34)[2]

✓ 41 Waterglass painting on plaster, Moses Room, 3.20 x 6.43m (10'6" x 21'1").

Herbert's fresco, SHAKESPEARE, in the Upper Waiting Hall, was finished in 1850, and the contract with the Treasury for pictures in the Moses Room was signed the same year, the cartoon of MOSES being ready by 1854.[3] The room was unfinished however and Herbert was not able to begin work on the fresco until 1858. As a result of Maclise's Report on the waterglass method, and at the Prince Consort's suggestion, the method was changed, Herbert having to cut out large areas of fresco already done and carry out prolonged experiments in the new technique.[4] In 1861 the work was reported nearly complete but by 1863 it was still unfinished and the Committee of the Lords complained of their work being seriously obstructed.[5] Herbert was urged to proceed more rapidly and by the Spring of 1864 the MOSES was finished.[6]

The MOSES was received with the greatest enthusiasm, praised lavishly by MPs, and in a debate on Supply, Mr Gregory, the Member for Galway, deplored that Herbert was only being paid at the rate of £500 a year, whereas Frith had got £8,700 for the reproduction rights on 'The Railway Station' and Holman Hunt £5,500 for his 'Christ in the Temple.'[7]

MOSES AND THE TABLES (continued)

The Art-Journal devoted two pages of detailed description to it,[8] Prosper Merimee wrote a hymn of praise in the Revue des Deux Mondes,[9] Graves described it as the culminating point of the artist's career,[10] and only the critic of The Athenaeum seems to have kept his head: 'this design,' he wrote, ' is not the work of a poet; we are not present at the coming down of Moses; no one is awed or humbled before the picture ...' [11]

By 1877 it was covered with a film of soot and Herbert told the First Commissioner of the existence in his studio of the original cartoon, by then painted over in oils.[12] By 1885, the artist ill and nearly blind, complained that he had been brought to the edge of ruin by his dealings with the Treasury and that the least the Government could do would be to buy this oil copy which would fit exactly over the mural. 'It is a replica painted in amber' said Herbert 'which I consider will defy the injuries of time.' [13]

In 1888 he claimed that the MOSES was speedily deteriorating and offered to restore it for £2,500, and in 1889 he described it as approaching a state of hopeless destruction caused by layers of soot rising from ventilation holes, and complained that his name would be handed down to posterity as a pretender for leaving such an inheritance in the august seat of legislation of the British Empire.[14]

Herbert died in 1890. In 1894 his paintings were cleaned by Professor Church,[15] and at intervals since, but the colours have faded, the magic has gone, and modern judgement, endorsing the opinion of The Athenaeum of 1864, describes his work as 'competent but uninspired'.[16]

Pencil drawings for the heads of Israelite men and women are in the V & A, and a quarter-size version of the whole painting is in the Hamburg Art Gallery.[17] The original oil painting was offered again in 1920.[18]

For an account of Herbert's work in the Moses Room see Appendix VI.

Commissioned in 1850 as part of the building.

MOSES AND THE TABLES (continued)

[1] The Times, 20 March 1890, 10f, and The Athenaeum, 22 March 1890, p 377. Graves in DNB.

[2] Detailed description in The Art-Journal, June 1864, pp 177-8, and in Gullick's Handbook, 1865, pp 58-65.

[3] Eleventh Report, 1858, p 8.

[4] Return on Fresco Painting, 1861, p 5. Herbert's plasterer for MOSES was James Mabey (EOC p 428).

[5] Thirteenth Report, 1863, p 8.

[6] Report on Agreements, 1864, p vi.

[7] Parl Debates, 12 May 1864, p 426.

[8] The Art-Journal, June 1864, pp 177-8.

[9] Revue des Deux Mondes, 1 September 1864, p 254.

[10] Dictionary of National Biography, XXVI, p 204.

[11] The Athenaeum, 25 June 1864, p 875.

[12] Letter from Herbert to First Commissioner, 27 October 1877 (PRO Works 11/48).

[13] Letter from Herbert to Lord Iddesleigh, 7 August 1885 (PRO Works 11/48).

[14] Letter from Herbert to First Commissioner, 26 January 1889 (PRO Works 11/48).

[15] A H Church, Memoranda on Wall Paintings, 1895, p 6.

MOSES AND THE TABLES (continued)

[16] T S R Boase, JWCI, XVII, 1954, p 257.

[17] V & A, PD 185a.

[18] First Report ... House of Lords Offices, 26 February 1920, p 3.

THE JUDGEMENT OF DANIEL

Daniel stands up and denounces the two Elders who had borne false witness against Susanna. (The Apocrypha, The History of Susanna.)

✓ 42 Painting in oils on canvas, Moses Room, 3.20 x 7.32m (10'6" x 24'). Inscribed: **'J. R. HERBERT 1880'.**

Commissioned in 1850, the sketch for this painting was approved by the Fine Arts Commission in 1851[1] and exhibited that year at the RA and again in 1886.[2] The undertaking was for a fresco painting but after the experience learnt from his MOSES, Herbert, with the approval of Eastlake, pressed the First Commissioner to allow him to finish the remainder in oils in his own studio at Kilburn.[3] The Contract was signed in 1886 for THE JUDGEMENT OF DANIEL only, to be completed by 1869 for £4,000,[4] but in that year during enlargements to the studio, the canvas was rolled up like a carpet by the workmen engaged in the move, and the painting so damaged that Herbert was forced to begin a completely new picture.[5] He did not in fact report this accident to the Office of Works until 1876[8] but he was so depressed by it and by his own and his wife's ill-health and by the decay of his SHAKESPEARE in the Upper Waiting Hall,[7] that work on the DANIEL progressed slowly. The First Commissioner's regular but justifiable demands for reports were always met by the reply that the DANIEL would be ready 'next year'.[8] In fact, after 1874 his works 'gradually grew so weak as to give rise to frequent protests against the positions assigned to them on the walls of the Royal Academy',[9] and it was not until 31 December 1879 that the First Commissioner was able to visit the studio and express himself satisfied.

JUDGEMENT OF DANIEL (continued)

In March 1880 the DANIEL was delivered to Westminster and given a full column eulogy in The Times which particularly noticed the remarkable colour scheme - 'the robe of Daniel is simply a prodigy of colour'.[10] It was almost immediately taken back to the studio to be engraved, being insured by Lloyds for £5,000.[11] Gladstone visited the studio in November[12] and in the following year it was exhibited at the Hanover Gallery in Bond Street where it instantly created a sensation.[13] Cosmo Monkhouse felt himself in the presence of 'a refined and subtle intellect',[14] the Princess of Wales and a number of her ladies visited it in May and the Queen herself headed the subscription list for the engraving.[15] An art critic writing in The Portfolio however was forced to admit that he found the DANIEL repulsive and undignified.[16]

Its later history is similar to the MOSES and after Herbert's death in 1890 both pictures sank slowly into oblivion,[17] revived for a brief moment in 1906 when Sir Edward Poynter described the paint as not being properly 'flatted' and spoilt by shiny patches.[18] Cleaned in August 1967 by MPBW.

For an account of Herbert's work in the Moses Room see Appendix VI.

Commissioned in 1850 as part of the building.

1 Return of Fresco Paintings, 1861, p 5.

2 RA Catalogue, 1851 (84) and 1886 (244).

3 Letter from Herbert to First Commissioner, 19 October 1864, and from Eastlake to First Commissioner, 30 November 1864 (PRO Works 11/48).

4 Lord Thurlow in the House of Lords, Parl Debates, 27 July 1883, p 690.

5 Letter from Herbert to First Commissioner, 31 May 1876 (PRO Works 11/48).

6 ibid.

JUDGEMENT OF DANIEL (continued)

7 See Appendix II.

8 Series of letters from Herbert to First Commissioner, in PRO Works 11/48.

9 R E Graves, in DNB XXVI, p 204.

10 The Times, 25 March 1880, 3a.

11 PRO Works 11/48.

12 The Times, 25 November 1880, 8b.

13 The Art-Journal, September 1881, p 287.

14 The Academy, 14 April 1881, pp 362-3.

15 The Times, 7 May 1881, 12c.

16 The Portfolio, 1881, p 119.

17 See Appendix VI.

18 Report on the Palace of Westminster, 1906, p 6.

HOAR, Frank, ('Acanthus'), 1909-1976

Architect and cartoonist.

See Part III, VIEWS, No 375 WAR DAMAGE, WESTMINSTER HALL 1941.

HOLLAR, Wenceslaus, 1607-1677

A native of Prague, came to England in 1635 with Thomas Howard, Earl of Arundel. Practised as a graphic artist of immense output, producing maps, plans, surveys, costume designs and book illustrations and especially topographical drawings and etchings of London and the English countryside.

A M Hind, Wenceslaus Hollar and his Views of London, etc. 1922; Whinney and Millar, English Art, 1625-1714, 1957, pp 265-9; John Aubrey, Brief Lives, 1949 edition, p 116.

See Part III VIEWS Nos 167 LAMBETH PALACE, 183 LONDON, 217 NEW PALACE YARD, 281 ST JAMES'S PALACE, 387-390 WESTMINSTER, 503 WESTMINSTER ABBEY, 572-574 WHITEHALL.

HORE, James, fl 1834

Architectural draughtsman and watercolour painter working at Westminster after the Fire.

See Part III VIEWS, Nos 124, 125, 128 HOUSE OF COMMONS 1834.

HORSLEY, John Callcott, RA. 1817-1903

Born in London. Nephew of the artist, Augustus Callcott, and a friend of Mendelssohn and John Leech. Treasurer of the RA, 1882-97, and organiser of the 'Old Master' exhibitions at Burlington House from 1875 to 1890.[1]

THE SPIRIT OF RELIGION

A kneeling King, sceptre in right hand, crown on step beside him, listens devoutly to an Archbishop reading from the Gospel of St John, 'In the Beginning was the Word'; mitre and pastoral staff on steps, man, woman, child and monk to left, knight in armour and a woman right; 'Westminster Abbey' in process of construction left background; above in centre, a Cross in Glory.[2]

SPIRIT OF RELIGION (continued)

✓ 43 Fresco painting on plaster, House of Lords, 4.99 x 2.86m (16'4½" x 9'4½"). No inscription.

Horsley entered into the Westminster Hall competitions with enthusiasm and won a second prize of £200 in 1843 for his cartoon, 'St Augustine Preaching'.[3] In 1844, as a result of his exhibits 'Prayer' and 'Peace', he was commissioned to prepare a cartoon,[4] a coloured sketch,[5] and a specimen of fresco[6] for one of the arched compartments in the House of Lords.[7] In 1845 he exhibited his versions in Westminster Hall, the angelic figures supporting the central cross being objected to by the Commissioners as smacking of Romanism.[9] However they were sufficiently impressed to commission him to paint a fresco for the Upper Waiting Hall[10] and he immediately set off abroad with Cope and Dyce to find out how fresco painting should really be done.[11] In 1846 his design for RELIGION was approved by the Commissioners.[12] In November 1847, the day before the opening of Parliament, it was finished,[13] and in 1848 the Commissioners reported that it was complete and highly satisfactory.[14]

By 1871 it was reported by F Wright to be rapidly decaying because of inadequate plaster work and the use of yellow ochre and terra verte,[15] in 1872 Wright treated it with a wash preparation,[16] and in 1873 Horsley was paid fifty guineas for repair work after he had sent in a long report on the damage and blaming the sulphurous fumes from the gas jets. He cited his frescoes painted in 1848 for Sir Morton Peto at Somerleyton, Lowestoft, 'still as fresh as the day they were painted'.[17] In 1888 it was again reported in bad condition.[18] In 1894-5 Professor Church reported considerable rotten paint, particularly in the dark shadows of flesh and drapery and in the yellows, dark reds and blacks. He cleaned and touched it up with tempera but made no attempt to repaint.[19] Further restoration was carried out in 1950-1.[20]

Horsley's exhibits were enthusiastically acclaimed in 1845 (see No 44) but the final version of RELIGION seems to have been tactfully ignored. 'To look to it from Dyce's (ETHELBERT) is like looking from Florentine to Bolognese art . . . As a piece of fresco painting it is the weak point of the set, unsolid in execution, in colour exaggerated, in the flesh tints untrue.'[21] Ideas have not changed much since. '. . The kneeling group . . . has little sense of volume, the

SPIRIT OF RELIGION (continued)

drapery is singularly unconvincing, and the cross in the top half of the picture is too sparsely Protestant for the Sacra conversazione going on below'.[22]

For an account of the whole series in the House of Lords see Appendix I.

Commissioned in 1846 as part of the building.

[1] J C Horsley, Recollections of a Royal Academician, 1903; T S R Boase, JWCI 1954, p 353.

[2] Detailed description in Gullick's Handbook, 1865, pp 41-2. Reproduced (in reverse) in JWCI, 1954, Pl 49f.

[3] Lithograph reproduced ibid. Pl 48d

[4] Formerly in V & A Museum, two fragments now stored by DOE.

[5] Present whereabouts unknown but illustrated in Horsley's Recollections, 1903, p 254.

[6] See No 44.

[7] Third Report, 1844, p 9.

[8] Westminster Hall Exhibition 1845 (34-6); F K Hunt, The Book of Art, 1846, p 175. Fortt, Aglio, Morris, Paton, Armitage, Lucy, Smith and Bendixen also exhibited versions of RELIGION at Westminster in 1845. Paton and Armitage were awarded £200 premiums.

[9] Gullick, Handbook, 1865, p 42.

[10] See Appendix II.

[11] Horsley's Recollections, 1903, chapter XV.

SPIRIT OF RELIGION (continued)

[12] Sixth Report, 1846, p 9.

[13] Art-Union, December 1847.

[14] Eighth Report, 1848, p 7.

[15] Report on Fresco Painting, 1872, p 5.

[16] Letter from Wright to Horsley, 30 August 1872, in PRO Works 11/47.

[17] Horsley's report dated 26 February 1873 in PRO Works 11/47.

[18] Downer's Notes on Frescoes, 1888, p 2.

[19] Church's Further Memoranda, 1896, p 5.

[20] Curator's papers.

[21] The Athenaeum, 11 December 1847, p 1278.

[22] T S R Boase, JWCI, 1954, p 353.

THE SPIRIT OF RELIGION (detail)

The figure of the King in robes and ermine, his head averted, right hand on an enormous book.

✓ 44 Fresco, Dining Room Corridor, 127.0 x 101.6 (50 x 40).

Horsley's original specimen of fresco painting, commissioned in 1844,[1] exhibited in Westminster Hall in 1845,[2] and stored at South Kensington till 1960 when it was transferred back to the Palace of Westminster and cleaned and varnished by the Ministry of Works.

THE SPIRIT OF RELIGION (detail) (continued)

Horsley's exhibits in 1845 were extremely popular, the cartoon being considered one of the finest compositions in Westminster Hall and a work of pure, unaffected truth and refined sentiment.[3] The coloured sketch was used as an illustration to Horsley's Recollections and the specimen fresco excited great admiration. The Times described the artist as deeply imbued with the solemnity of his subject. 'In a work remarkable for its chaste simplicity, he has represented the subjugation of all earthly power to the Deity. The large kneeling figure of a King chiefly depicts this idea. It is represented with a stately tranquillity and though the face is not visible, the feeling is perfectly indicated by the attitude ...'[4] The Illustrated London News found it '... one of the most dexterous frescoes in the room but should be more appropriately called Worship ... This beautiful fresco excites great admiration from the exquisite sentiments pervading the design and its great sweetness of execution,'[5] and the Art-Union found the principal figure painted with good effect and a perfect knowledge of the nature of the material.[6] Only the Spectator stood apart from the general atmosphere of adulation, finding the colouring cold, dull and opaque, especially in the shadows.[7]

Transferred in 1960 from the Victoria and Albert Museum.[8]

[1] Third Report, 1844, p 9.

[2] Westminster Hall Exhibition, 1845 (36); F K Hunt, The Book of Art, 1846, p 175.

[3] Literary Gazette, 5 July 1845, p 443; The Builder, 5 July 1845, p 316.

[4] The Times, 30 July 1845, 5f.

[5] ILN, 5 July 1845, p 10, 12 July 1845, p 24 and 1 January 1848, pp 425-6.

[6] Art-Union, August 1845, pp 256-9.

[7] Spectator, 5 July 1845, p 644.

[8] House of Commons Advisory Committee on Works of Art, 18th Meeting, 22 June 1960 (11).

JONES, George, 1786-1869

Painter of history and battle scenes.

See Part II GROUPS No 133 CATHOLIC EMANCIPATION ACT 1829.

KENT, William ?1685-1748

Architect under the patronage of Lord Burlington; designed Horse Guards, the Royal Mews, Treasury Buildings. His design for the new Houses of Parliament submitted in 1739 was never carried out.

See Part III VIEWS Nos 395 WESTMINSTER, 546 WESTMINSTER HALL.

KNELL, William Adolphus (d 1875)

Marine painter exhibiting at the RA and British Institution regularly from 1825 to 1867. 'The Battle of Camperdown' (RA 1848) followed his success in the Westminster Hall exhibition of 1847. A number of his paintings are in the National Maritime Museum and in the Royal Collection.

THE BATTLE OF CAPE ST VINCENT

Sir John Jervis's victory over the Spanish fleet, 14 February 1797. Nelson's ship, Captain, in the centre, surrounded by Santissima Trinidad and San Nicolas; other ships shown are Excellent, San Jose, Victory, Irresistible, Blenheim, Culloden, Orion, Prince George. A photographic key gives the dispositions.

45 Canvas, Library Corridor, House of Lords, 213.5 x 366 (84 x 144). Indistinctly signed in lower right corner: **'W. A. Knell'**.

Painted by Knell as a result of the Commissioners' announcement in 1846 of a competition for 'artists skilled in oil painting' to produce pictures of 'religious political or allegorical subjects, which by judicious adaptation or

BATTLE OF CAPE ST VINCENT (continued)

treatment may have reference to the history or constitution of the Kingdom'.[2] It was exhibited in Westminster Hall 1847 (115), was not awarded a prize, but for some reason was chosen by the Commissioners to be purchased for £200 for one of the Committee Rooms 'where oil pictures may be seen in good lights and to which the public will have access.'[3]

Bought by the Commissioners in 1847.

Another version 167.0 x 235.0 ($65\frac{3}{4}$ x $92\frac{1}{2}$) offered to the British Embassy, Copenhagen, 23 March 1972.

[1] Thieme-Becker, 10.

[2] Sixth Report, 1846, p 27.

[3] Seventh Report, 1847, p 20. Knell also exhibited 'The Destruction of Toulon by the British under Vice-Admiral Hood, 1793'.

LAMBERT

Exhibited at the Queen's Bazaar a diorama of the Fire 'from a spot a little above the foot of Westminster Bridge on the Surrey side'.

LANDSEER, Sir Edwin, RA. 1802-1873

Animal and portrait painter. In 1848, when Landseer was at the height of his fame and popularity (he was knighted in 1850) the Commissioners proposed that the Peers' Refreshment Room should be decorated by him with three pictures 'relating to the chase', for £1,050.[1] This amount said F G Stephens, his biographer, was absurdly inadequate but nevertheless Landseer accepted the task in a spirit of patriotism rather than profit.[2] The sum of one thousand guineas for the three pictures was in fact proposed by Landseer himself in a letter

to Eastlake, 24 June 1849 (V & A MS 86.M.38.27). However the main objection to the scheme came from the House of Commons, already restless over injudicious expenditure on works of art, in a debate on Supply in 1850[3]. Members considered the room unfit for the work of so great a painter. Sir Benjamin Hall said he objected to spending £1,050 for pictures in a place where nobody but the cooks and waiters of the House of Lords, and perhaps a stray Peer or two, would see them. General Sir De Lacy Evans said that the noble Lords themselves had not dined there for the last two months. Lord Mahon defended the Commissioners and said that the Peers' Refreshment Room was a most suitable apartment for Landseer's subjects, to which Bernal Osborne replied that it was a dark room resembling the cabin of a ship where they could not be seen for more than two hours any day in the year, and Lord C Hamilton said that it was absurd to spend money on pictures by an artist, whose work could command almost any price, and then to bury them in a dark room.

The amount was struck out of the estimates and 'The Monarch of the Glen', exhibited at the RA in 1851, passed into private hands.[4]

[1] Ninth Report, 1850, p 7. Punch suggested scenes from the Turf, Billiards, the Dice Box, Crockfords in the Olden Time, the Keeper Shot, the Poacher Hanged, etc. Punch, 1850, XVIII, p 163.

[2] F G Stephens, Sir Edwin Landseer, 1880, p 92.

[3] Parl Debates, 24 May 1850, pp 349 ff.

[4] Now in the collection of Messrs John Dewar and Sons Ltd. See Landseer Exhibitition catalogue, RA 1961 (90).

LAUDER, James Eckford, 1811-1869

Winner of £200 Premium for his oil paintings, 'Parable of Forgiveness' and 'Wisdom', exhibited Westminster Hall 1847 (93, 95). 'Forgiveness' reproduced ILN, 28 August 1847, p 141.

LAWRENCE, Alfred Kingsley, RA 1893-1975

Rome Scholar 1923. Mural paintings in the Bank of England, Laing Gallery, Newcastle-on-Tyne, Chelmsford County Hall, Chelmsford, and the Wembley Exhibition basilica, 1924.[1]

QUEEN ELIZABETH COMMISSIONS RALEIGH TO SAIL FOR AMERICA

Queen Elizabeth, the Faerie Queen of her Knights and Merchant Venturers, commissions Sir Walter Raleigh to sail for America and discover new countries, 1584.

✓ 46 Canvas, St Stephen's Hall,
3.05 x 4.42m (10' x 14'6").

Commissioned in 1925 and painted by Lawrence as one of the series, 'The Building of Britain', under the guidance of Sir David Cameron.[2] They were unveiled by the Prime Minister, Stanley Baldwin, on 28 June 1927.[3]

Lawrence's painting represents 'as in a splendid dream, the shrewd and romantic daring of the Elizabethan age, eager to find an Eldorado for itself, and founding instead a New World for a new nation'.[4] As Mr Baldwin said in his opening speech, it is 'a brief glimpse of perhaps the most glorious and romantic period of our history'.[5]

Although the Press were careful to emphasise the harmony of the entire scheme, A K Lawrence, one of the younger members of the team, was generally acclaimed as having produced the best individual work of art. Its largeness of conception, freshness, and general air of theatrical gaiety seems to have appealed to the art critics of 1927, though the Manchester Guardian took exception to the Borzois and Hampton Court by the sea, and rather unfairly yearned for the ships and brick towers of Bellini and Carpaccio.[6]

After the post-war repairs to the stonework in St Stephen's, the paintings were cleaned superficially and waxed by Ministry of Works restorers, but in 1957 the QUEEN ELIZABETH was cleaned and extensively repainted by Lawrence himself on the authority of the Lord Great Chamberlain. This has certainly had the effect of freshening it up but it has also lost something of its interest as an academic exercise of the 1920's.

QUEEN ELIZABETH AND RALEIGH (continued)

For an account of the whole series in St Stephen's Hall, see Appendix IX.

Presented in 1927 by the Earl of Derby.

[1] Who's Who in Art, 1956.

[2] See Appendix IX.

[3] The Times, 29 June 1927, 9d.

[4] Sir Henry Newbolt, The Building of Britain, 1927, p 3.

[5] The Times, ibid.

[6] Manchester Guardian, 28 June 1927, p 11.

A study for Queen Elizabeth in the painting, QUEEN ELIZABETH COMMISSIONS RALEIGH TO SAIL FOR AMERICA

✓ 47 Pencil drawing on yellow paper, Committee Corridor,
34.3 x 26 0 ($13\frac{1}{2}$ x $10\frac{1}{2}$).
Signed and dated: **'A. K. Lawrence 1927'.**

See Appendix IX, St Stephen's Hall, 1927.

LAWSON, Francis Wilfred, 1842-1935

Painter of portraits, group scenes and landscapes.

See Part II GROUPS No 191 THE SPEAKER'S PROCESSION 1884.

LEE, Frederick Walter, fl 1894-1938

Principally a miniature painter.

See Part III VIEWS Nos 142 HOUSE OF COMMONS, INTERIOR, 1898, 159 HOUSE OF LORDS 1898.

LESLIE-MELVILLE, Constance, fl 1922

See Part III VIEWS No 160, HOUSE OF LORDS 1922.

LUCAS, John Seymour, RA, 1849-1923

Born in London, grandson of the portrait painter John Lucas. Studied at the RA Schools. Fresco (1898) in the Royal Exchange, 'William the Conqueror Granting the first Charter to the City of London'. [1]

THE FLIGHT OF THE FIVE MEMBERS, 1642

' . . . A message was received from Essex . . . that the King was coming in person to seize the five accused Members . . . The Five Members were at once requested to withdraw. Pym, Hampden, Hazelrigg and Holles took the course which prudence dictated. Strode, always impetuous, insisted on remaining to face the worst, till Erle seized him by the cloak and dragged him off to the riverside, where boats were always to be found. The five were all conveyed in safety to the City.' [2]

√ 48 Canvas, Committee Room 14,
2.95 x 4.37m (9'8" x 14'4").
Signed and dated: **'Seymour Lucas 1915'**.

Presumably commissioned by Sir Alfred Bird for the Terrace Staircase. [4] Exhibited RA 1915 (583) where it appeared in the catalogue as the 'Presentation Picture for the House of Commons'. Hung in St Stephen's Hall in 1915 and moved in 1927 to make way for the Building of Britain series (see Appendix IX).

Presented in 1915 by Sir Alfred Bird, MP.

LUCAS, John Seymour (continued)

FLIGHT OF THE FIVE MEMBERS (continued)

[1] The Times, 10 May 1923, 17d; Who Was Who 1916-1928.

[2] S R Gardiner, The Fall of the Monarchy, 1882, II, p 393. See S J Solomon's painting in the Royal Exchange (1897) 'Charles I demanding the Five Members at the Guildhall'.

[3] Lucas spoke strongly in favour of applied decoration and not painted walls in the Report on the Palace of Westminster 1906, pp 35-8.

[4] H C Deb, 17 December 1925, pp 1622-3.

LUCY, Charles, 1814-1873

Winner of a £200 Premium for his oil painting, 'Departure of the Pilgrim Fathers', exhibited Westminster Hall 1847 (34).

MACKENZIE, Frederick, 1788-1854

Watercolour painter and architectural draughtsman. His drawings have great delicacy and charm but from an anti-quarian point of view they are extremely misleading owing to his habit of 'improving' a building. This is especially the case in his Architectural Antiquities of the Collegiate Chapel of St Stephen's, Westminster: the Late House of Commons, 1844. There is no original work of his in the Palace of Westminster collection, but there is a magnificent lithograph of the interior of St Stephen's Chapel in ruins, 1834, reproduced as frontispiece to the Architectural Antiquities.

V & A Catalogue, 1927; Maurice Hastings, St Stephen's Chapel, 1955, pp 36-43.

See Part III VIEWS No 512, WESTMINSTER ABBEY.

McKEWAN, David Hall, 1816-1873

Born in London, studied under David Cox. Exhibited frequently at the New Water Colour Society, mainly rocky landscapes and the interiors of great country houses like Knole, Hatfield, Haddon Hall, etc.

Lionel Cust in DNB; V & A Catalogue, 1927.

See Part III VIEWS, Nos 61 FIRE 1834 and 340 VICTORIA TOWER c 1853.

MACLEOD, William John

A member of the Ministry of Works Ancient Monuments Branch, specialising in the restoration of pictures. He painted a number of views of the ruins after the air raids in 1941.

See Part III VIEWS Nos 344, 355-60, 372 WAR DAMAGE 1941-42.

MACLISE, Daniel, RA, 1806-1870

Born at Cork. A friend of Dickens and John Forster. Drew and painted literary portraits (under the pseudonym of Alfred Croquis) in Fraser's Magazine, and historical and literary paintings such as 'Peter the Great at Deptford' (Royal Holloway College, Egham) and 'The Play Scene in Hamlet' (Tate Gallery). His paintings at Westminster occupied much of his life from 1846, and in 1866 he was offered the Presidency of the Royal Academy which he refused apparently because of a melancholia caused by the failure of his work for the Houses of Parliament. [1]

Synopsis of Maclise's work in the Palace of Westminster

1843 First Exhibition in Westminster Hall - no exhibit.
1844 Exhibited 'The Knight' in Westminster Hall; commissioned to prepare cartoons etc for the House of Lords.
1845 Exhibited CHIVALRY specimens in Westminster Hall.

MACLISE, David (continued)

1846 Commissioned to execute CHIVALRY.
1847 CHIVALRY complete.
1848 JUSTICE commissioned.
1849 JUSTICE complete.
1854 'Marriage of Strongbow and Eva' exhibited RA and Maclise commissioned to paint a version in fresco for the Painted Chamber.
1855 Maclise offered to paint the entire series of fifteen panels for the Painted Chamber but withdrew when Lord Northcote declined to lend the original painting of 'Strongbow'. Commission postponed, Maclise released from the undertaking and the grant appropriated for the 'Tudor Portraits' in the Prince's Chamber.
1857 Maclise commissioned to paint the series of frescoes in St Stephen's Hall (see Appendix IX) but undertook the Royal Gallery instead.
1858 WELLINGTON AND BLUCHER cartoon begun in March.
1859 WELLINGTON AND BLUCHER cartoon finished and exhibited in the Royal Gallery in May and June. Maclise resigned the commission but was persuaded to visit Germany to report on waterglass painting.
1860 WELLINGTON AND BLUCHER begun, Maclise having changed the technique from fresco to waterglass.
1861 WELLINGTON AND BLUCHER complete in December.
1862 Royal Gallery open to the public to inspect WELLINGTON AND BLUCHER, March. Sketch and oil painting of NELSON submitted to the Commissioners for approval.
1863 NELSON begun. Designs made for 'Elizabeth at Tilbury', 'Marlborough at Blenheim', 'Blake at Tunis', and preparatory sketches for the remaining thirteen panels.
1864 Committee on Agreements recommended payments to Maclise should be increased to £5000 for each painting instead of £3500.
1865 NELSON complete in December. Death of Eastlake.
1866 Royal Gallery paintings on view to the public.
1870 Death of Maclise.
1874 Lord Hardinge's Committee (Boxall, Ward, Richmond, Watts) appointed to report on the deterioration of the Royal Gallery paintings.

[1] W J O'Driscoll, A Memoir of Daniel Maclise, RA 1871; D G Rossetti, The Academy, 15 April 1871; John Forster, Life of Dickens, 1872-4; Ford Madox Brown, Magazine of Art, XI, 1888; Collins Baker, British Painting, 1933; T S R Boase, English Art 1800-1870, 1959; Richard Ormond, Daniel Maclise 1806-1870 (1972).

THE SPIRIT OF CHIVALRY

The spirit of Chivalry, a female figure robed in white holding a laurel wreath, stands at an altar, surrounding her a king in armour and crusaders to the left, an archbishop and scholars to the right, in front women, a child and figures representing Poetry, Music, Painting, Sculpture, Philosophy and Architecture, and a young knight kneeling in armour, his sword dedicated a Dieu et aux Dames. [1]

✓ 49 Fresco painting, House of Lords, 4.99 x 2.86m (16'4½" x 9'4½").

Maclise evidently did not enter into the 1843 competition, but in 1844, as a result of his fresco, 'The Knight', [2] he was commissioned to prepare a cartoon, [3] a coloured sketch, [4] and a specimen of fresco painting, [5] for one of the arched compartments in the House of Lords. [6] In 1845 he exhibited his versions in Westminster Hall, [7] where theycreated a considerable sensation (see Nos 50-51). In 1846 his design for CHIVALRY was approved by the Commissioners, [8] it was finished by 1847, [9] and in 1848 pronounced complete and satisfactory and justifying the Commissioners' faith in fresco painting. [10] It was designed to complement Cope's fresco opposite - Edward III and the Black Prince.

As with the other frescoes in the House of Lords, fading and discoloration set in almost immediately. In 1871 it was reported to be decaying rapidly and very much injured. [11] In 1874 it was cleaned and repaired by Cope and Horsley. In 1894 it was examined by Professor Church and found to be extremely dirty - 'in fact the several designs were barely intelligible'. In 1895 Church cleaned and repaired it though no attempt was made to repaint or redraw the damaged parts. [12] It was cleaned again in 1937 and 1951. [13]

Maclise's exhibits in 1845 had been acclaimed as works of genius (see No 50), but when CHIVALRY was finished the lighting arrangements in the House of Lords were so unfavourable to the frescoes that in 1847-8 the critics concentrated far more on this than on the frescoes themselves. The Art-Union for instance described CHIVALRY as magnificent but 'in a nook, a corner, and seen only by a low reflected light . . . condemned to everlasting twilight'. [14] The Athenaeum considered CHIVALRY to be the best of the four (Judge Gascoigne and Justice had not been painted by then). [15] Professor Boase in 1954 describes it as

SPIRIT OF CHIVALRY (continued)

conspicuously more competent. 'The CHIVALRY has a design of some decorative value much aided by the comparatively sound preservation of its colouring but it leads up to a central figure too trivial for her august position'. [16]

For an account of the whole series in the House of Lords see Appendix I.

Commissioned in 1846 as part of the building.

[1] Detailed description in Gullick's Handbook, 1865, pp 42-3, and W J O'Driscoll, A Memoir of Daniel Maclise, RA 1871, pp 90-1.

[2] Westminster Hall Exhibition 1844(71); reproduced in F K Hunt, The Book of Art, 1846, p 131.

[3] Cartoon reproduced ILN 9 August 1845, p 93.

[4] See No 50 and an oil study in the Mappin Art Gallery, Sheffield.

[5] See No 51, 'Poetry'.

[6] Third Report, 1844, p 9.

[7] Westminster Hall Exhibition 1845 (41-3); F K Hunt, The Book of Art, 1846, p 176.

[8] Sixth Report, 1846, p 9.

[9] The Athenaeum, 11 December 1847, p 1277.

[10] Eighth Report, 1848, p 7.

[11] Downer's Notes, 1888, p 2.

[12] Church's Further Memoranda, 1896, p 5.

SPIRIT OF CHIVALRY (continued)

[13] Curator's papers.

[14] The Art-Union, April 1848, p 103.

[15] The Athenaeum, 11 December 1847, p 1277.

[16] T S R Boase, JWCI 1954, p 253.

SKETCH FOR THE SPIRIT OF CHIVALRY

Similar to Maclise's fresco in the House of Lords but with variations in colour and design, eg the Spirit wears a laurel wreath, the Poet's robe is green (blue in the fresco), the Bard's robe is brown (green in fresco), the Troubadour's robe is coral (brownish red in fresco), the Knight's position is different, the woman holds a helmet (baby in fresco), etc. Passion-flowers and ivy in background.

✓ 50 Watercolour drawing, arched top, Law Lords Staircase, 124.5 x 82.6 (49 x 32½).

Probably a simplified coloured sketch for Maclise's fresco, THE SPIRIT OF CHIVALRY, in the House of Lords (see No 49). It was commissioned in 1844,[1] exhibited in Westminster Hall in 1845, probably bought by Gambert from the artist, sold Christie's 1 April 1852 (100) bought Wallis, later in the collection of Major H W Jones,[3] and presented by his widow to the Houses of Parliament in 1946.

An oil sketch in the Mappin Art Gallery, Sheffield,[4] has variations in colour and design, eg no passion-flowers or ivy and the Spirit looks less stony - possibly an early version in view of The Athenaeum and Spectator criticism noted below.

Critical opinion in 1845 seems to have differed over Maclise's exhibits in Westminster Hall. 'Truly marvellous', said The Times;[5] 'in composition and form beyond all praise', said The Art-Union;[6] and 'as good a picture as he has painted for some years', said The Builder.[7] The Spectator and The Athenaeum were less dazzled. 'It embodies the outward

SKETCH FOR THE SPIRIT OF CHIVALRY (continued)

show of chivalry rather than its spirit - its accessories not its attributes', said The Spectator of the cartoon, 'a passion-flower in one corner is as prominent as the face of the central figure. The eye finds no place of rest ... The coloured sketch is still more confusing and cutting by its metallic glare: its effect at a distance would be dazzling and unintelligible.'[8] The Athenaeum was even more vigorous. '... The favourite design with the many ... about as fit for its purpose as some huge fruit or flower piece, or a Turkey carpet ... we have seen the same heads, the same attitudes, the same costumes, the same accessories (down to the never-to-be-omitted Passion-Flower) ... the lady has the stony aspect of a piece of sculpture ... one of the most mannered and least original works by its master ... we fear that he is cheered on by "a congregation" who are dazzled by his brilliant hand-work into forgetting that an arabesque is one thing - a painter's composition another.'[9]

Exhibition: Arts Council 1972 Daniel Maclise 1806-1870 (92) where Mr Richard Ormond suggests the likelihood of No 50 being a more simplified version of Maclise's original idea. A pencil and lithograph in the V & A Museum were also exhibited (94).[10]

Presented in 1946 by Mrs Walter Jones.

[1] Third Report, 1844, p 9.

[2] Westminster Hall Exhibition, 1845 (43). F K Hunt, The Book of Art, 1846, p 176. Cut of the whole cartoon in ILN, 9 August 1845, p 93. Other versions by James and George Foggo, Corbould, West and Howard.

[3] See a letter pasted on the back from Christie's to Major Jones, 30 May 1919, mentioning another version (? Mappin Art Gallery, Sheffield) sold in 1880.

[4] Arts Council exhibitions, 1955 British Subject and Narrative Pictures 1800-1848 (24) and 1972 Daniel Maclise 1806-1870 (91).

[5] The Times 30 June 1845 5f.

SKETCH FOR THE SPIRIT OF CHIVALRY (continued)

[6] The Art-Union August 1845 p 257.

[7] The Builder 5 July 1845 p 316.

[8] The Spectator 5 July 1845 p 643.

[9] The Athenaeum 5 July 1845 p 664.

[10] R L Ormond 'Daniel Maclise' Burl Mag CX (1968) p 692.

THE SPIRIT OF CHIVALRY (detail)

Half-length figure of the Poet, wearing a laurel wreath and a purplish robe, holding a book of poetry.

✓ 51 Fresco, Dining Room Corridor,
127.0 x 101.6 (50 x 40).

Maclise's original specimen of fresco painting, commissioned in 1844,[1] exhibited in Westminster Hall in 1845,[2] and stored at South Kensington till 1960 when it was transferred to the Palace of Westminster and cleaned and wax varnished by the Ministry of Works.[3]

Maclise's cartoon and sketch in Westminster Hall in 1845 were considered works of genius comparable with 'the most famous frescoes of Italy or the world'.[4] The Times thought them 'truly marvellous'[5] and the Art-Union found them beyond all praise and thought the cartoon itself 'should be glazed and placed in the National Gallery instead of works of doubtful authenticity'.[6] The specimen fresco of Poetry however seems to have been no more popular then than it is today. Typical comments are: Art-Union, 'The figure of the Poet executed in a very masterly style but the colour somewhat objectionable.'[7] Spectator, '... the Poet casts a scornful glance at the Bard below him ...'[8] Builder, '... disagreeably coloured, particularly in the flesh.'[9] Athenaeum, 'His Provoked Poet is no more metallic or crude in tone than the same gentleman in the oil sketch.'[10]

SPIRIT OF CHIVALRY (detail continued)

Exhibited Arts Council 1972 Daniel Maclise 1806-1870 (93).[11]

Transferred in 1960 from the Victoria and Albert Museum.[12]

[1] Third Report, 1844, p 9.

[2] Westminster Hall Exhibition, 1845 (42); F K Hunt, The Book of Art, 1846, p 176.

[3] DOE file AD 1219/1.

[4] Literary Gazette, 5 July 1845, p 443.

[5] The Times, 30 June 1845, 5f.

[6] The Art-Union, August 1845, p 257.

[7] Ibid. p 259. The colour of the robe, purplish in the specimen fresco, was green in the watercolour sketch (No 50), green in the oil sketch (Mappin Art Gallery, Sheffield), and light blue in the finished fresco in the House of Lords.

[8] The Spectator, 5 July 1845, p 643.

[9] The Builder, 5 July 1845, p 316

[10] The Athenaeum, 5 July 1845, p 664.

[11] R L Ormond 'Daniel Maclise' Burl Mag CX (1968) p 692.

[12] House of Commons Advisory Committee on Works of Art, 18th meeting 22 June 1960 (11).

THE SPIRIT OF JUSTICE

The spirit of Justice stands in the centre, the Angels of Retribution and Mercy behind her; to the left a knight in armour, his gauntlet on the ground, glares at his opponent, a woman and two children beside him; to the left a young man in green holds out a dagger, red with blood, towards the knight, beside him a prisoner; kneeling in the foreground a young man holds title deeds and a freed negro gazes at his fetters and seal of manumission on the ground. [1]

√ 52 Fresco painting, House of Lords, 4.99 x 2.85m (16'4½" x 9'4").

Maclise's fresco, CHIVALRY, had been finished in 1847, and the Commissioners in their Eighth Report, dated 5 September 1847, announced their proposal to commission him to paint JUSTICE, thus ensuring 'a due conformity of style and symmetry of composition'. [2] It was finished in December 1849 [3] and the Commissioners reported its satisfactory completion to the Queen in 1850, mentioning the artists' increased skill in fresco painting. [4]

Its later history seems to have been similar to the CHIVALRY (qv), discolouring and decaying rapidly. In 1880 Cope suggested it should be glazed 'to prevent the colours being rubbed off by mischievous persons' [5] but no action seems to have been taken beyond the cleaning by Cope, Horsley, Church and the Ministry of Works, noted under CHIVALRY.

Amid the usual bitter complaints at the lighting and the hole-and-corner positioning of the frescoes at the north end of the House of Lords, both The Athenaeum and The Art-Union considered JUSTICE 'a work of surpassing excellence' of which only a very small portion was visible. [6] Waagen also admired them both in 1850, criticizing the crude and gaudy lighting from the stained glass windows and recommending every possible allowance for the cloudy skies of England. [7]

Professor Boase in 1954 says 'the Justice suffers from the wholly inadequate imagination of the main symbolisation, but here too there are some apt pieces of contrasted colour.' [8]

Pencil drawing in the British Museum of a similar subject inscribed: 'First Sketch for No 1, the Compartment of

SPIRIT OF JUSTICE (continued)

Justice, Commissioned by Government'. Exhibited Arts Council 1972 Daniel Maclise 1806-1870 (95).

For an account of the whole series in the House of Lords see Appendix I.

Commissioned in 1847 as part of the building.

[1] Detailed descriptions in Art-Journal, January 1850, p 16, and Gullick's Handbook, 1865, p 40; reproduced in JWCI, 1954, Pl 49e. Other versions of Justice had been exhibited in Westminster Hall in 1845 by Bell, Wehnert, Cave Thomas, Caunter, Salter, Tenniel (£200 premium), Marshall, Morris, F M Brown, Waller, Hurlstone, Johnston.

[2] Eighth Report, 1848, pp 7 and 10.

[3] Account of Commissions, 1853, p 6.

[4] Ninth Report, 1850, p 9.

[5] Downer's Notes, 1888, p 2.

[6] The Athenaeum, 24 November 1849, pp 1183-4, Art-Journal op cit.

[7] Waagen, Art Treasures in Britain, 1854, I, p 427.

[8] T S R Boase, JWCI, 1954, p 353.

THE MEETING OF WELLINGTON AND BLUCHER AFTER THE BATTLE OF WATERLOO

Wellington mounted on his charger Copenhagen; his sword, bridle and field-glasses taken from the objects themselves. By him mounted, Lord Arthur Hill, afterwards Lord Sandys, General Somerset and the Hon Henry Percy who carried

WELLINGTON AND BLUCHER (continued)

home the despatches and captured Eagles. By them are a few Life Guards and 1st Regiment of Horse Guards Blue who suffered heavily. One holds aloft the tattered standard of the Blues (now in Chelsea Hospital). By Blucher are Gneisenau (who carried out the pursuit), Bulow, Ziethen and a black Brunswicker in dark green uniform and death's head cap. [1]

53 Waterglass painting, Royal Gallery,
3.69 x 13.93m (12'1" x 45'8").

Maclise's fresco JUSTICE (qv) in the House of Lords had been finished in 1849. In 1858, after false starts at the Painted Chamber (or Conference Room) and St Stephen's Hall (see Appendix VII), he was finally commissioned to paint one of the smaller frescoes in the Royal Gallery and asked to submit a sketch. [2] A tactfully worded private letter from Eastlake, enclosed with the official commission, recommended that Maclise's work, in the event of his death, should form a whole by itself, [3] and by the next month the Commissioners had altered the arrangement, ordered that the two larger panels should be painted first, and Maclise had begun work on the cartoon of WELLINGTON. [4]

The cartoon because of its immense size was divided into sections and worked on in Maclise's drawing-room in Russell Place. Technical details of equipment, uniform, etc [5] were the result of the artist's tireless research and he seems to have been hurt because not one of the Commissioners visited his house to inspect the cartoon. [6] A miniature of 'young gallant Howard' was provided by Lord Carlisle, and Eastlake wrote to Dr Waagen in Berlin for portraits of Prussian generals and to the Duke of Wellington for Haydon's picture of his father's horse Copenhagen. [7] However it was finished with incredible speed, exhibited in May and June 1859 in the Royal Gallery where it was examined by the Prince Consort, and for the rest of the summer at the Royal Academy where it created astonishment and admiration and earned him the presentation of a massive gold porte-crayon and an address from his fellow artists. [8]

Meanwhile, after experimenting with fresco in the Royal Gallery, Maclise decided that the difficulties were too disheartening and resigned his commission, [9] causing acute

WELLINGTON AND BLUCHER (continued)

anxiety to Eastlake, the immediate arrival of the Prince Consort from Osborne, Maclise's own journey to Germany and his celebrated report on Stereochromy, announcing his complete conversion to the waterglass method of painting. [10] The plaster was prepared for him in December 1859 and Maclise, having removed his earlier experimental work in fresco, began work in waterglass early in 1860. [11] The WELLINGTON was finished in the winter of 1861 and thrown open to the public in March 1862. [12]

The exhibition of the cartoon had been a sensation, visitors marvelling at the fertility of Maclise's invention. Enthusiasm for the painting itself was tempered by criticism of the lighting. The colouring was brilliant, the composition skilfully arranged to emphasise the central group, the details of military equipment, the horses, and the expressions of the men, all were beyond praise, but the whole effect was ruined by the light from the stained glass windows overhead. A yellow screen to deflect the light was quite useless. 'The sun's chromatic gambols turn Wellington's face into the sign of the Red Lion and mount Blucher upon a green hippogriff.' [13] Maclise had already complained bitterly of this to Eastlake years before [14] but in spite of Prince Albert's promise to have the stained glass removed and light let in from the roof, nothing was ever done. [15] However, said The Athenaeum, 'nothing can ruin the manly strength, force and admirable colouring'; [16] Frith and Philip felt their own efforts trifling and trumpery in comparison; [17] and the Commissioners reported that the work had been brought to a successful and highly satisfactory termination. [18]

A correspondence in the newspapers while Maclise was at work on his painting cast doubt on the historical authenticity of the meeting at La Belle Alliance, but this was brushed aside, first by Eastlake's assurance that slavish attention to historical accuracy was unnecessary in this case, [19] then by an eye witness account from Lord Sandys, a letter from General Nostedt, one of Blucher's ADC's, provided by the Queen herself from the Princess Royal, and the authority of Lords Stanhope and Macaulay, both members of the Commission. [20]

The cartoon, bought by the Royal Academy at the Maclise sale in 1870, is in store at Burlington House, having for a time (1928-35) hung in the gymnasium, Royal Military

WELLINGTON AND BLUCHER (continued)

College, Sandhurst. It was exhibited Arts Council 1972 Daniel Maclise 1806-1870 (117).

Engraved 1867-72 by Lumb Stocks for the Art-Union from the painting itself with the help of photographers.[21] A copy is hung below the painting.

For a general account of the paintings in the Royal Gallery see Appendix VII.

Commissioned in 1858 as part of the building.

Cleaned in 1964 by MPBW.

[1] Inscribed notice in the Royal Gallery. For detailed descriptions see The Athenaeum 2 November 1861 pp 585-6, Gullick's Handbook pp 27-32, W J O'Driscoll A Memoir of Daniel Maclise RA 1871 pp 165-6.

[2] Letter from Eastlake 24 February 1858, O'Driscoll pp 136-7, Eleventh Report 1858 p8.

[3] EOC p 345.

[4] O'Driscoll p 138.

[5] Album of 88 drawings at Sotheby's 30 July 1963 (220).

[6] Letter to Eastlake 29 June 1859, O'Driscoll p 140.

[7] EOC pp 412 418 466.

[8] Eastlake's letters to the Prince Consort May-June 1859 (EOC pp 402 515); O'Driscoll p 141; W P Frith My Autobiography 1888.

[9] Letter to Eastlake 5 August 1859 (O'Driscoll p 143) and Eastlake to the Prince Consort 8 August 1859 (EOC p 422)

WELLINGTON AND BLUCHER (continued)

[10] Eastlake's letter to the Prince Consort describing the success of Maclise's visit to Berlin and Munich, 19 November 1859 (EOC p 434); Twelfth Report 1861 pp 14-18; Art-Journal November 1861 pp 328-30.

[11] Letter from Eastlake 30 December 1859 (EOC p 442).

[12] The Athenaeum 2 November 1861 pp 585-6 and 29 March 1862 p 434.

[13] The Athenaeum ibid and 31 May 1862 p 731.

[14] Letter to Eastlake 8 August 1859 (EOC pp 422-5 and O'Driscoll p 145).

[15] Gullick's Handbook p 27.

[16] The Athenaeum 29 March 1862 p 434.

[17] W P Frith My Autobiography 1888 III p 239.

[18] Thirteenth Report 1863 p 7.

[19] Letter from Eastlake 24 February 1858 (EOC pp 345-6).

[20] The Athenaeum 13 June 1863 p 781 and O'Driscoll p 167.

[21] The Art-Journal February 1867 p 62, O'Driscoll p 156n. Photographic details reproduced in Boase JWCI 1954 Pl 51b-c and English Art 1800-1870 1959 Pl 79b.

THE DEATH OF NELSON

Nelson supported by Captain Hardy on the Flagship 'Victory' at the Battle of Trafalgar. Among the group are Dr Beatty,

DEATH OF NELSON (continued)

Captain Adair, Lieutenant Ram, Sergeant Secker of the Marines and a sailor bearing the ensign of a captured ship.[1]

54 Waterglass painting, Royal Gallery, 3.69 x 14.23m (12'1" x 46'8").

Maclise submitted the sketch for NELSON to the Commissioners in 1861 and the oil painting in 1862. He was eventually commissioned to paint it in February 1863, the Commissioners assuming that he would study the likeness of Captain Hardy as well as of Nelson.[2] In a private letter enclosed with the commission, Eastlake told him that the Commissioners had been greatly interested and pleased. 'They found no fault.'

Meanwhile in 1862 Maclise, in his efforts to obtain authentic details, had studied portraits, made innumerable drawings, interviewed survivors from Trafalgar, Captain Parker and Admiral Seymour who had been midshipmen on the 'Victory', Nelson's servant Drummond, Lieutenant Pollard who claimed to have shot down the French sniper from the mizzen top of the 'Redoubtable', and many others.[3] Pollard, a Greenwich Pensioner in some distress, became the subject of a correspondence in the newspapers lamenting the country's neglect of its war heroes.

The oil painting, 91.5 x 366.0 (36 x 144), now in the Walker Art Gallery, Liverpool,[4] was squared up and transferred to the Royal Gallery wall, 'without faltering and without change. If there be any difference the mural painting looks brighter than that on canvas'.[5] Public interest and curiosity increased as the NELSON neared completion until by the end of 1865 it was finished except for the application of a coating of waterglass.[6] In February 1866 the hoarding was removed from WELLINGTON and both paintings were exposed to the public view; but by this time, after eight years' labour, Maclise had descended into a condition of almost pathological despondency.[7] The long hours in the Royal Gallery, 'one day reeking with the damp of a thousand wet cloaks and umbrellas, and the next subjected to the dust raised by the public', the death first of the Prince Consort, then of Eastlake, the end of the Royal Commission, the miserly attitude of the government over his payment,[8] the knowledge that already the colours were fading from the WELLINGTON, and finally the suspicion that no one was really very interested anyway,[9]

DEATH OF NELSON (continued)

all caused his spirits to droop and his health to fail. J B Philip's statues were gilt in 1869 and the contrast was overwhelming. 'We look eagerly forward' said the Art-Journal, some months before the wretched artist's death, 'to the removal of these unfortunate frescoes which year by year blacken on the wall.'[10] A pamphlet by 'A Silent Member' championing his cause over payment,[11] and a letter from Ayrton, the First Commissioner, asking him to call at Whitehall to discuss suitable methods of painting, were too late and in 1870 he died.

Pencil drawing and oil painting in the Walker Art Gallery, Liverpool. Engraved in 1874 by C W Sharpe from the oil painting; a copy hangs in the Royal Gallery.[12]

For a general account of the paintings in the Royal Gallery see Appendix VII.

Commissioned in 1863 as part of the building.

Cleaned in 1962 by MPBW.

[1] For detailed descriptions see Gullick's Handbook, 1865, pp 33-7; W J O'Driscoll, A Memoir of Daniel Maclise, RA. 1871, pp 191-5.

[2] Letters from Eastlake to Maclise. 24 February 1863, O'Driscoll, op cit, p 171.

[3] O'Driscoll, op cit, pp 195-6.

[4] Description in The Athenaeum, 7 March 1863, pp 335-6, and Art-Journal, September 1863, pp 175-6.

[5] Art-Journal, January 1864, p 15. Now (1962) the colours have virtually disappeared from the mural painting but the Liverpool version is as fresh as ever.

[6] Art-Journal, October 1864, p 302, and October 1865, p 322.

MACLISE, Daniel (continued)

DEATH OF NELSON (continued)

[7] Letter to F G Stephens, O'Driscoll, op cit, p 205.

[8] The Athenaeum, 20 August 1864, p 249, and Art-Journal, August 1867, p 199, discuss the whole question of payment.

[9] Letter to W B Scott quoted in DNB.

[10] Art-Journal, March 1870, p 79.

[11] The Times, 24 October 1864, 7c.

[12] Art-Journal, February 1867, p 62.

MARLOW, William, 1740-1813

Born at Southwark, studied under Samuel Scott and Richard Wilson, travelled through England and Wales as a wandering landscape painter, 1762-5, and through France and Italy under the patronage of the Duchess of Northumberland, 1765-8. He lived in Leicester Square and then Twickenham, painting mostly French and Italian landscapes and views of country houses.

V & A Catalogue, 1927; Tate Gallery, Richard Wilson and his Circle, 1949, p 38; E K Waterhouse, Painting in Britain, 1953, p 178; C M Grant, Old English Landscape Painters, III, 1958.

See Part III VIEWS, No 398 WESTMINSTER, PALACE OF 1770-75.

MARSHALL, Charles, 1806-90

Scene painter at Covent Garden and Drury Lane with a panorama of the Fire exhibited at the Victoria Theatre.

METHUEN, Paul, 4th Baron, 1886-1974

Landscape, architectural and figure painter.

See Part III VIEWS Nos 500 WESTMINSTER, PALACE OF, 1967 and 632 DUBLIN CASTLE 1958.

MILLAIS, John Everett, 1829-1896

Exhibited unsuccessfully an oil painting 'The Widow's Mite' in Westminster Hall 1847 - 'replete with simple dignity and elegant propriety' (Clarke's Critical Catalogue p 14). Millais's letter submitting 'The Widow's Mite' is in V & A MS.86. M. 38. 23.

MONNINGTON, Walter Thomas, RA, 1902-1976

Slade School, Rome scholar 1922. Represented in the Tate Gallery with a painting, 'Decoration,' 1939. Under Cameron's continued leadership, Gill, Lawrence and Monnington painted the mural series, 'The Bank in Being' at the Bank of England.[1]

THE PARLIAMENTARY UNION OF ENGLAND AND SCOTLAND

The English and Scottish Commissioners present to Queen Anne at St James's Palace the articles of agreement for the Parliamentary Union of the two countries, 1707.

55 Canvas, St Stephen's Hall,
3.05 x 4.42m (10' x 14'6").

Commissioned in 1925 and painted by Monnington as one of the series, The Building of Britain, under the guidance of Sir David Cameron, RA.[2] It was begun about six months later than the others, Sir William Orpen, the original painter chosen, having refused the commission. The series was unveiled by the Prime Minister, Stanley Baldwin, on 28 June 1927.[3]

Monnington's painting of the UNION, the eighth and last in the series, represents the growth through the ages of our

own internal unity.[4] The original subject was to have been 'Samuel Pepys talking to the London Merchants at Lloyds coffee-house' but at Sir Henry Newbolt's insistence the change was made to the UNION in order to provide the whole scheme with a more fitting close.[5] An alternative was to have been 'The offer of the Crown to William and Mary in the Banqueting House Whitehall' but this was turned down because of Ward's painting of this subject already existing in the Commons Corridor.

At the unveiling ceremony, Monnington's work was incomplete owing to the lateness of his commission, and was represented by a photograph of the unfinished canvas.[6] However this did not prevent a sequence of furious protests from Scottish Home Rulers, led by Thomas Johnston, MP for Dundee, describing the Union Act as a sale by bribery and an incident of national humiliation to Scotland. The House then settled down to enjoy itself on the subject on three separate occasions[7] and its removal for completion in Monnington's studio led to further hopes that it might be replaced by something more agreeable to Scottish sentiment.[8]

In March 1939 the artist examined his painting with a MOW official and pronounced it to be in good condition.[9] Later in the year a photograph was exhibited in the Tate Gallery, 'Mural Painting in Great Britain, 1919-1939' exhibition. During the War it was stored with the others at Mentmore and in 1958-9 it was cleaned and varnished by the MOW.

For an account of the whole series in St Stephen's Hall, see Appendix IX. For Valentine Green's mezzotint of the subject (1786) see Part II GROUPS No 47.

Presented in 1927 by the Viscount Younger of Leckie.

1 Who's Who in Art, 1962.

2 See Appendix IX.

3 The Times, 29 June 1927, 9d. Monnington's portrait of Stanley Baldwin, (RA 1934), is at Trinity College, Cambridge.

4 Sir Henry Newbolt, The Building of Britain, 1927, p 20.

5 Note from Newbolt in PRO file Works AD. 16109/1.

6 ILN, 2 July 1927, p 4 and The Studio, September 1927.

7 HC Deb, 19 July 1927, p 329, 21 July 1927, p 574.

8 HC Deb, 17 November 1927, p 1142 and 12 December 1927, p 1835.

9 PRO Works, AD 16109/1.

A study for a figure in the painting, THE PARLIAMENTARY UNION OF ENGLAND AND SCOTLAND

56 Pen and wash drawing of a man's back view, bare-headed, holding a stick, Committee Corridor, 48.3 x 26.0 (19 x 10¼).

See Appendix IX, St Stephen's Hall, 1927.

MOORE, George, fl 1834

Watercolour painter and architectural draughtsman working at Westminster after the Fire of 1834.

See Part III VIEWS Nos 39 CRYPT c 1834, 117 HOUSE OF COMMONS, EXTERIOR, 1835, 132, 133, 136, 137 HOUSE OF COMMONS - INTERIOR, 174 LOBBY, HOUSE OF COMMONS.

MURRAY, Alexander Henry Hallam, 1854-1934

See Part III VIEWS, No 481, WESTMINSTER 1888.

NAQUELERNE, A, fl 1834

Architectural draughtsman and watercolour painter with a view in the Museum of London (A12137/36) of the exterior of St Stephen's from the Cotton Garden inscribed: '**View of the Ruins of the late House of Commons as they appeared after the Fire, A. Naquelerne.**'

See Part III VIEWS, No 110 HOUSE OF COMMONS, EXTERIOR 1834.

NASH, Joseph, 1809-1878

Born at Great Marlow, pupil of the elder Pugin. Painted illustrations to history and romance and picturesque architectural pieces, and published The Mansions of England in the Olden Time, 1839-49.

F M O'Donoghue, in DNB; V & A Catalogue 1927.

See Part II GROUPS, Nos 165 HOUSE OF LORDS 1857 and 167 HOUSE OF COMMONS 1858; Part III VIEWS, Nos 156, 157 HOUSE OF LORDS 1851.

NEALE, John Preston, c 1780-1847

Architectural draughtsman and author of Neale's Seats.

See Part III VIEWS Nos 121 HOUSE OF COMMONS, 171 LOBBY, 241 OLD PALACE YARD, 329, 330 SPEAKER'S HOUSE.

NICHOLSON, fl 1900

An amateur artist on the staff of the Palace of Westminster.

See Part III VIEWS No 254, OLD PALACE YARD 1900.

NORTHCOTE, James, 1746-1831

Painter and author.

See Part II GROUPS No 42 THE BILL OF RIGHTS 1688.

OAKES, John Wright, 1820-1887

Landscape painter.

See Part II GROUPS No 156 THE ROYAL EMBARKATION FROM WESTMINSTER 1849.

PARRIS, Edmund Thomas, 1793-1873

Winner of £100 Premium for his cartoon 'Joseph of Arimathea converting the Britons', exhibited Westminster Hall 1843 (70). (Boase, JWCI, 1954, pp 325, 329, lithograph reproduced Pl 47c.)

PATON, Sir Joseph Noel, 1821-1901

Winner of £200 Premium for 'The Spirit of Religion' exhibited Westminster Hall 1845 (11, 12, 13), and £300 for his oil paintings 'Christ Bearing the Cross' and 'The Reconciliation of Oberon and Titania', exhibited Westminster Hall 1847 (97, 24). The latter reproduced ILN 14 August 1847, p 112.

PAYNE, Henry A, 1868-1940

Born in Birmingham, studied and taught at the Birmingham School of Art, especially stained glass. Painted in fresco Lord Beauchamp's private chapel at Madresfield. 1

PLUCKING THE RED AND WHITE ROSES IN THE OLD TEMPLE GARDENS

The scene in the rose garden which lives in tradition and poetry, if hardly in history, as the first act of the Wars of the Roses.

Plantagenet. Let him that is a true-born gentleman,
And stands upon the honour of his birth,
If he suppose that I have pleaded truth,
From off this brier pluck a white rose with me.

Somerset. Let him that is no coward nor no flatterer,
But dare maintain the party of the truth,
Pluck a red rose from off this thorn with me. [2]

✓ 57 Canvas, East Corridor,
2.06 x 2.11m (6' x 9" x 6'11").
Signed: **'H.A. PAYNE 1910'**.

Commissioned in 1908 and painted by Payne under the supervision of E A Abbey (qv). The series of six mural paintings, all of Tudor subjects except this, was in position in the East Corridor by 2 October 1910. [3] Almost immediately, a correspondent in The Times poured scorn on the choice of subject as a 'childish palpable impossible myth'. [4] Lord Beauchamp, the donor of the painting, in a letter to the First Commissioner, pointed out that as a symbolic incident glorified by Shakespeare himself the subject was entirely justifiable and advised against entering the argument. [5]

In 1919 a damp efflorescence appeared and was examined by Dr A P Laurie who advised dusting off and spraying the mould with formalin. [6] The treatment was carried out successfully the following year but the trouble recurred in 1965 and was treated by MPBW. [7]

A watercolour drawing in the Inner Temple collection was exhibited Legal London 1969, and two smaller studies were in the Fine Art Society exhibition 'The Earthly Paradise' July 1969.

For an account of the whole series in the East Corridor see Appendix VIII.

Presented in 1910 by William 7th Earl Beauchamp.

PLUCKING THE ROSES (continued)

[1] Who Was Who 1929-40; The Times, 6 July 1940, 7f.

[2] Shakespeare, Henry VI, Part I, Act II, scene 4.

[3] PRO Works 11/112. See Appendix VIII.

[4] J H Ramsay in The Times, 18 October 1910, 8b.

[5] Letter from Lord Beauchamp, 19 October 1910.

[6] Laurie's Report in DOE file HP/1/3574.

[7] P/Q in the House of Commons 2 December 1965.

PHILPOT, Glyn Warren, RA. 1884-1937

Lambeth Art School under Philip Connard, Rouen and Paris. 'A Young Breton' bought by the Chantrey Trustees for the Tate Gallery. Mural paintings at Port-Lympne, Kent, and Mulberry House, Westminster. [1]

RICHARD I LEAVING ENGLAND FOR THE CRUSADES, 1189

King Richard the First, afterwards called Coeur de Lion, leaves England with an expeditionary force to join the Crusade in Palestine for the recovery of Jerusalem from the Saracens, 11 December 1189.

✓ 58 Canvas, St Stephen's Hall,
3.05 x 4.42m (10' x 14'6").

Commissioned in 1925 and painted by Philpot as one of the series, The Building of Britain, under the guidance of Sir David Cameron, RA. [2] They were unveiled by the Prime Minister, Stanley Baldwin, on 28 June 1927. [3]

RICHARD I (continued)

Philpot's painting represents 'those who are called to war, to the making of history'.[4] As Mr Baldwin said, we see Coeur de Lion, starting off on one of those crusades which, in common with so much human endeavour, started under the impulse of idealism and led so often to the breaking of all ideals and disaster.[5]

Press notices were less enthusiastic about this painting than the others. The Manchester Guardian approved of its firmness of design and Richard's domination of the composition but found the colour undistinguished.[6] The Times saw an effect of great gallantry with the principal figure well relieved.[7] Herbert Furst in Apollo found some enchanting detail but a certain unexpected stiffness and staginess and a lack of linear rhythm.[8] After Philpot's change of manner in the early 1930's this period was looked back on as one of furniture painting in the manner of Titian and Veronese.[9]

In 1939 a photograph was exhibited in the Tate Gallery 'Mural Painting in Great Britain 1919-1939'. During the War it was stored with the others in Mentmore and in 1958-9 it was cleaned and wax varnished by the Ministry of Works.

For an account of the whole series in St Stephen's Hall see Appendix IX.

Presented in 1927 by the Viscount Devonport.

[1] The Times, 18 December 1937, 14c. Introduction to Memorial Exhibition Catalogue, Tate Gallery, 1938. A C Sewter, Glyn Philpot, Batsford 1951.

[2] See Appendix IX.

[3] The Times, 29 June 1927, 9d. Philpot's portrait of Stanley Baldwin, 1926, is in the Carlton Club, and of Speaker Whitley, 1929, is in the Speaker's Dining Room.

[4] Sir Henry Newbolt, The Building of Britain, 1927, p 6.

[5] The Times, 29 June 1927, 9d.

RICHARD I (continued)

[6] Manchester Guardian, 28 June 1927.

[7] The Times, 28 June 1927, 11ab.

[8] Apollo, September 1927, pp 117-8.

[9] R H Wilenski, The Studio, November 1932, p 282.

A study for a crusader in the painting RICHARD I LEAVING ENGLAND FOR THE CRUSADES, 1189

59 Pencil drawing heightened with white chalk on green paper, Committee Corridor, 37.5 x 19.6 ($14\frac{3}{4}$ x $7\frac{3}{4}$). Signed: **'Glyn Philpott. Study for Crusader'.**

See Appendix IX, St Stephen's Hall, 1927.

PICKERSGILL, Frederick Richard, RA. 1820-1900

Born in London, a nephew of H W Pickersgill, the portrait painter. Entered the RA Schools in 1840. He was an enthusiastic entrant for the Westminster Hall competitions, exhibiting in 1843 a cartoon, 'The Death of Lear', which won a prize of £100, in 1844 a fresco, 'Sir Calepine rescueing Serena', and in 1847 the oil painting HAROLD noted below. He exhibited historical paintings regularly at the RA from 1839 to 1875.[1]

THE BURIAL OF HAROLD AT WALTHAM ABBEY

'The dead body of Harold was brought to William, and was generously restored without ransom to his mother.'[2]

60 Canvas, Committee Room 14, 2.97 x 3.30m (9'9" x 10'10").[3] No inscription.

BURIAL OF HAROLD (continued)

Painted by Pickersgill as a result of the Commissioners' announcement in 1846 of a competition for 'artists skilled in oil painting' to produce pictures of 'religious, political or allegorical subjects, which by judicious adaptation or treatment may have reference to the history or constitution of the kingdom'.[4] It was exhibited in Westminster Hall in 1847 (17), won a premium of £500 and was bought by the Commission for £400 for one of the Committee Rooms 'where oil pictures may be seen in good lights and to which the public will have access'.[5]

The Art-Union decided that THE BURIAL OF HAROLD would establish the fame of its artist,[6] but The Athenaeum's 'first impression was one of device',[7] and The Spectator sympathised with English artists when painting grief. 'The English have their emotions but they must be hidden ... Edith's frame sinks with emotion, but her face is that of a modern English lady in whom habits of polite self-control triumph over the accidents of mortality'.[8] Punch congratulated the public that King Harold was buried at last and hoped that 'British artists would leave off finding his body anymore, which they had been doing, in every exhibition, for these fifty years'.[9]

An allegation that Pickersgill had pirated THE BURIAL OF HAROLD from a woodcut hanging in the Wine Shades, Leicester Square, was soon squashed.[10]

Exhibited in Westminster Hall 1847 (17) and Paris, L'Exposition Universelle, 1855. Engraved by Frederick Bacon for the Art-Union, 1851. Cleaned in 1967 by MPBW.

Bought by the Commissioners in 1847.

[1] Campbell Dodgson in DNB, 1901; Thieme-Becker, XXVI, 1932.

[2] David Hume, The History of England, 1825 edition, I, p 200. An earlier version of this favourite subject, Westminster Hall 1843 (107), illustrated the conflicting legend quoted in Thomas Keightly's History: 'When Harold's mother applied to William for the body of her son, and offered

BURIAL OF HAROLD (continued)

its weight in gold, he refused it, and caused it to be buried on the shore, saying, He guarded the coast while he lived, let him do so now that he is dead.'

[3] Presumably cut down, the measurements in the 1847 catalogue being 9'9" x 11'7".

[4] Sixth Report, 1846, p 27.

[5] Seventh Report, 1847, p 20.

[6] The Art-Union, August 1847, p 267.

[7] The Athenaeum, 3 July 1847, p 705. See also The Times 28 June 1847, 3a.

[8] The Spectator, 3 July 1847, p 643.

[9] Punch, 1847, XII, p 193.

[10] The Athenaeum, 24 March 1849, p 306.

PIPER, John, b 1903

Painter, theatrical and stained glass window designer, and author.

Who's Who in Art, 1962; John Betjeman, John Piper, 1944; S J Woods, John Piper, 1955.

See Part III VIEWS Nos 22 CHRISTCHURCH, SPITALFIELDS, 278 ST ANNE'S CHURCH, 280 ST JAMES THE LESS, 361 WAR DAMAGE 1941, 494, 495 WESTMINSTER; Part VI, ADDITIONAL PRINTS Nos 171-177.

POOLE, Paul Falconer, 1807-1879

Winner of £300 Premium for his oil painting, 'Edward's Generosity to the People of Calais during the Siege of 1346', exhibited Westminster Hall 1847 (11), reproduced ILN 21 August 1847, p 117.

DNB; Tate Gallery Catalogue, 1946; V & A Catalogue 1927.

POYNTER, Sir Edward John PRA, 1836-1919

Poynter served on a committee of artists appointed to inquire into the deterioration of the frescoes in the Upper Waiting Hall in 1871, see Appendix II, 1871.
Responsible for the mosaic panels of St George and St David in the Central Lobby. (See entry under Robert Anning Bell.)

PUGIN, Augustus Charles, 1762-1832

Born in France. Co-operated with Rowlandson in illustrating Ackermann's Microcosm of London, 1805. Employed by John Nash in making drawings of Gothic buildings and passed on his interest and knowledge of these to his son A W N Pugin.

T S R Boase, English Art 1800-1870, 1959, p 195.

See Part II GROUPS, Nos 92 'TRIAL' OF QUEEN CAROLINE and 131 HOUSE OF COMMONS 1821-3; and Part III VIEWS, aquatints on various subjects.

PUGIN, Augustus Welby Northmore, 1812-1852

Son of Augustus Charles Pugin. Assisted both Barry and Gillespie Graham, another competing architect, in producing drawings for the New Houses of Parliament. His part in the building and decoration of the Palace of Westminster was, and still is, extremely controversial, though most authorities will admit that Pugin's share, both inside and out, permeates the whole building.

PUGIN, Augustus Welby Northmore (continued)

Benjamin Ferry, Recollections, 1861; K M Clark, The Gothic Revival, 1923 (and 1950); M Trappes-Lomax, Pugin, a Mediaeval Victorian, 1933; T S R Boase, English Art 1800-1870, 1959. Houses of Parliament ed Port, MH. IV and VII.

See Part III VIEWS No 564 WESTMINSTER HALL 1847-51. A folio volume in the House of Lords Library, Gothic Architecture, contains a number of interesting Pugin drawings.

REDGRAVE, Richard, RA, 1804-1888

Born in London. Entered the Westminster Hall competitions, 'Loyalty. Catherine Douglas barring the door with her arm', a fresco, 1844 (51), and 'Judge Gascoigne and Prince Henry' in 1845; nothing in 1847. In 1854 he was asked as Art Superintendent of the Government School of Design to suggest names of students who could paint the 'Tudor Portraits' in the Prince's Chamber (EOC p 84). A regular contributor to the RA but he was probably more successful as an art official and joint author with his brother Samuel of A Century of Painters 1866. [1]

PRINCE HENRY ACKNOWLEDGING THE AUTHORITY OF JUDGE GASCOIGNE

Judge Gascoigne, centre, points to a demure Prince Hal, disarmed, hands clasped, eyes cast down. 'You would have wondered to see how calm the Prince was in his own cause, who in the cause of his companion, had been so violent, for he quietly obeyed the Judge's sentence, and suffered himself to be led to prison'. (Baker's Chronicle, p 167)

✓ 61 Canvas, Law Lords Staircase,
99.1 x 55.9 (39 x 22). No inscription.

Redgrave was not among the prize winners of the 1843 and 1844 competitions, but he was commissioned nonetheless to produce a cartoon, a coloured sketch and a specimen fresco for one of the arched compartments in the House of Lords. [2] In 1845 he exhibited his versions in Westminster Hall. [3] They were unsuccessful and were stored at South Kensington

REDGRAVE, Richard (continued)

JUDGE GASCOIGNE AND PRINCE HENRY (continued)

till 1960. The specimen fresco was too far gone to retain and has been destroyed and of the cartoon only fragments were thought to be worth preserving. The coloured sketch, No 61 (62 in the 1845 Exhibition), was hung on the Law Lords Staircase in 1960.

Redgrave's exhibits in Westminster Hall in 1845 were not received with much enthusiasm. The Judge is 'an ignoble looking person', said The Spectator, ' ... The composition is tame, the heads are lumpish and characterless, and the figures look like inflated suits of clothes.'[4] The Literary Gazette was equally unfriendly with '... the Prince looks sheepish, and the felon presents no feature to tell of either his hopes or fears. Tameness is the blight of this essay'.[5] The Art-Union felt Redgrave's commission was unjustified,[6] and The Athenaeum thought it best to cast the mantle of silence over his work.[7]

Two watercolour drawings in the British Museum.

Transferred in 1960 from the Victoria and Albert Museum.[8]

[1] R E Graves in DNB; V & A Catalogue. British Museum Catalogue.

[2] Third Report, 1844, p 9.

[3] Westminster Hall Catalogue, 1845 (60-2); F K Hunt, The Book of Art, 1846, p 178.

[4] The Spectator, 5 July 1845, p 644.

[5] The Literary Gazette, 1845, p 443.

[6] The Art-Union, August 1845, p 257.

[7] The Athenaeum, 5 July 1845, p 664.

[8] House of Commons Advisory Committee on Works of Art, 18th meeting, 22 June 1960 (11).

REYNOLDS, Samuel William (senior), 1773-1835

Born in London. Studied under W Hodges and in the RA Schools. Painted landscapes, portraits and subject pictures and engraved in mezzotint the paintings of Sir Joshua Reynolds.

V & A Catalogue, 1927; F M O'Donoghue in DNB 48.

See Part II GROUPS No 136 HOUSE OF LORDS 1832.

RICKMAN, Frances, fl 1834

Amateur artist. Daughter of John Rickman, Clerk Assistant, and a resident in his house in the south-east corner of New Palace Yard of which there are drawings by her sister Anne in the Westminster City Library.

Orlo Williams, Life and Letters of John Rickman, 1912, and The Topography of the Old House of Commons, 1953.

See Part III VIEWS, No 166 LADIES GALLERY 1834.

ROBERTS, David, 1790-1864

Architectural and travel painter. He made several versions of the Fire viewed from the river and a dramatic view of the Lord Mayor's barge arriving at Westminster for the last time.

See Part III VIEWS, Nos 63 FIRE 1834, 416 WESTMINSTER.

ROBSON, George Fennel, 1788-1833

Born in Durham. A pillar of the 'Old' Water Colour Society specialising in topographical landscapes of England, Wales and the Scottish Highlands.

Cosmo Monkhouse in DNB; J L Roget, History of the 'Old' Water Colour Society, 1891, I; V & A Catalogue, 1927.

See Part III VIEWS Nos 407, 414 WESTMINSTER.

ROTHENSTEIN, Sir William, 1872-1945

Born at Bradford, Yorkshire. Slade School under Legros, 1888, and Academie Julian, 1889. Member of the New English Art Club, Principal of the Royal College of Art, 1920-35, where he encouraged the revival of wall painting. Celebrated for his series of portrait drawings over a period of nearly fifty years. Official War Artist in both World Wars. [1]

SIR THOMAS ROE AT THE COURT OF AJMIR, 1614

Sir Thomas Roe, Envoy from King James the First of England to the Moghul Emperor, succeeds by his courtesy and firmness at the Court of Ajmir in laying the foundation of British influence in India, 1614.

✓ 62 Canvas, St Stephen's Hall,
3.05 x 4.42m (10' x 14'6").

Commissioned in 1925 and painted by Rothenstein as one of the series, The Building of Britain, under the guidance of Sir David Cameron, RA. [2] They were unveiled by the Prime Minister, Stanley Baldwin, on 28 June 1927. [3]

Rothenstein's painting represents the eastward adventures of British commerce, [4] marking as Mr Baldwin said, 'the first impact of English influence in the East'. [5] The critics of the time seem to have been impressed by the subtlety with which the artist has harmonised his eastern colour scheme with the paintings nearby, the wonderful costumes, the delicate gravity of the faces, and the respectful treatment of the figures of the East. [6] The artist's visit to India in 1910 and his admiration for Moghul illuminated documents enabled him to paint his panel with unusual sympathy.

Rothenstein describes in his Memoirs how, owing to a strained heart, he was helped by an assistant, J W Tucker, and by a moving contraption with a pulley and loop to support his arm. [7] All the artists except Rothenstein had received pleasant letters from the peers presenting their panels but it turned out that the Duke of Bedford's silence was due to his never having been to St Stephen's to see the result of his munificence. Indeed, earlier on, the Duke had caused some dismay by his reluctance to countenance any change in St Stephen's but this had been overcome by the tactful intervention of Sir Walter Lawrence, Bt. [8]

SIR THOMAS ROE (continued)

In 1939 a photograph of the painting was exhibited in the Tate Gallery, 'Mural Painting in Great Britain, 1919-1939'. During the War it was stored with the others at Mentmore and in 1958-9 it was cleaned and wax-varnished by the MOW.

For an account of the whole series in St Stephen's Hall see Appendix IX.

Presented in 1927 by the Duke of Bedford.

[1] Appreciation by Augustus John and notes by John Piper in 'William Rothenstein Memorial Exhibition, Tate Gallery 1950; Sir John Rothenstein, Modern English Painters, I, 1952.

[2] See Appendix IX.

[3] The Times, 29 June 1927, 9d. Rothenstein's portrait of Stanley Baldwin, 1928, in Twelve Portraits, 1929.

[4] Sir Henry Newbolt, The Building of Britain, 1927, p 19.

[5] The Times, ibid.

[6] The Times, Manchester Guardian, 28 June 1927, Apollo, September 1927, The Studio, September 1927.

[7] Sir William Rothenstein, Since Fifty, 1939, pp 39-40.

[8] Letter from Sir Lionel Earle to the Speaker, 21 January 1926.

A study for the head of an Indian in the painting SIR THOMAS ROE AT THE COURT OF AJMIR, 1614

ROTHENSTEIN, Sir William (continued)

SIR THOMAS ROE (continued)

63 Pencil drawing on squared and numbered paper, 18.4 x 13.3 ($7\frac{1}{4}$ x $5\frac{1}{4}$), Committee Corridor.
Signed and dated: **'W. Rothenstein to D. Y. Cameron 1917'** (sic), **'B. Venkatadri'**.

See Appendix IX, St Stephen's Hall, 1927.

RUSKIN, John

1819-1900. Writer and art critic.

From as early as 1846 (Modern Painters), Ruskin disapproved of Barry's new Houses of Parliament - 'the absurdest and emptiest piece of filigree' - but he lavished praise on Watts' frescoes and was persuaded to serve on the 1862 Committee appointed to advise on the deterioration of the frescoes in the Upper Waiting Hall.

SALISBURY, Frank O., 1874-1962

Studied art at Heatherley's, the RA Schools and in Italy. Historical, portrait, and ceremonial subject painter. [1]

HENRY VIII AND CATHERINE OF ARAGON BEFORE THE PAPAL LEGATES AT BLACKFRIARS, 1529

Catherine Sir, I do desire you to do me right and justice;
And to bestow your pity on me; for
I am a most poor woman, and a stranger
Born out of your dominions . . . [2]

64 Canvas, East Corridor,
2.06 x 2.11m (6'9" x 6'11").
Signed: **'Frank O. Salisbury'**.

Commissioned in 1908 and painted by Salisbury under the supervision of E A Abbey (qv) and with heraldic assistance from Sir Alfred Scott-Gatty, Garter King of Arms. The

SALISBURY, Frank O (continued)

HENRY VIII AND CATHERINE OF ARAGON (continued)

model for Henry VIII was the artist's father-in-law, Charles Colmer Greenwood, for Queen Catherine, Lady Leveson-Gower, for Wolsey an architect friend of the artist, and for the first maid of honour, the artist's wife. [3] The series of six mural paintings of Tudor subjects were in position in the East Corridor by 2 October 1910. [4] Salisbury's painting was damaged by damp in 1953 and repaired by the artist in his studio.

Reproduced in colour in B A Barber, The Art of Frank Salisbury, 1936, chapter 4.

For an account of the whole series in the East Corridor see Appendix VIII.

Presented in 1910 by Arthur, Lord Stanmore.

[1] Who's Who in Art, 1962; B A Barber, The Art of Frank Salisbury, 1936; F O Salisbury, Sarum Chase, 1953.

[2] Shakespeare, Henry VIII, Act II, Scene 4.

[3] F O Salisbury, op cit, pp 21-3.

[4] PRO Works 11/112. See Appendix VIII.

THE GREAT ROOF

Richard II with his master-carpenter, Hugh Herland, inspecting the work of construction on the roof of Westminster Hall in 1397. [1]

65 Canvas, Commonwealth Parliamentary Association Room
2.64 x 1.93m (8'8" x 6'4").
Signed: **'Frank O Salisbury'**.

The first sketches[2] for THE GREAT ROOF were painted in 1921 at the suggestion of Mr Tom Wilson, Clerk of the Works for Parliament, and were completed during the last three

SALISBURY, Frank O (continued)

THE GREAT ROOF (continued)

weeks of Sir Frank Baine's reconstruction of Westminster Hall while the scaffolding was still in place. The picture was named THE GREAT ROOF by the sculptor, Sir George Frampton. [3]

Exhibited RA 1924 (571); reproduced in colour in B A Barber, The Art of Frank O Salisbury, 1936, chap iv and in F O Salisbury, Sarum Chase, 1953, p 66.

Presented in 1951 by the artist.

See Part II GROUPS No 228 for Salisbury's painting 'The Burial of the Unknown Warrior 1920' and 241 'Coronation of His Majesty George VI'.

[1] H St G Saunders, Westminster Hall, 1951, chapter V and p 324.

[2] A sketch was exhibited in 1973 at the Hurn Galleries 329 Fulham Palace Road.

[3] F O Salisbury, Sarum Chase, 1953, p 66.

SANDBY, Thomas, RA, 1721-1798

Born in Nottingham, elder brother of Paul Sandby, a Foundation Member of the Royal Academy where he exhibited architectural subjects from 1767 to 1782. Drawings in the British Museum of Westminster from Lambeth, Old Palace Yard, and the Entrance to Westminster Hall. For his drawing of the east front of St Stephen's see Smith's Antiquities.

British Museum Catalogue; V & A Catalogue, 1927; A P Oppe, Sandby Drawings at Windsor Castle, 1947.

See Part III VIEWS Nos 103 HOUSE OF COMMONS-EXTERIOR and 223 NEW PALACE YARD.

SARGENT, Frederick c 1830-1899

Miniature and group portrait painter.

See Part II GROUPS Nos 181 HOUSE OF COMMONS 1874-5 and 186 HOUSE OF LORDS 1880.

SAYERS, James, 1748-1823

Political satirist.

See Part II GROUPS No 72, PITT, FOX, LORD NORTH and SPEAKER CORNWALL 1785.

SCHNEBBELIE, Robert Blemmell, died c 1849

Topographical draughtsman exhibiting RA 1803-21, including an 'Interior of Westminster Hall', RA 1805. Illustrations in Gentleman's Magazine, Wilkinson's Londina Illustrata, Hughson's Description of London, etc.

V & A Catalogue 1927; Soane Museum Catalogue; Thieme-Becker XXX.

See Part III VIEWS, No 57 OLD EXCHEQUER BUILDINGS c 1805.

SELOUS, H C, 1803-1890

Animal painter and book illustrator. Winner of £100 Premium for his cartoon, 'Boadicea haranguing the Iceni', exhibited Westminster Hall 1843 (78).

JWCI, 1954, pp 325, 330, lithograph reproduced Pl 47d.

SEVERN, Arthur, 1842-1931

Landscape and marine watercolour painter.

SEE Part III VIEWS No 476 WESTMINSTER c 1860.

SEVERN, Joseph, 1793-1879

Friend of Keats. Exhibited in Westminster Hall 1843 (111) a cartoon 'Eleanour saves the Life of her Husband (afterwards Edward I) by sucking the Poison from the Wound in his Arm' (£100 premium), and 1847 (29) an oil painting of Queen Victoria as 'Victory'. He was commissioned to paint a fresco for the Upper Waiting Hall (see Appendix II) but failed to obtain the commission to paint 'Eleanour' in the Royal Gallery (EOC pp 408-9).

PRO Works 11/91/3-108, Clarke's Critical Catalogue p 7, William Sharp Life and Letters of Joseph Severn 1892, V & A Catalogue of Watercolour Drawings 1927, Boase JWCI 1954 p 329.

SHAW, John Byam Lister, 1872-1919

Born in Madras. Studied art at St John's Wood School of Art and in the RA Schools. Illustrated editions of Boccaccio, Shakespeare, E A Poe, Browning, etc.[1]

THE ENTRY OF QUEEN MARY I WITH
PRINCESS ELIZABETH INTO LONDON, 1553

'Side by side the daughters of Henry VIII rode through Aldgate at seven in the evening, amidst the shouts of the people, the thunder of cannon and pealing of church bells. At the Tower gates the old Duke of Norfolk, Gardiner, Courtenay, and the Duchess of Somerset, were seen kneeling as Mary approached. 'These are my prisoners', she said, as she alighted from her horse and stooped and kissed them. Charmed by the enthusiastic reception and by the pleasant disappointment of her anxieties she could find no room for hard thoughts of any one.' [2]

66 Canvas, East Corridor,
2.06 x 2.11m (6'9" x 6'11").
Signed: **'BYAM SHAW 1910'**.

Commissioned in 1908 and painted by Byam Shaw under the supervision of E A Abbey (qv). The series of six mural paintings of Tudor subjects was in position in the East Corridor by 2 October 1910.[3]

SHAW, John Byam Lister (continued)

THE ENTRY OF QUEEN MARY I WITH
PRINCESS ELIZABETH INTO LONDON (continued)

For an account of the whole series in the East Corridor see Appendix VIII.

Presented in 1910 by James, Lord Airedale of Gledhow.

1 Who Was Who 1916-1928; DNB 1912-1921; The Times, 27 January 1919, 8d.

2 Froude, History of England, VI, 1861, p 50.

3 The Times, 18 October 1910, 8a. See Appendix VIII.

SHEARSBY, Arthur, d 1960

A member of the MOW Ancient Monuments Branch specialising in the restoration of pictures. He painted a number of views of the Houses of Parliament after the air-raids in 1941.

See Part III VIEWS Nos 362, 363, 373 WAR DAMAGE 1941-42.

SIMS, Charles, RA, 1873-1928

Royal College of Art, Academie Julian, and RA Schools. Exhibited regularly at the RA from 1894, mostly portraits and open air scenes.[1] He painted 'Lady Astor being introduced into the House of Commons by Balfour and Lloyd George 1919'. (See Part II GROUPS No 227).

KING JOHN ASSENTS TO MAGNA CARTA

King John, confronted by his barons assembled in force at Runnymede, gives unwilling assent to Magna Carta, the foundation of justice and individual freedom in England, 1215.

KING JOHN ASSENTS TO MAGNA CARTA (continued)

✓ 67 Canvas, St Stephen's Hall,
3.05 x 4.42m (10' x 14'6").

Commissioned in 1925 and painted by Sims in egg tempera,[2] as one of the series, The Building of Britain, under the guidance of Sir David Cameron, RA.[3] They were unveiled by Stanley Baldwin, the Prime Minister, on 28 June 1927.[4]

Sim's painting represents the country's hatred of illegality and oppression.[5] As Mr Baldwin said it shows how the people of England are always ready to side with any order that will help them to break tyranny.[6]

Contemporary critics seem to have been nearly unanimous in condemning this work as a discordant element in the scheme. Sir Lionel Earle saw it unfinished at Burlington House in December 1926 and immediately expressed misgivings about its general atmosphere of Barnet Fair, and about King John's use of a quill pen.[7] In March 1927, at a conference in the Speaker's House, the seven other artists officially recorded their view that Sims had failed to comply with the conditions and had produced a disturbing factor, though they were careful not to criticise the painting itself.[8] The Times declared it fell below the level of the rest and found the colour completely out of harmony.[9] Sir Charles Oman in Parliament fiercely criticised it on both historical and artistic grounds, especially objecting to a fictitious event, the Papal legate being stunned by the royal banner of England, treated as the main incident.[10] Andrew MacLaren, MP for Stoke-on-Trent, said it reminded him of the Hon Member for Bridgeton (Mr Maxton) dissolving his half-socialist Cabinet,[11] and The Apollo described it as neither cricket nor mural decoration.[12]

Against all this opposition, the Manchester Guardian found a hundred touches of brilliant and witty painting;[13] Augustus John and Harold Speed declared it to be the best painting of the series;[14] D Y Cameron described it as 'brilliant and daring' and an 'intense stimulus';[15] Lord Crawford quoted the furious contemporary criticism of Rembrandt's 'Night Watch' Rodin's 'Balzac' and Copley's 'Siege of Gibraltar,' and recommended caution;[16] and the Speaker advised that the matter be left in abeyance for a year on the grounds that the work had been accepted, after

KING JOHN ASSENTS TO MAGNA CARTA (continued)

careful consideration, by the advisory committee.[17]

The controversy was mentioned in only the briefest and most scathing terms in Sims's book, Picture-Making. Technique and Inspiration, 1934. In 1939 a photograph of the painting was in the Tate Gallery exhibition, Mural Painting in Great Britain, 1919-1939. During the War it was stored with the others at Mentmore and in 1958-9 it was cleaned and wax-varnished by the Ministry of Works.[18]

For an account of the whole series in St Stephen's Hall see Appendix IX.

Presented in 1927 by the Viscount Burnham.

[1] Tate Gallery Catalogue, British School, 1947.

[2] Recollection of W T Monnington in a letter to MOW, 3 July 1958, PRO Works, AD 1290/1.

[3] See Appendix IX.

[4] The Times, 29 June 1927, 9d.

[5] Sir Henry Newbolt, The Building of Britain, 1927, p 9.

[6] The Times, ibid.

[7] Letters to the Speaker, 21 December 1926, and to Lord Crawford, 27 January 1927, PRO Works, AD 16109/1.

[8] Paper dated 28 March 1927, PRO Works, AD 16109/1.

[9] The Times, 28 June, 11b.

[10] HC Deb, 21 July 1927, p 574, and letter to the First Commissioner, 27 July 1927, PRO Works, AD 16109/1.

[11] HC Deb, 19 July 1927, p 325.

KING JOHN ASSENTS TO MAGNA CARTA (continued)

[12] Herbert Furst in Apollo, September 1927, p 115.

[13] Manchester Guardian, 28 June 1927, p 11.

[14] Letter from the Speaker to the First Commissioner, 15 September 1927, PRO Works, AD 16109/1.

[15] Letter to First Commissioner, 17 September 1927, ibid.

[16] Letter to First Commissioner, 20 September 1927, ibid.

[17] Letter from the Speaker to Sir Charles Oman, 15 September 1927, ibid.

[18] PRO Works, AD 16109/1 and AD 1290/1.

SMIRKE, Sir Robert, 1781-1867

Architect.

See Part III VIEWS Nos 421, 422 WESTMINSTER, PALACE OF (1835).

SOLOMON, Solomon Joseph, RA, 1860-1927

Born in the Borough, London. Student at Heatherley's and the RA Schools under Leighton, Millais and Alma-Tadema. Portrait and subject painter exhibiting at the RA from 1881. Camouflage specialist in France, 1916-18. [1]

THE COMMONS PETITIONING QUEEN ELIZABETH TO MARRY

The Queen, enthroned and surrounded by her faithful

THE COMMONS PETITIONING QUEEN ELIZABETH (cont'd)

Commons, holds up a ring and says: 'With this Ring I was Wedded to the Realm'.

68 Canvas on plaster, Committee Staircase, 4.50 x 2.54m (14'9" x 8'4"). Signed: **'S.J. Solomon, 11'**.

Commissioned by Lord Swaythling and painted in 1911 in Solomon's house at Birchington-on-Sea. [2] It contains portraits of Members of Parliament and the artist's family. 'Queen Elizabeth' herself was a professional model who quarrelled endlessly with Iris Solomon's governess. [2]

As a result of a PQ, 28 June 1948, a key was made from information supplied by Sir Vivian Kitto, Sir Gilbert Campion, Sir Brian Fell, Viscount Samuel and Mrs Ewen Montagu (nee Iris Solomon, the artist's daughter). [3] The probable identity of the various portraits are: (1) Viscount Ullswater (Speaker Lowther), (2) Lord Swaythling, (3) Sir Courtenay Ilbert, (4) Mr John Burns, (5) Viscount Harcourt, (6) Colonel John Nolan, (7) Mr R Cunninghame Graham, (8) Earl of Oxford and Asquith, (9) Mr Dorian Solomon (the artist's son), (10) the Hon Mrs Ewen Montagu (formerly Iris Solomon, the artist's daughter), (11) Mr David Solomon (the artist's brother), (12) Sir Henry Seymour King, (13) Mr Clinton Dent (a friend of the artist's family).

John Burns, one of the sitters, saw a study of Cunninghame-Graham in Solomon's studio and burst out laughing. 'Here we are, posing as courtiers at the throne of England', he said, 'and the last time we were together we were had up before the beak for creating a disturbance in Trafalgar Square'. [4]

Presented in 1912 by Lord Swaythling.

[1] O S Phillips, Solomon J Solomon, 1933.

[2] DOE file, AE 2127/4, 1-3

[3] ibid.

[4] Phillips, op cit, p 162.

STANFIELD, Clarkson, 1793-1867

Marine painter. He was considered for the panels in the Peers' Refreshment Room together with Landseer and David Roberts.

Letter to Eastlake 13 June 1849 in V & A MS 86. M. 38. 24.

STEPHANOFF, James, 1788?-1874

Historical painter in watercolour to William IV and an Associate of the 'Old Watercolour' Society. Collaborated with Bowyer and the elder Pugin in the production of paintings of public ceremonies. (V & A Catalogue 1927). His brother, Francis Philip, won a Premium of £100 at the Westminster Hall Competition 1843 for a scene from Comus.

See Part II GROUPS Nos 92 THE 'TRIAL' OF QUEEN CAROLINE 1820 and 131 HOUSE OF COMMONS 1821-3.

STOKES, George, fl 1827-51

Architect, as a young man, working for Barry. Four water-colour drawings in the Museum of London of St Stephen's and the Cloisters during the demolitions of September and October 1837.

See Part III VIEWS No 138 HOUSE OF COMMONS.

SWAINE, F A, c 1910-c 1950

Member of the Ministry of Works Ancient Monuments Branch specialising in the restoration of pictures.

See Part III VIEWS No 364 WAR DAMAGE 1941-42.

TAYLOR, John jun. fl 1833-42

Architect. His watercolour drawing of the Cloister Court after the Fire was exhibited RA 1835 (999) and is now in the Corporation of London collection, Guildhall. It shows good architectural detail and a fourteen-man fire engine at work among the ruins.

See Picken's lithograph in Part III VIEWS, No 116 HOUSE OF COMMONS 1834.

TENNIEL, Sir John, RI, 1820-1914

Exhibited at Westminster Hall 1845 (85-7) a cartoon 'An Allegory of Justice' '. . . which I regret to say owing to illness is but a sketch' (letter to Eastlake in V & A MS 86. M. 38. 21). His fresco DRYDEN survived in the Upper Waiting Hall till it was covered with Pugin wallpaper in 1956. Contributed political cartoons to Punch 1850-1901.

Art-Journal November 1852 p 349, Boase English Art 1800-1870 p 216).

THOMAS, William Cave

Born in London. Winner of an additional £100 premium for his cartoon, 'St Augustine Preaching to the Saxons', exhibited Westminster Hall 1843. Commissioned to prepare specimens for the House of Lords and offered a panel in the Upper Waiting Hall which he refused.[1] In 1859 he tried again unsuccessfully to obtain a commission (EOC p 415).

JUSTICE

The central figure of Thomas's 1845 cartoon, a Divine Agent, in whom the power of death and the punishment of crime is vested.

✓ 69 Fragment of a cartoon on paper lined with canvas and backed on hardboard, Committee Corridor, 104. 2 x 80. 1 (41 x 31½).

JUSTICE (continued)

As a result of his entry in the 1843 Competition, Cave Thomas was commissioned in 1844 to prepare a cartoon, a coloured sketch and a specimen of fresco painting for one of the arched compartments in the House of Lords.[2] In 1845 he exhibited his versions, unfinished because of illness, in Westminster Hall.[3] The cartoon, of which No 69 is a fragment, was accompanied by a long quotation from The Faerie Queene, Book 5, 'Most sacred Virtue she of all the rest . . .' It consisted of Justice seated between Moses and John the Baptist surrounded by supplicants, a negro, a husbandman, a Greek, a father calling for vengeance on his murdered son, a widow and orphan, a poor man, a rich man, a Monk and a Lutheran. The avenging angel, or Divine Agent, was flanked by two angels bearing tablets. Beneath were the figures of Covetousness, Drunkenness, Suicide and Murder, all crouched in terror of the power of Justice.[4]

The cartoon was stored at South Kensington till 1960. It measured about 4.88 x 2.75m (16' x 9') and with its companion cartoons by Maclise, Horsley, Dyce and Redgrave, gradually sank into a state of dilapidation. A number of undamaged fragments were cut out in 1960 on the advice of the Victoria and Albert Museum and the House of Commons Advisory Committee on Works of Art.[5] Cave Thomas's JUSTICE and Dyce's SPECTATORS, two of the fragments, were mounted and framed and hung experimentally in the Committee Corridor in 1961. His sketch 'The Death of Marmion' for the Upper Waiting Hall was rejected by the Commissioners in 1852 (EOC p 27).

Thomas's contemporaries found his contributions melodramatic and unredeemed by any remarkable skill.[6] The Literary Gazette compared the Divine Agent to a hangman,[7] The Art-Union found it dull, scowling and vicious,[8] and The Spectator said the 'Justice as represented by Mr Thomas looks more like Vengeance . . . The repulsive aspect of the design is heightened by a grim gloomy rigid German mannerism . . .'[9]

Another fragment of the cartoon, a negro in chains, is stored by DOE Studio.

Transferred in 1960 from the Victoria and Albert Museum.

JUSTICE (continued)

1 The Portfolio, II, 1871, p 149; The Art-Journal, 1869, p 217; V & A Catalogue 1927; JWCI 1954, p 338-9.

2 Third Report, 1844, p 9.

3 Westminster Hall Exhibition Catalogue, 1845 (38, 39, 40).

4 F K Hunt, The Book of Art, 1845, p 176.

5 Minutes of 18th Meeting, 22 June 1960.

6 Athenaeum, 5 July 1845, p 663; ILN, 5 July 1845, p 10.

7 Literary Gazette, 1845, p 443.

8 Art-Union, August 1845, p 257.

9 Spectator, 5 July 1845, p 644.

THOMSON, Alfred Reginald, 1894-1979

Painter of portraits and portrait groups.

See Part II GROUPS No 271, HOUSE OF LORDS 1961-2.

TILLEMANS, Peter, d 1734

Born in Antwerp, settled in England in 1708 as an antiquarian draughtsman and painter of topographical panoramas.

E K Waterhouse, Painting in Britain, 1530-1790, 1953, p 216.

See Part II GROUPS No 48, HOUSE OF COMMONS c 1710.

TOWNSEND, Henry J, 1810-1890

Winner of £200 Premium for his cartoon, 'The Fight for the Beacon', exhibited Westminster Hall 1843 (128), lithograph by Linnell reproduced in JWCI 1954, Pl 46d. Drawing in V & A.

TRISTRAM, Professor Ernest William, 1882-1952

Born at Carmarthen. Studied and taught at the Royal College of Art. A leading authority on medieval art, especially the discovery, preservation and copying of medieval wall-paintings.

Who Was Who 1951-1960; The Times, 12 January 1952, 2e.

Reconstructions from drawings by Charles Stothard and Richard Smirke (Society of Antiquaries) and by T C Croker (V & A and Ashmolean Museums) of medieval mural paintings in the Painted Chamber and St Stephen's Chapel.

J G Rokewode, Memoir of the Painted Chamber, 1842, published in Vetusta Monumenta, VI, 1885, pp 1-37; E W Tristram, English Medieval Wall Painting; Thirteenth Century, 1950, pp 90, 577; Maurice Hastings, St Stephen's Chapel, 1955, pp 106-11. Margaret Rickert, Painting in Britain: The Middle Ages, 1954, pp 169-70; Peter Brieger, English Art 1216-1307, 1957, pp 155-7; Pamela Tudor-Craig, Archaeological Journal, 114 (1957), pp 92-105; Kenneth Clark, Another Part of the Wood 1974; PRO Works 11/369 and DOE file AE 2068/40.

THE CORONATION OF ST EDWARD THE CONFESSOR

From the 13th century original in the Painted Chamber, north wall above the King's bed (c 1262-72).

✓ 70 Tempera on wood, Terrace Staircase, 175.4 x 322.9 (69 x 127).

Rokewode, p 34, Pl XXXVII. 15; Tristram, p 570, Pl 16 and Sup Pl 13c (Stothard copy); Brieger, p 156; Burl Magazine, July 1905, p 266 (Croker copy).

Presented in 1926 by Sir Philip Sassoon, Bart MP.

TRISTRAM, Professor Ernest William (continued)

ST JOHN

From the Legend of St John as a pilgrim and St Edward, in the Painted Chamber, south side window splay (c 1262-72).

✓ 70A Tempera on wood, Terrace Staircase, 139.8 x 96.6 (55 x 38). **'E.W. TRISTRAM fecit 1927'.**

Rokewode, pp 36-7, Pl XXXIX. 19; Tristram, p 571, Pl 17 and Sup Pl 13a (Stothard copy); Brieger, p 156.

Presented in 1928 by Samuel Samuel, Esq, MP.

ST EDWARD

From the Legend of St John as a pilgrim and St Edward, in the Painted Chamber, south side window splay (c 1262-72).

✓ 70B Tempera on wood, Terrace Staircase, 139.8 x 96.6 (55 x 38). **'E.W. TRISTRAM fecit 1927'.**

Rokewode, pp 36-7, Pl XXXIX. 20; Tristram, p 571, Pl 18 and Sup Pl 13b (Stothard copy); Brieger, p 156.

Presented in 1928 by Samuel Samuel, Esq, MP.

VIRTUE AND VICE

The Triumph of Largesce over Covoitise, from the Painted Chamber south side window splay (c 1262-72).

✓ 70C Tempera on wood, Terrace Staircase, 266.9 x 96.6 (105 x 38). **'E.W. TRISTRAM fecit'.**

Rokewode, p 35, Pl XXXVIII. 17; Tristram, p 571, Pl 20 and Sup 14a (Stothard copy); Brieger, p 156, Pl 54a (Croker copy); Burl Mag July 1905, p 260 (Stothard copy).

Presented in 1928 by Samuel Samuel, Esq, MP.

VIRTUE AND VICE

The Triumph of Debonerete over Ira, from the Painted Chamber south side window splay (c 1262-72).

70D Tempera on wood, Terrace Staircase,
266.9 x 96.6 (105 x 38). **'E.W. TRISTRAM fecit'**.

Rokewode, p 35, Pl. XXXVIII. 18; Tristram, p 571, Pl 19 and Sup Pl 14b (Stothard copy); Brieger, p 156; Burl Mag, July 1905, p 260 (Stothard copy); Burl Mag, July 1918, p 4 Matthew Dawson's watercolour reconstruction.

Presented in 1928 by Samuel Samuel, Esq, MP.

VIRTUE

The Triumph of a Virtue (unidentified), from the Painted Chamber, north side window splay (c 1262-72).

71 Tempera on wood, Terrace Staircase,
139.8 x 96.6 (55 x 38). **'E.W. TRISTRAM fecit'**.

Rokewode, p 37, Pl. XXXIX. 21; Tristram, p 571, Pl 21.

Presented in 1939 by Sir Andrew Caird.

THE STORY OF HEZEKIAH (See also No 74)

(II Kings, 18, 19). Painted Chamber, south side, third tier.

72 Tempera on wood, Terrace Staircase, top,
125.8 x 327.9 (48½ x 129). **'E.W. TRISTRAM fecit'**.

Rokewode, p 30, Pl. XXXII. 5; Tristram, p 569, Pl 24, and Sup Pl 16a (Stothard copy).

Presented in 1939 by Sir Andrew Caird.

THE STORY OF ANTIOCHUS (See also No 78)

The martydom of the mother and her seven sons and the sacrifice of Antiochus (II Maccabees 7 and I Maccabees 1, liv), from the Painted Chamber, south side, second tier (c 1262-5).

73 Tempera on wood, Terrace Staircase, top,
127.0 x 152.5 (50 x 60). **'E.W. TRISTRAM fecit'**.

Rokewode, p 28, Pl XXX. 2; Tristram, p 568.

Presented in 1939 by Sir Andrew Caird.

CONTINUATION OF THE STORY OF HEZEKIAH
(See also No 72)

(II Kings, 19). Painted Chamber, south side, third tier (c 1262-5).

74 Tempera on wood, Terrace lobby,
137.3 x 213.5 (54 x 84). **'E.W. TRISTRAM fecit'**.

Rokewode, p 31, Pl. XXXII. 6; Tristram, p 569, Pl 25 and Sup Pl 16 (Stothard copy).

Presented in 1939 by Sir Andrew Caird.

THE CAPTIVITY OF JEHOIACHIN, KING OF ISRAEL
(See also No 76)

(II Kings, 24). Painted Chamber, south side, third tier (c 1262-5).

75 Tempera on wood, Terrace lobby,
106.8 x 122.0 (42 x 48). **'E.W. TRISTRAM fecit'**.

Rokewode, p 31, Pl. XXXIII. 7; Tristram, p 569, Pl 22a).

Presented in 1939 by Sir Andrew Caird.

THE CAPTIVITY OF THE JEWS (continued)
(See also No 75)

(II Kings, 25). Painted Chamber, south side, third tier (c 1262-5).

76 Tempera on wood, Terrace lobby,
106.8 x 122.0 (42 x 48). **'E.W. TRISTRAM fecit'**.

Rokewode, p 31, Pl. XXXIII. 8; Tristram, p 569, Pl 22b.

Presented in 1939 by Sir Andrew Caird.

THE BATTLE OF JUDAS MACCABEUS WITH TIMOTHEUS AND THE FALL OF MASPHA

(I Maccabees, 5, xxxi-vi). Painted Chamber, south side, fifth tier.

77 Tempera on wood, Terrace lobby,
137.3 x 213.5 (54 x 84). **'E.W. TRISTRAM fecit'**.

Rokewode, p 33, Pl. XXXVI. 14; Tristram, p 570, Pl 23.

Presented in 1939 by Sir Andrew Caird.

THE STORY OF ANTIOCHUS (continuation)
(See also No 73)

(II Maccabees, 9, i-vii). Painted Chamber, south side, fifth tier (c 1262-5).

78 Tempera on wood (behind glass), Centre Curtain Corridor, north side.
119.5 x 78.8 (47 x 31). **'E.W. TRISTRAM fecit'**.

Rokewode, p 29, Pl. XXXI. 3; Tristram, pp 568-9.

Presented in 1929 by Sir Francis W Lowe, MP.

THE STORY OF JOAB AND ABNER

(II Samuel, 3, xxiv-vii). Painted Chamber, south side, first (lowest) tier (c 1262-5).

79 Tempera on wood (behind glass), Centre Curtain Corridor, north side,
119.5 x 76.3 (47 x 30). **'E.W. TRISTRAM fecit'**.

Rokewode, pp 27-8, Pl XXX. 1; Tristram, p 568.

Presented in 1929 by Sir Francis W Lowe, MP.

THE MIRACLES OF ELISHA (See also No 81)

Elisha makes pottage (II Kings, 4). Painted Chamber, south side, fourth tier (c 1262-5).

80 Tempera on wood (behind glass), Centre Curtain Corridor, south side,
119.5 x 78.8 (47 x 31). **'E.W. TRISTRAM fecit'**.

Rokewode, p 32, Pl. XXXIV. 10; Tristram, p 569, Sup Pl 15b; Modern watercolour reconstruction by Matthew Dawson in Burl Mag, July 1918, p 4.

Presented in 1929 by Sir Francis W Lowe, MP.

THE MIRACLES OF ELISHA (See also No 80)

Elisha, Naaman and Gehazi (II Kings, 5).
Painted Chamber, south side, fourth tier (c 1262-5).

81 Tempera on wood (behind glass), Centre Curtain Corridor, south,
119.5 x 81.3 (47 x 32). **'E.W. TRISTRAM fecit'**.

Rokewode, p 32, Pl. XXXIV. 10; Tristram, 13th Century, p 569, Sup Pl. 15b; modern watercolour reconstruction by Matthew Dawson, Burlington Magazine, July 1918, p 4.

Presented in 1929 by Sir Francis W Lowe, MP.

ANGELS AND ARCHITECTURAL DECORATION

Two angels with peacock wings holding copes embroidered with two-headed eagles and pelicans, a frieze of armorial bearings and supporters above. From St Stephen's Chapel, arcade containing entry to the King's pew (c 1350).

82 Tempera on wood (behind glass), Terrace entrance, south, 183.0 x 155.0 (72 x 61). **'E.W. TRISTRAM fecit'**.

Smirke's pen and ink drawing in Society of Antiquaries (19); Topham's Account, pp 16-7, Pl. XVIII; Smith's Antiquities, p 153 and engravings pp 153, 237; Tristram, 14th Century, p 210.

Presented in 1927 by Sir Rowland Blades, MP.

ANGEL AND ARCHITECTURAL DECORATION

An angel with peacock wings holding a cope embroidered with quatrefoils and pelicans, an acolite with a taper left, a frieze of armorial bearings and supporters above. From St Stephen's Chapel, arcade containing entry to the King's pew (c 1350).

83 Tempera on wood (behind glass), Terrace entrance, north, 183.0 x 155.0 (72 x 61). **'E.W. TRISTRAM fecit'**.

Smirke's pen and ink drawing in Society of Antiquaries (19, 46); Topham's Account, pp 16-7, Pl. XVIII; Smith's Antiquities, p 153 and engravings pp 153, 237; Britton's Architectural Antiquities, V (1826), Pl. 66; Tristram, 14th Century, p 210.

Presented in 1927 by Captain Viscount Elveden, RNVR, MP.

ADORATION OF THE KINGS

From St Stephen's Chapel, north-east corner to left of the high altar (c 1350).

(1) A King with sceptre, casket and attendants, 86.4 x 75.0 (34 x 29½)

(2) A King holding a ship casket, and a King kneeling 86.4 x 67.4 (34 x 26½)

(3) Madonna and Child with St Joseph, 86.4 x 72.5 (34 x 28½)

(4) Donors. Kneeling figures of St George, King Edward III and his five sons.

84 Tempera on six wood panels (behind glass), Terrace entrance, north.

Smirke's pen and ink drawing in Society of Antiquaries (17, 44-51); Topham's Account, pp 13-4, Pl. XVI; Smith's Antiquities, pp 158-9 and engravings pp 153, 250; Joan Evans, English Art 1307-1461, 1949, Pl. 27; Tristram 14th Century, Pl 2, 4, 5.

Presented by the Right Hon Sir Samuel Roberts, MP.

THE HOLY INFANCY

From St Stephen's Chapel, south-east corner to right of the high altar (c 1350).

(1) Presentation in the Temple, 72.5 x 67.4 (28½ x 26½). Signed: **'E.W.T.'**

(2) Three Priests with Doves, 72.5 x 73.7 (28½ x 29). Signed: **'E.W.T.'**

(3) Adoration of the Shepherds and a Shepherd boy piping, 72.5 x 72.5 (28½ x 28½). Signed: **'E.W. TRISTRAM'**.

(4) Donors. Kneeling figures of Queen Philippa and her five daughters, one panel blank.

TRISTRAM, Ernest William (continued)

THE HOLY INFANCY (continued)

85 Tempera on six wood panels (behind glass), Terrace entrance, south.

Smirke's pen and ink drawings in Society of Antiquaries (39, 42-3, 52); Topham's Account, pp 15-6, Pl XVII; Smith's Antiquities, pp 157-8 and engravings pp 153, 250; Tristram, 14th Century, pp 49-50, 209, Pl 3 and 6a.

Presented by the Right Hon Sir Samuel Roberts, MP.

ST MERCURE

From St Stephen's Chapel, north side, second pier from the high altar (c 1350).

86 Tempera on wood (behind glass), Terrace entrance, north 180.5 x 45.8 (71 x 18).

Naylor's drawing in Society of Antiquaries; Topham's Account, p 22, Pl XXVIII; Smith's Antiquities, p 152 and coloured engraving p 244; Tristram, 14th Century, p 217, Pl 6b.

Presented in 1926 by the Right Hon Walter Guinness, MP.

ST EUSTACE

From St Stephen's Chapel, north side, second pier from the high altar (c 1350).

87 Tempera on wood (behind glass), Terrace entrance, south 180.5 x 45.8 (71 x 18).

Naylor's drawing in Society of Antiquaries; Topham's Account, p 22, Pl XXVIII; Smith's Antiquities, pp 160, 245-8; Tristram, 14th Century, p 217, Pl 6b.

TURNER, Joseph Mallord William, RA, 1775-1851

One of the great masters of landscape painting in oil and watercolours. He painted a number of views of the Fire of 1834, some of which are in a sketchbook in the British Museum, one in Pennsylvania, and one in the Cleveland Museum of Art, Ohio.

The Romantic Movement, Arts Council Catalogue 1959 (353).

VACHER, Charles, 1818-1883

Born in Westminster, third son of Thomas Vacher, Bookseller of 29 Parliament Street, RA Schools and Rome. Draughtsman and watercolour painter especially of old buildings, exhibiting mainly at the New Water Colour Society. Probably assisted his father in amassing the collection of parliamentary prints and drawings later acquired by Sidney Robinson, MP, and presented by him in 1922.

Albert Nicholson in DNB; British Museum Catalogue; V & A Catalogue 1927; Press Gallery Catalogue 1931.

See Part III VIEWS, Nos 58, 59 EXCHEQUER RUINS 1837.

VICKERS, Alfred H, 1786-1868

Born at St Mary, Newington. Exhibited landscapes and river scenes at RA and BI 1828-68.

Algernon Graves, The Royal Academy of Arts, 1905-6.

See Part III VIEWS No 479 WESTMINSTER, PALACE OF, c 1864.

WARD, Edward Matthew RA, 1816-1879

Born in Pimlico. Studied at the RA Schools and in Rome. Exhibited a cartoon 'Boadicea animating the Britons' at Westminster Hall 1843 (sketch in V & A). A constant exhibitor at RA of 17th and 18th century history paintings. Apart from Westminster, he painted mural scenes at Preston Hall, Aylesford, and at No 11, Hill Street, Mayfair.[1]

For an account of Ward's work at Westminster see Appendix V.

THE EXECUTIONER TYING WISHART'S BOOK ROUND THE NECK OF MONTROSE

Montrose, as proud of the cause in which he was to suffer, had clad himself in rich attire - more becoming a bridegroom, says one of his enemies, than a criminal going to the gallows ..... at the foot of the scaffold a further and parting insult was reserved for him; the executioner brought Dr Wishart's narrative of his exploits, and his own manifesto, to hang around his neck; but Montrose himself assisted in binding them, and, smiling at this new token of his enemies' malice, merely said, 'I did not feel more honoured when His Majesty sent me the Garter.'[2]

88 Fresco painting, Commons Corridor,
2.07 x 2.38m (6'9½" x 7'9½").
Inscribed bottom right corner: **'E.M. Ward, R.A. 1857'**.

Commissioned in 1852, the original oil version was completed and exhibited RA in 1853, having been inspected by the Prince Consort and the Queen herself in Ward's studio at Slough.[3] Some alterations were suggested and carried out to the scaffold and the still life generally.[4] Hung with ARGYLL in the Commons' Corridor in 1854 and found to be too shiny and difficult to see.[5] '... it's more or less glossy surface and the cross lights in the corridor rendered it almost invisible. The picture could only be seen properly when the upper edge was inclined about two feet forwards.'[6] It is now in the Royal Art Gallery, Salford.

The fresco version was finished in September 1857,[7] and in position in November 1857 and given a lyrical reception in the art papers.[8] Signs of decay appeared in 1860 especially in the blues,[9] restored by Ward himself in 1868, and covered with glass in 1869 'to determine whether the injuries

EXECUTION OF MONTROSE (continued)

have or have not been occasioned by gas'.[10]

In 1925 a boy from the Royal High School, Edinburgh, noticed an error in the inscription, deriving from Sir Walter Scott's account and describing the execution as taking place in the Grassmarket instead of the High Street.[11]

Engraved for the Art-Union of London (Wright and Smith, p 492, and T Archer, Pictures Illustrative of English History, 1884, I, p 180).

For an account of the whole series by Ward see Appendix V.

[1] James Dafforne, Life and Works, 1879; Campbell Dodgson in DNB, 59; T S R Boase, JWCI, 1954, pp 346, 355-6.

[2] Lord Mahon's essay on Montrose in Quarterly Review, (157), December 1846, quoted under Ward's oil, RA 1853 (396).

[3] The Athenaeum, 19 February 1853, p 233.

[4] Eastlake Official Correspondence, 4 June 1853, p 46.

[5] Eastlake's letter to Prince Consort, 23 August 1854, ibid.

[6] Eastlake to First Commissioner, 30 November 1864 (PRO Works 11/48).

[7] Return of Fresco Paintings, 1861, p 8.

[8] The Athenaeum, 28 November 1857, p 1490.

[9] Ibid, 15 September 1860, p 355.

[10] The Art-Journal, February 1869, p 60.

[11] Question in Parliament, 11 March 1925.

ALICE LISLE CONCEALING THE FUGITIVES
AFTER THE BATTLE OF SEDGEMOOR

'... The same womanly kindness which had led her to befriend the Royalists in their time of trouble, would not allow her to refuse a meal and a hiding-place to the wretched men who now entreated her to protect them ... The next morning her dwelling was surrounded by soldiers; strict search was made; Hickes was found concealed in the malthouse and Nelthorpe in the chimney. [1]

89 Fresco painting, Commons Corridor,
2.07 x 2.38m (6'9½" x 7'9½").
Inscribed bottom left corner: **'E.M. Ward, R.A. 1857'**.

Commissioned in 1853 after the completion of the oil version of MONTROSE. [2] Original oil design submitted to the Prince Consort in 1855 and altered slightly at his suggestion. [3] Completed in fresco July 1857, [4] in position in the Commons Corridor in November 1857 and given a lyrical reception in the art papers [5] though the bad lighting was criticised. [6] Signs of decay and mildew, especially in the background, appeared in 1860. [7]

A letter in The Times in 1847, signed P, protested at the unsuitability of the subject. 'As it is the picture will represent, apparently for approval, what is still a criminal act ...' [8]

Engraved in 1863 by F A Heath from the oil sketch then in the collection of David Price and now in the Mappin Gallery, Sheffield. [9] It was also engraved by Charles Laurie and reproduced in T Archer Pictures and Royal Portraits 1905, II.

For an account of the whole series in the Commons Corridor see Appendix V.

Commissioned in 1853 as part of the building.

[1] Macaulay, History (Firth's edition) II, p 630, quoted under Ward's oil sketch exhibited RA 1858 (488). For a detailed description see Gullick's Handbook p 90.

[2] Eastlake Official Correspondence, p 46, 4 June 1853.

ALICE LISLE (continued)

[3] Ibid, p 202, 6 June 1855.

[4] Return of Fresco Paintings, 1861, p 8.

[5] The Athenaeum, 7 November 1857, p 1395, and 28 November 1857, p 1490.

[6] The Art-Journal, January 1858, p 18.

[7] The Athenaeum, 15 September 1860, p 355.
Art-Journal, January 1868, p 7.

[8] The Times, 15 September 1847, 7c.

[9] Exhibited RA 1863. Reproduced in Dafforne, Life and Works of E M Ward, RA 1879, Pl 9; Art-Journal, January 1864, p 4; JWCI 1954, Pl 50d.

THE LAST SLEEP OF ARGYLL

'... The door of the cell was softly opened, and there lay Argyll on the bed, sleeping, in his irons, the placid sleep of infancy. The conscience of the renegade smote him ...' [1]

90 Fresco painting, Commons Corridor,
2.07 x 2.38m (6'9½" x 7'9½").

FAC Report says completed NOV 1858 (MV)

Commissioned in 1853 after the completion of the oil version of MONTROSE. [2] The original sketch was submitted to Prince Albert and the other Commissioners in 1853 and altered slightly at their suggestion. [3] The oil version was finished in 1854 and hung experimentally in the Commons Corridor with MONTROSE where they were both found to be too shiny and difficult to see. [4] It was later hung in a Committee Room, exhibited RA 1854, Paris 1855 (awarded a medal), Bradford 1870, and is now in the Royal Art Gallery, Salford (reproduced ILN 6 May 1854 p 421).

THE LAST SLEEP OF ARGYLL (continued)

The fresco version was finished in August 1858.[5] The Athenaeum vigorously attacked the lighting in the Corridor. 'We must allow, too, the terrible purgatorial place in which this picture is exhibited, with its blurts of bleaching sunlight, its cheating yellow glows of gas, its mottle of coloured windows, its dazzling top-light, its murky Novemberness, even in summer, its cross jar of reflections . . .'[6]

Signs of decay appeared in 1860, it was repaired and largely repainted by Ward himself in 1867,[7] and in 1897 and again in 1906, Professor Church reported it disfigured by large stains caused by efflorescence and scaling.[8]

Engraved for the Art-Union of London (Wright and Smith, p 251).

For an account of the whole series in the Commons Corridor see Appendix V.

Commissioned in 1853 as part of the building.

[1] Macaulay, History (Firth's edition), II, p 556, quoted at length under Ward's oil sketch exhibited RA 1854 (403).

[2] Eastlake Official Correspondence, p 46, 4 June 1853.

[3] Ibid, pp 56-7, 11 August 1853. The sketch was offered for sale by the Hon Mrs Erskine of Mars, 6 July 1939.

[4] Eastlake to the Prince Consort, 16 August 1854 (EOC pp 136-7).

[5] Return of Fresco Paintings, 1861, p 8. For a full description see Gullick's Handbook, 1865, p 94.

[6] The Athenaeum, 13 November 1858, p 623. See also The Art-Journal, December 1858, p 373.

THE LAST SLEEP OF ARGYLL (continued)

[7] The Art-Journal, January 1868, p 7 and Downer's Notes, 1888, p 8.

[8] Church's Further Memoranda, 1898 and 1906.

CHARLES II ASSISTED IN HIS ESCAPE BY JANE LANE

'But a mile before we came to Stratford-upon-Avon we spied upon the way a troop of horse whose riders were alighted . . . I begged Mrs Lane softly in her ear that we might not turn back, but go on, if they should see us turn . . .'[1]

91 Fresco and waterglass,[2] Commons Corridor, 2.07 x 2.38m (6'9½" x 7'9½").
Inscribed bottom right corner : **'E. M. Ward R. A.'**

Commissioned in 1853,[3] the oil sketch was finished in 1860,[4] and the fresco version in position in the Commons Corridor in November 1861.[5] The Grand Duke Constantine and the Grand Duchess inspected it with Ward and had much to say to him about those stirring times.[6]

The original cartoon on paper was presented by the artist to the Walker Art Gallery, Liverpool, in 1876.

Engraved by H Bourne for Archer's Pictures Illustrative of English History, 1878, I, p 182.

For an account of the whole series in the Commons Corridor see Appendix V.

Commissioned in 1853 as part of the building.

[1] Charles II's account dictated to Pepys at Newmarket, October 1680, published Boscobel Tracts, 1830.

[2] '. . . only partially and in a small degree executed in waterglass'; Letter from Ward to the Chief Commissioner, 14 November 1867 (PRO Works 11/27/5. 28-9).

CHARLES II AND JANE LANE (continued)

[3] Eastlake Official Correspondence, p 46, 4 June 1853.

[4] The Athenaeum, 14 April 1860, p 515.

[5] The Art-Journal, December 1861, p 360; Thirteenth Report, 1863, p 11. Gullick's Handbook, 1865, p 92.

[6] The Athenaeum, 9 November 1861, p 619.

THE LANDING OF CHARLES II AT DOVER, 26 MAY 1660

'... and so got on shore when the King did, who was received by General Monk with all imaginable love and respect at his entrance upon the land of Dover ...
The Mayor of the town came and gave him his white staff, the badge of his place, which the King did give him again. The Mayor also presented him from the town a very rich Bible, which he took and said it was the thing he loved above all things in the world.' [1]

92 Waterglass, Commons Corridor,
2.07 x 2.38m (6'9½" x 7'9½").
Inscribed indistinctly bottom right: **'E.M. Ward'**.

Commissioned in 1853 after the completion in oils of MONTROSE, [2] the design approved by the Commissioners in February 1863, [3] and the final version in position in 1864. [4] The waterglass method in which it was painted was generally considered as success. '... by its brilliance and clearness, as well as by the facility with which it has been produced, testifies to the suitability of (waterglass).' [5]
By 1867 decay had begun causing Ward to express his unfavourable opinion of the permanence of waterglass. [6]

The original study exhibited RA 1873 (400).

For an account of the whole series in the Commons Corridor see Appendix V.

CHARLES II AT DOVER (continued)

Commissioned in 1853 as part of the building.

[1] Pepys, Diary, 25 May 1660.

[2] Eastlake Official Correspondence, p 46, 4 June 1853.

[3] Thirteenth Report, 1863, p 11.

[4] The Art-Journal, June 1864, p 143; Ward's letter to First Commissioner, 1 July 1864 (Report on Agreements, 1864, p 8); Gullick, Handbook, 1865, p 98.

[5] The Athenaeum, 19 March 1864, p 412.

[6] The Art-Journal, January 1868, p 7.

THE ACQUITTAL OF THE SEVEN BISHOPS

'The jury appeared in their box; and there was a breathless stillness. Sir Samuel Astry spoke. "Do you find the defendants guilty of the misdemeanour whereof they are impeached, or not guilty?" Sir Roger Langley answered, "Not Guilty". As the words were uttered, Halifax sprang up and waved his hat. At that signal, benches and galleries raised a shout. In a moment ten thousand persons who crowded the great hall, replied with a still louder shout, which made the old oaken roof crack ...' [1]

93 Waterglass, Commons Corridor,
2.07 x 2.38m (6'9½" x 7'9½").
Inscribed bottom right: **'E.M. Ward, R.A. 1867'**.

Commissioned in 1853 after the completion in oils of MONTROSE. [2] Completed in 1867, [3] but during the investigations into the cause of decay of the preceding murals, [4] its hanging in the Commons Corridor was postponed till 1869. [5]

For J R Herbert's version of the same subject see Wright and Smith, Parliament Past and Present, 1902, p 157.

THE SEVEN BISHOPS (continued)

Engraved by H Bourne for Archer's Pictures Illustrative of English History, 1878, II, p 30.

For an account of the whole series in the Commons Corridor see Appendix V.

Commissioned in 1853 as part of the building.

[1] Macaulay, History (Firth's edition), II, p 1030.

[2] Eastlake Official Correspondence, p 46, 4 June 1853.

[3] Full descriptions in The Athenaeum, 13 April 1867, p 491, and The Art-Journal, January 1868, p 7.

[4] Parl Debates, 18 July, 1867, p 1698.

[5] The Art-Journal, February 1869, p 60.

THE LORDS AND COMMONS PRESENTING THE CROWN TO WILLIAM AND MARY IN THE BANQUETING HOUSE, 1688

'The Clerk of the House of Lords read in a loud voice the Declaration of Right. When he had concluded, Halifax, in the name of all the estates of the realm, requested the Prince and Princess to accept the Crown.' [1]

94 Waterglass, Commons Corridor,
2.07 x 2.38m (6'9½" x 7'9½").

Commissioned in 1853 after the completion in oils of MONTROSE. [2] Completed in 1867, [3] but during the investigations into the cause of decay in the preceding murals, [4] its hanging in the Commons Corridor was postponed till 1869. [5]

The original study was exhibited RA 1874 (761) and a wash drawing was offered to the House in 1950 but declined. [6]

WILLIAM AND MARY (continued)

Engraved by H Bourne for Archer's Pictures Illustrative of English History, 1878, II, p 44. For Northcote's version of the same subject see Parker's engraving, reproduced in Wright and Smith, Parliament Past and Present, 1902, p 55.

For an account of the whole series in the Commons Corridor see Appendix V.

Commissioned in 1853 as part of the building.

[1] Macaulay, History, (Firth's edition), III, p 1303, quoted under Ward's original study exhibited RA 1874.

[2] Eastlake Official Correspondence, p 46, 4 June 1853.

[3] The Athenaeum, 27 July 1867, p 121; The Art-Journal, September 1867, p 218.

[4] Parl Debates, 18 July 1867, p 1698.

[5] The Art-Journal, February 1869, p 60.

[6] Curator's papers.

GENERAL MONK DECLARING FOR A FREE PARLIAMENT

'On the evening of 10 February 1660 a certain number of Monk's officers called on him ... He gave orders for the troops to march towards the city and that officers of rank should be sent early in the morning to Whitehall. During the night he prepared a letter to Parliament and the Officers whom he had summoned signed the document after him the next day.' [1]

95 Waterglass, Commons Corridor,
2.07 x 2.38m (6'9½" x 7'9½").
Inscribed bottom left: **'E. M. Ward, R.A. 1868'**.

WARD, Edward Matthew (continued)

GENERAL MONK (continued)

Commissioned in 1853 after the completion in oils of MONTROSE.[2] Completed in 1868,[3] but during the investigation into the causes of decay in the preceding murals,[4] its hanging in the Commons Corridor was postponed till 1869.[5]

The original study exhibited RA 1869 (544).

Engraved for the Art-Union of London (Wright and Smith, p 50).

For an account of the whole series by Ward in the Commons Corridor see Appendix V.

Commissioned in 1853 as part of the building.

[1] Guizot, Monk. Chute de la Republique et Retablissement de la Monarchie en Angleterre, 1851, p 126.

[2] Eastlake Official Correspondence, p 46, 4 June 1853.

[3] Description in The Art-Journal, January 1868, p 7.

[4] Parl Debates, 18 July 1867, p 1698. Art-Journal, ibid.

[5] The Art-Journal, February 1869, p 60.

WARD, John b 1917

Born in Hereford, studied at Hereford and RCA. (Who's Who in Art, 1962).

See Part III VIEWS Nos 82, 163, 169, 170, 216 INNS OF COURT, 176 LOBBY, HOUSE OF COMMONS; Part VI ADDITIONAL PRINTS No 212.

WATTS, George Frederick, OM, RA, 1817-1904

Born in London. Won a £300 prize for his cartoon 'Caractatus led in triumph through the streets of Rome', exhibited Westminster Hall 1843 (84).[1] His oil painting 'Alfred inciting the Saxons' was bought by the Commissioners in 1847, he painted 'Spenser', one of the ill-fated frescoes in the Upper Waiting Hall in 1853 (see Appendix II), and from then on his career became almost symbolic of Victorian eminence until he accepted the Order of Merit in 1902.[2]

ALFRED INCITING THE SAXONS TO PREVENT THE LANDING OF THE DANES

'In an interval of truce, Alfred's mind had conceived an idea which may be looked upon as the embryo of the naval glory of England ... He saw the advantages to be derived from the employment of ships along the coast ... The first flotilla he set afloat was small and almost contemptible, but in its very first encounter with the enemy it proved victorious.'[3]

96 Canvas, Committee Room 10, 3.43 x 5.90m (11'8" x 19')[4]

Painted in Italy as a result of the Commissioners' announcement in 1846 of a competition for 'artists skilled in oil painting' to produce pictures of 'religious, political or allegorical subjects, which by judicious adaptation or treatment may have reference to the history or constitution of the kingdom'.[5] Watts described it in detail in a letter to Miss Duff Gordon, December 1846, from Lord Holland's villa at Careggi.[6] He then brought it to England where it was exhibited in Westminster Hall in 1847 (28), won a premium of £500, and was bought by the Commissioners for £200 for one of the Committee Rooms after much magnanimous but slightly ridiculous self-depreciation on the part of the artist.[7]

Its reception by the critics of 1847 was mixed.[8] The Times admired its 'boldness of conception and vigour of execution'.[9] The Art-Union found in it 'an aspiration beyond the commonplace of painting ...'[10], and The Athenaeum, in an ambiguous review, described it as '... oscillating between diverse schools and masters ...'[11] Punch found 'more wind in this than in any other work of

ALFRED INCITING THE SAXONS (continued)

art I ever beheld',[12] and The Spectator frankly damned it as having 'no right to be called more than a student's sketch' and called Watts 'not enough master of his purpose fitly to be a candidate for painting works to endure in a national edifice'.[13] A writer in The Quarterly Review, however, referring actually to Watts's fresco, SPENSER, in the Upper Waiting Hall, thought it 'extraordinary that no important part of the decoration of the Houses of Parliament should have been confided to a man of such remarkable powers and so eminently qualified for the task ...'[14] This was echoed by Cavendish Bentinck in Parliament, describing Watts as 'one of the most distinguished and one of the most disinterested artists in England'.[15]

Professor Boase in 1954 described ALFRED as 'lingering on in a Committee Room, a darkened silhouette, with the orange glow much faded, composed with some originality and perhaps still retaining some finer passages of colour beneath its dirt and discoloured varnish'.[16] It has been cleaned since then.

Engraved by H Bourne for Archer's Pictures Illustrative of English History, 1878, I, p 24.

Bought by the Commissioners in 1847.

[1] Lithograph by John Linnell in Engravings of Prize Cartoons, 1843.

[2] Bibliography in G F Watts, Arts Council Exhibition Catalogue, 1954-5, pp 23-4.

[3] Quoted by Watts in Westminster Hall Catalogue, 1847 (28).

[4] Measurements in Westminster Hall Catalogue, 3.58 x 6.05m (11'9" x 19'6").

[5] Sixth Report, 1846, p 27.

ALFRED INCITING THE SAXONS (continued)

[6] Letter in M S Watts, George Frederick Watts, 1912, I, pp 78-80.

[7] Letter from Watts to Eastlake, 10 July 1847, in Seventh Report, 1847, p 20.

[8] Reproduced in ILN, 17 July 1847, p 40. Fully described in Watts's letter, December 1846, to Miss Duff Gordon (cit sup) and in Gullick's Handbook, 1865, pp 112-3.

[9] The Times, 28 June 1847, 3a.

[10] The Art-Union, August 1847, p 268.

[11] The Athenaeum, 3 July 1847, p 705.

[12] Punch, XIII, July 1847, p 8.

[13] The Spectator, 3 July 1847, p 643.

[14] Quarterly Review, CIV, October 1858, p 322, in an article on the Arundel Society.

[15] Parl Debates, 25 July 1862, p 876.

[16] The Decoration of the New Palace of Westminster, in JWCI, 1954, p 354.

WEST, Benjamin, PRA, 1728-1820

Born in Pennsylvania, worked in New York, Rome, and finally London, becoming President of the Royal Academy in succession to Reynolds in 1792.[1]

MOSES RECEIVING THE LAW ON MOUNT SINAI

'Moses turned and went down from the mount, and the two tables of the testimony were in his hand' (Exodus, chapter 32).

✓ 97 Canvas, St Stephen's Entrance,
5.49 x 3.74m (18' x 12'3"). Signed and dated 1784.

Commissioned by George III in 1780 as part of a pictorial 'history of revealed religion' to decorate a chapel at Windsor Castle.[2] The scheme failed and the MOSES, with a number of other enormous canvasses, was presented by George IV to West's sons who auctioned their father's entire collection at a three day sale in 1829.[3] Bought there by William Ward for 520 guineas, later at Haigh Hall, Wigan, presented by the Earl of Crawford and Balcarres to the Royal Courts of Justice in 1946, and transferred to the Palace of Westminster in 1958.[4]

West was ranked in the 1829 sale catalogue with Michelangelo and Raphael and shame was invoked on all who could not appreciate the comparison. 'The composition of this awful subject and the pathos and effect displayed throughout the picture may fairly compete with the noblest efforts of the pencils of these illustrious masters'.[5] Hazlitt however accused West of displaying want of gusto and compared Moses and the Children of Israel to wooden puppets and pasteboard figures pulled by wires.[6]

A drawing in the Royal Library, Windsor, shows the MOSES over an altar-piece, 'The Last Supper', now in the Tate Gallery, part of George III's 'history of revealed religion'.[7] Another drawing in pen and grey ink, grey wash and watercolour, shows the Ascension, Baptism, Pool of Bethesda, S Peter preaching and S Paul at Athens, with, above, four episodes from the Story of Moses and Aaron separated by four simulated sculptures of Prophets - Christie's 14 March 1967 (43) sold by Mrs Claire Francis, a direct descendant of Benjamin West. A large group of drawings was acquired by the Pierpoint Morgan Library in 1970. Catalogue by Ruth Kraemer in preparation.

Presented in 1946 by the Earl of Crawford and Balcarres through the National Art-Collections Fund.

MOSES RECEIVING THE LAW (continued)

[1] M Fielding in Dictionary of American Biography, XX, 1936. Helmut von Erffa, Catalogue Raisonne, unpublished; Robert C Alberts, Benjamin West: a Biography 1978.

[2] R J B Walker, Country Life, 18 September 1958, p 605.

[3] W T Whitley, Art in England 1821-1837, 1930, pp 168-71.

[4] DOE file, AE 2068/23.

[5] W H Pyne in Robins's Catalogue of pictures in Mr West's Gallery in Newman Street, 1829.

[6] William Hazlitt, Painting, 1838, p 211.

[7] Reproduced in Country Life, op cit, p 606.

THE KNIGHTS OF THE GARTER

✓ 98 The first installation of the Knights of the Garter

✓ 99 Edward III and the Black Prince at Crecy

✓ 100 The Black Prince with the King of France at Poitiers

Canvases, Committee Room 2
Each 2.87 x 4.50m (9'5" x 14'9").

LENT in 1967 by Her Majesty the Queen. Advisory Committee 46th Meeting, 20 February 1968.

WHICHELO, C J M d 1865

Topographical and landscape artist exhibiting in London from 1810 to 1865. His drawings were engraved for Wilkinson's Londina Illustrata, 1825, and for Brayley's Beauties of England and Wales, 1801-15.

Roget, Old Water Colour Society, 1891, I, p 525; British Museum Catalogue, 1907; V & A Catalogue, 1927.

See Part II GROUPS No 86 THE SHERIFFS OF LONDON 1811 and Part III VIEWS No 260 PAINTED CHAMBER c 1804.

WILLSON, Harry fl 1827-51

Draughtsman and watercolour painter. His view of the Upper Cloisters after the Fire is in the V & A Print Room.

WORSLEY, John, b 1919

Portrait and figure painter.

See Part II GROUPS No 243 HOUSE OF COMMONS 1940.

WYATT, James, RA 1746-1813

Architect, among many other 'medieval' buildings, of the Pantheon (Oxford Street, demolished 1936), Fonthill Abbey, Ashridge Park, Dodington Park, and of extensive cathedral restorations at Salisbury, Durham, Hereford and Lichfield. As Surveyor-General he was responsible for the enlargement of St Stephen's Chapel to contain the additional Irish Members after the Union, the conversion of the old Court of Requests into a Chamber for the Lords, and for the new Speaker's House completed in 1807, the whole works occupying the years 1800 to 1813.

WYATT, James, RA (continued)

Brayley and Britton, Westminster, 1836; M Hastings, Parliament House, 1950, pp 110-6, and St Stephen's, 1955, pp 28-43; A Dale, James Wyatt, (revised edition) 1956, pp 119-25, 214; full bibliography in H M Colvin, English Architects, 1954, p 725.

See Part III, VIEWS, Nos 325, 326, SPEAKER'S HOUSE c 1807.

WYLLIE, William Morison fl 1852-1890

Painter of genre scenes and portrait groups.

See Part II GROUPS Nos 185 HOUSE OF COMMONS 1878 and 188 HOUSE OF LORDS 1883.

YOUNG, William Drummond fl 1880-1920

Portrait and figure painter.

See Part II GROUPS, No 224 THE MEN WHO MADE HOME RULE 1914.

LIST OF APPENDICES

I	House of Lords, 1845-9	177
II	Upper Waiting Hall (Poets' Hall), 1848-53	182
III	Queen's Robing Room, 1848-64	188
IV	Peers' Corridor, 1853-68	194
V	Commons' Corridor, 1853-67	196
VI	Moses Room, 1858-80	198
VII	Royal Gallery, 1858-65	201
VIII	East Corridor, 1908-10	206
IX	St. Stephen's Hall, 1925-7	208

APPENDIX I

FRESCOES IN THE HOUSE OF LORDS

South	North
1. COPE. Prince Henry acknowledging the authority of Chief Justice Gascoigne.	4. MACLISE. Justice
2. DYCE. The Baptism of Ethelbert.	5. HORSLEY. Religion
3. COPE. Edward III conferring the Order of the Garter on the Black Prince.	6. MACLISE. Chivalry

See separate catalogue entries under artists' names.

1843 Barry's original scheme excluded paintings from the House of Lords (Architect's Report on Decorations, Second Report, 1843, p. 9. See also Parl. Debates, 14th February 1848, p. 570).

First Exhibition in Westminster Hall - Cartoons.

1844 Subjects chosen illustrative of the functions of the House of Lords and of the relation in which it stands to the Sovereign. Redgrave, Cave Thomas, Cope, Horsley, Dyce and Maclise selected by the Commissioners to prepare cartoons, coloured sketches and specimens of fresco painting. They did not bind themselves to employ these artists (Third Report, 1844, p. 9).

Barry recommended 'the luminous and unshining surface of fresco' (ibid. p. 17). Gally Knight recommended the decorations in the House of Lords should be the first to be undertaken (ibid. p. 25).

Second Exhibition in Westminster Hall - sculpture, frescoes and cartoons.

1845 Third Exhibition in Westminster Hall - cartoons, coloured sketches and specimens of fresco painting.

Dyce commissioned to paint ETHELBERT in the central panel above the throne (Fifth Report, 1846, p. 7).

HOUSE OF LORDS (continued)

Decorations well in hand (Progress Report 1 November 1841 in PRO Works 11/9/7/18.

1846 Dyce completed ETHELBERT (Sixth Report, 1846, p. 7).
Maclise, Cope and Horsley commissioned to paint Chivalry, the Black Prince and Religion (ibid. p. 9).

Debate in Commons. Peel soothed Hume's misgivings that the House of Lords should be more richly decorated than the Commons (Parl. Debates, 26th May 1846, pp. 1208-9).

Decoration of ceiling and walls complete (PRO Works 11/9/7/19-21).

1847 Fourth Exhibition in Westminster Hall - oil paintings. Cope began and finished the BLACK PRINCE, Horsley and Maclise finished RELIGION and CHIVALRY. The Queen inspected the House of Lords, 14 April 1847, accompanied by Prince Albert, Lord John Russell, Barry and Mr Grissell, spending nearly an hour and a half there (The Times 15 April 1847 5b). With the exception of the fresco paintings, the statues and some of the stained glass the House was complete and Parliament was opened by commission on 18 November (PRO Works 11/9/7/26).

Descriptions in The Builder 17 April 1847 pp 177-9 with full page cut on p183; Annual Register Chronicle April; ILN 17 April p245 and two full page cuts pp 248-9; Art-Union July and October; The Athenaeum deplored the absence of a master mind, 11 December.

Commissioners reported that Dyce's ETHELBERT confirmed their confidence in the suitability of fresco for the Palace of Westminster (Seventh Report, 1847, p. 7).

HOUSE OF LORDS (continued)

1848 Cope finished the BLACK PRINCE, Maclise and Cope commissioned to paint JUSTICE and JUDGE GASCOIGNE. (Eighth Report, 1848, p. 7). Commissioners reported their enthusiastic approval - 'We consider these works ... are highly satisfactory as examples of fresco painting; their effect confirms us in the opinion that, under certain circumstances of light and distance, fresco-painting is well calculated for the purposes of decoration'.
(Eighth Report, 1848, p. 7).

Debate in Commons. Bernal Osborne, Morpeth, Inglis, Hume, Peel, etc. Bernal Osborne thought it would be difficult to get any future Commission to approve the House of Lords frescoes. (Parl. Debates, 14th February). Complete except for frescoes and some stained glass (PRO Works 11/9/7/34).

1849 Cope and Maclise finish JUDGE GASCOIGNE and JUSTICE. Queen Victoria opened Parliament in person, 1st February.

1850 Commissioners reported their approval of JUDGE GASCOIGNE and JUSTICE which 'indicate increased skill on the part of the artists in the management of the material'.
(Ninth Report, 1950, p. 7).

Debate in Commons. Chencellor of the Exchequer (Wood) convinced that M. P. s were the worst possible body to select or superintend the execution of works of taste. Col. Rawdon defended the Commission and said that Dyce's and Maclise's frescoes had created a great sensation among young artists. (Parl. Debates, 24th May, pp. 328 ff).

1853 Account of the amount of all commissions to the artists decorating the Palace of Westminster (PP. 1854. 23).

1854 Colours fading because of multitude of gas burners lit night after night during the session (Art-Journal, November 1854, 333).

1855 Debate in Commons. Sir Denham Norreys complained of Cope's BLACK PRINCE (qv).

HOUSE OF LORDS (continued)

1856 Debate in Commons. Sir George Bowyer fiercely criticized the frescoes - 'giving so much money to middling and inferior artists would not convert them into Raphaels or Michelangelos' (Parl. Debates, 31st March).

1859 Debate in Commons. Ayrton complained bitterly about practically everything in the new Houses including the 'absurd paintings' - defended by Tite who thought the artists had succeeded very well in the frescoes which were more durable than oil paintings when exposed to the atmosphere of London (Parl. Debates, 15th July).

1861 Debate in Commons. Sir George Bowyer complained of the low standard of art in the country as represented by the frescoes (Parl. Debates, 25th July 1861).

1862 Dyce repaired ETHELBERT (qv)

1871 Frescoes reported to be decaying rapidly (Downer's Notes, p. 2.). F. Wright's Report on the Decay of British Frescoes. Committee of artists (Cope, Watts, Ward, Armitage, Herbert, Poynter) recommended that the use of fresco painting ought not to be abandoned just as the artists were surmounting the worst difficulties (Report on Fresco Painting 1871).

1872 Cope and Horsley repair ETHELBERT (qv)

1878 Cope reported frescoes to be decayed, dirty and neglected (PRO Works 11/47).

1880 Cope repaired JUDGE GASCOIGNE (qv)

1883 Electric light installed in the House of Lords (PRO Works 11. 26/4).

1888 All frescoes, except JUDGE GASCOIGNE, in a state of extreme decay (Downer's Notes, p. 2).

HOUSE OF LORDS (continued)

1894-5 Frescoes extremely dirty, designs barely intelligible restored by Professor Church (Church's Further Memoranda, 1896, p. 5).

1906 Professor Church reported frescoes sadly in need of cleaning again (Report on Palace of Westminster, 1906, p. 34).

1919-20 Dr. A. P. Laurie report frescoes damaged by mould and recommended spraying with formalin. Cleaned at intervals under supervision of Thomas Wilson, Clerk of Works.

1937 Cleaned by Ministry of Works.

1951 Cleaned by Ministry of Works; vertical strip-lighting fitted to all six paintings.

1954 An illuminated description by Wendy Westover placed in the Prince's Chamber.

APPENDIX II

UPPER WAITING HALL

C.W. Cope	CHAUCER. Griselda's first Trial of Patience. The Marquess causes her child to be taken from her Canterbury Tales, The Clerk's Tale, Part III.
G.F. Watts	SPENSER. The Red Cross Knight overcoming the Dragon. Faerie Queene, Book I, Canto II.
J.R. Herbert	SHAKESPEARE. King Lear disinheriting Cordelia. King Lear, Act I, Scene I.
J.C. Horsley	MILTON. Satan touched by Ithuriel's Spear, while whispering evil dreams to Eve. Paradise Lost, Book IV.
John Tenniel	DRYDEN. St Cecilia. Song for St. Cecilia's Day, 1687.
Edward Armitage	POPE. The Personification of Thames and the English Rivers. Windsor Forest, 330.
Edward Armitage	SCOTT. The Death of Marmion. Marmion, Canto IV, stanza 29.
C.W. Cope	BYRON. The Death of Lara. Lara, Canto II.

The frescoes are described in Gullick's Handbook pp 99-110 and in Boase JWCI 1954 pp 345-6.

Upper Waiting Hall. Lit from the north and south sides. Dimensions from wall to wall, 9.86m (32' 4") square. Dimensions of the compartments for fresco-painting, height 2.47m (8' $1\frac{1}{8}$"); width 1.76m (5' $9\frac{1}{8}$"); height from the floor to the lower edge of each fresco 1.22m (4'). (Tenth Report, 1854, p.10).

UPPER WAITING HALL (continued)

1845 Ruskin's letter to Joseph Severn criticizing the choice of poets. '...However anything is better than history, the most insipid of subjects' (Works, IV, p.395).

1846 Cope, Horsley, Herbert, Severn and Tenniel, having distinguished themselves in the Westminster Hall exhibitions, commissioned to paint frescoes for the Upper Waiting Hall. £2,000 to be disposed in remuneration. (Fifth Report, 1846 p.7).

1847 Subjects to be chosen from Chaucer, Spenser, Shakespeare, Milton, Dryden and Pope. (Seventh Report, 1847, p.11). Macaulay insisted the Milton subjects must be from Paradise Lost.

1848 Designs by Cope (CHAUCER), Herbert (SHAKESPEARE), Horsley (MILTON), and Tenniel (DRYDEN), approved by the Commissioners and the artists commissioned to paint frescoes. (Eighth Report, 1848, p.10). CHAUCER completed in October, MILTON in November 1848 (Account of Commissions, 1853, p.7). The Athenaeum deplored the lack of a master mind (11th December 1848, p.1109).

1849 Herbert's oil sketch for LEAR exhibited RA; there are good drawings for it in V & A Print Room.

1850 Frescoes by Cope, Herbert, Horsley and Tenniel reported complete, the Commissioners recognising a satisfactory acquaintance with the technique of fresco painting (Ninth Report, 1850, p.7).

1851 SCOTT and BYRON added to the Poets' names (Minute of the Royal Commission, 27th June 1851).

1852 POPE was complete in October (EOC p.17, Account of Commissions 1853 p.7). Watts and Eastlake indulged in a long correspondence about Watt's diffidence in accepting payment for SPENSER, Eastlake finally recommending Watts should take £200 for the cartoon and postpone further payment until his conscience was easier (EOC p.19). Upper Waiting Hall building complete (Barry's Progress Report 18 June 1852 PRO Works 11/9/7/40).

UPPER WAITING HALL (continued)

1853 SPENSER complete (EOC p. 62); Armitage commissioned to paint SCOTT 28 February (EOC p. 30), the cartoon ready and inspected by Prince Albert in November (EOC p. 68); Cope's cartoon for CHAUCER was finished and at Eastlake's house in Fitzroy Square ready for inspection by the Commissioners; the fresco itself was painted on a moveable framework of lath and plaster (EOC pp. 73 81). D G Rossetti found 'Herbert is rigid, Cope frigid . . . Watts truculent' (Amy Woolner Thomas Woolner RA 1917 p. 49). Letter from Eastlake to Armitage on Commissioners' criticism of Marmion' sketches, 4 June. (V & A 86. 0. 8).

1854 SCOTT finished in February, BYRON in May (EOC pp. 88 117); Armitage proposed to 'cut out and repaint various portions' of SCOTT to improve its general effect (letter to Eastlake 5 July 1854 in V & A MS 86. M. 38. 30). Commissioners reported the eight frescoes complete. They admitted the Room was scantily lit but over-ruled the objection because the paintings could be inspected closely (Tenth Report 1854 p. 7). Some frescoes were already beginning to disintegrate (Art-Journal May 1867 p. 133).

1855 Armitage's POPE began to fade (Art-Journal, September 1855. p. 265). Ruskin's blistering attack on Herbert's RA version of SHAKESPEARE (Academy Notes, XIV, p. 16).

1858 The Quarterly Review considered it extraordinary that Watts, the only artist rightly to understand the combination of fresco with architecture, should not have been given a more important part in the decoration of the Palace of Westminster (Quarterly Review, October 1858, p. 322).

1859 'The great number may be considered destroyed by damp' (Art-Journal March 1859 p. 80). 'The frescoes were painted on lime and plaster spread on a framework of laths and there was a space at the back of some inches to separate them from the outer wall of stone; and in this space the damp accumulated and had no exit or ventilation' (C H Cope Reminiscences 1891 p. 158). Watts offered to repaint his SPENSER (EOC p. 392).

UPPER WAITING HALL (continued)

1860 Debate in Commons. Danby Seymour said that, except for Watts's SPENSER, the frescoes in the Upper Waiting Hall had better be erased (Parl. Debates, 3rd August 1860, p. 683). '. . . The whole series on the road to ruin'. (The Athenaeum, 15th September 1860, pp. 354-5). Committee appointed to inquire into the causes of deterioration. (Thirteenth Report, 1863, p. 8).

1861 Members complained of the ridiculous and decaying frescoes in the Upper Waiting Hall. Cowper, the First Commissioner attributed decay not to damp but to the artists' inexperience; only two were not in good condition, the rest he hoped would last for three hundred years. They could be cleaned with water and a brush without damage (Parl. Debates, 31st March and 25th July 1861).

1862 The Art-Journal in a long report on the progress of fine art in the new Houses of Parliament said that 'the best rise but moderately above the commonplace' (Art-Journal February 1862 p. 55). A committee consisting of Sir Coutts Lindsay, John Ruskin, H L S Le Strange and Thomas Gambier Parry inquired into the causes of deterioration but were unable to arrive at any satisfactory conclusion (Parl Debates 20 March 1863 pp. 1656-7).

1864 J. B. Atkinson's lecture to the Society of Arts concluded with the pious hope that the defeat sustained by our artists in the Upper Waiting Hall might be retrieved (The Art-Journal, May 1864, p. 140). W. Poole read a paper on 'The Premature Decay of the Frescoes. . .' attributing the decay to the marine origin of the Durdham Down limestone used in the plaster (Builder, 8th October 1864, p. 738).

1867 'Proof conclusive that this branch of Art cannot be acclimatised in England' (The Art-Journal, May 1867, p. 133).

UPPER WAITING HALL (continued)

1871 Horsley described the frescoes as utterly dilapidated. 'It would be far better to put paper screens before them ... rather than expose them to the public gaze in their present forlorn condition (Downer's Notes, 1888, p. 4). A committee of artists (Cope, Watts, Ward, Armitage, Herbert, Frederick Barff and E J Poynter) assisted by a chemist, F Wright, appointed to investigate the reasons for the decay of the frescoes, recommended the Office of Works not to abandon hope (Report on Fresco Paintings 1871).

1873 Horsley described his own fresco, MILTON, as utterly ruined and asked as a personal favour that his and the other frescoes should be covered up by means of paper (Downer's Notes, 1888, p. 4). 'No attempt can be hopefully made at restoration, for the new work and the old could never be assimilated' (The Art-Journal, May 1873, p. 140). Cope's pathetic lament (Reminiscences, p. 257).

1876 Herbert informed the Board that he had painted an oil version of SHAKESPEARE to place over his ruined fresco (Downer's Notes, 1888, p. 4).

1888 Downer reported that the condition of the frescoes in the Upper Waiting Hall could not be worse, Tenniel's DRYDEN being the only one of the eight in anything like good preservation (Downer's Notes, 1888, p. 4).

1894 All except DRYDEN were covered with paper stretched on wooden frames.

1895 DRYDEN and SHAKESPEARE cleaned by Professor Church (Church's Further Memoranda, 1896).

1954 Frescoes uncovered during stone cleaning operations (JWCI), 1954, p. 358).

UPPER WAITING HALL (continued)

1955 Hinchingbrooke Committee advised against further expenditure, the murals having insufficient artistic or historic interest. They considered favourably the proposal to commission artists through the Abbey Memorial Trust to paint panels fitting over the dilapidated frescoes (Report of an Advisory Committee, 1955, pp. 32-5).

1956 Frescoes covered with green patterned wall paper reproduced from Pugin's original design (Advisory Committee on Works of Art, 8th Meeting, 30th January 1957).

1957 Advisory Committee recommended that armorial bearings be painted in heraldic colours as a first step towards converting the Upper Waiting Hall into a Painted Chamber (Advisory Committee on Works of Art, 9th Meeting, 15th May 1957).

1962 Painting of heraldic and architectural features still in progress.

1975 Green patterned wall paper removed and paintings inspected.

APPENDIX III

QUEEN'S ROBING ROOM. THE LEGEND OF KING ARTHUR

After the completion in 1846 of ETHELBERT, Dyce was commissioned to paint the series illustrating the Legend of King Arthur in the Queen's Robing Room.[1] In the Articles of Agreement, dated 1st July 1848,[2] Dyce undertook to paint seven frescoes and seven friezes in seven years for a quarterly payment of £800 a year.[3] This was later modified as a result of his pointing out an error of measurement in the architect's lithograph plan amounting to eighty square feet.[4]

Dyce submitted elaborate designs in February 1849, the first fresco to be completed being RELIGION, in position on the west wall by April 1851.[5] He seems to have worked in situ from this time his address in the RA Catalogues being given as the Queen's Robing Room, moving in permanently in February 1852.[6] The work was delayed for three or four months in 1851 while he acted as juror at the Great Exhibition but he was able to obtain a year's extension of the time limit.[7] By 1852 GENEROSITY and COURTESY were finished, Dyce being much encouraged by the use of a solution of starch in the medium facilitating his work,[8] though he complained of a screen blocking the light (EOC pp. 3-6). In 1852 he began work on the frescoes for All Saints Church, Margaret Street, Eastlake agreeing to his request for lime - 'every indulgence should be extended to so great an artist' (EOC pp6-8). Dyce's plasterer in the Robing Room was John Stephens (EOC pp428 459).

By 1854 MERCY was finished and Dyce's application for a further £800, due to the original discrepancy in the measurement, was approved by the Commissioners, as was also his demand for the exclusive occupation of the Robing Room in order to paint without interruption.[9] The original time limit, extended in 1851 to seven years, expired in July 1855, the last payment bringing his remuneration to £5,600, four only out of the seven frescoes being completed and none of the friezes. His application for a further £800 on the grounds of loss of time in 1851 was refused, but the Commissioners gave him till 1857 to complete the work.[10]

QUEEN'S ROBING ROOM (continued)

In 1857-58 Dyce was still working on the frescoes in All Saints,[11] and by 1860 although his health was deteriorating[12] the Prince Consort directed Eastlake to write to him expressing 'the earnest wish of HRH and the Commissioners that you should resume your labours in the Queen's Robing Room. The completed portion of the fresco you are now upon (HOSPITALITY) is highly approved and they are the more desirous that you should lose no time in finishing the rest' (EOC p. 469). By 1861 however the Commissioners were forced to report to the Queen that the work was still unfinished, 'to our extreme mortification', and to apologise for 'the great inconvenience to your Majesty in consequence for the long continued and still exclusive occupation of the Robing Room by Mr Dyce'.[13] They only seemed able however to express their earnest hope for greater assiduity.[14]

By 1862 even Parliament, long inured to delay, was becoming restive and the First Commissioner complained bitterly of Dyce's inability to finish in fourteen years a work scheduled for seven.[15] Dyce retaliated instantly with a letter attributing the delay to a number of causes: (1) the 1851 Exhibition, (2) his ill-health, (3) the work in All Saints, Margaret Street, undertaken with the implied consent of the Commissioners, (4) the climate, fresco painting in England being only generally possible from May to September, and (5) the profusion of elaborate detail, chain-armour, trappings, jewelry, etc., really unsuited to the medium.[16] A shorter form of this letter appeared in The Times next year.[17] and was much deplored by The Art-Journal which castigated both Dyce and Herbert for their feeble excuses. 'They have not improved their position by taking the pen in hand instead of the pencil' etc.[18]

However Dyce saw no chance of being able to increase his rate of progress. He offered to return £1500 or £1600 to the Exchequer but within six months he was dead and Mr. Cavendish Bentinck, urging that it would not be right to exact the return of the money, was assured by the First Commissioner that 'nothing illiberal would be done by the Government'.[19]

QUEEN'S ROBING ROOM (continued)

In June 1864 a Commission was set up to consider the original agreements with the artists and in answer to the Secretary's letter, Mrs. Dyce replied with a sad plea that her one desire was to clear her late husband's memory.[20] The Commissioners then reported to the Queen on the incomplete state of the Robing Room - 'the result of an event beyond human control, by which this eminent artist has been prematurely arrested in his career'.[21]

Barry's original scheme for the Robing Room envisaged events in British History in which the Sovereign had personally taken a conspicuous part.[22] The first suggestion of a subject to do with chivalry and the arts came from Gally Knight in 1844[23] and was confirmed by the Commissioners in 1847.[24] According to Dafforne, Dyce suggested the Arthurian Legend to the Prince Consort at Osborne in 1847 but Redgrave tells us that he was not pleased at the choice.[25] The Athenaeum however regarded it as an important commission needing a flight of imagination new to English art and encouraged him to 'strip for his new undertaking'.[26] He used Mallory's version of the Legend, the latest edition edited by Southey and printed in 1816-7. Tennyson's The Morte d'Arthur was published in 1842, Thomas Wright's edition of Mallory appeared in 1856, the Oxford Union project began in 1857, the Idylls of the King in 1859, and Armstead's relief panels in the Robing Room were not proposed till 1866.[27]

Apart from irritation at the slowness of Dyce's progress, contemporary accounts seem to have been favourable, though not so effusive as in the 1840's or over Herbert's work. The Illustrated London News however published large woodcuts accompanied by fulsome eulogies,[28] Gullick described the frescoes in detail in The Art-Journal, acclaiming Dyce as 'by far the best painter of his type',[29] Cope admired them enough to write a long report on them in 1866 and to clean and restore them in 1867,[30] and the Redgraves complained of his lack of originality but found his colouring pearly and agreeable.[31] In 1906 a Select Committee of Peers recommended that the two remaining spaces in the Robing Room be filled with paintings in harmony with Dyce's.[32]

QUEEN'S ROBING ROOM (continued)

Modern criticism is friendly but guarded. Collins Baker considers he was harried unmercifully by official bumbledom.[33] Rothenstein calls him tame but a highly competent artist and a public-spirited man,[34] Steegman sees the Arthurian Legend as a kind of medieval Homer,[35] Boase writes of his intellectual grasp and strong individuality but notices uninteresting voids and patches lacking in invention,[36] and Dr. Pevsner, duly noting his debt to the German Nazarenes, describes the frescoes as clearly drawn, simply composed and simply coloured.[37] It must be admitted however, that most of the original colouring has now vanished, and indeed after a hundred years of alternate decay and restoration, very little of Dyce's painting remains.

See separate entries in the Catalogue under DYCE.

1. Seventh Report, 1847, pp. 13-4. Punch, XI, 1846, p. 205.

2. Report on Agreements, 1846, pp. 5-6, gives the contract in full. See also Eighth Report, p. 8, and Return of Fresco Painting, 1861, p. 2.

3. The contract was sanctioned by a Treasury letter, 31st July 1848.

4 Dyce's letter, 19th August 1848. and the Commissioners' Minute, 5th September 1848, in Return of Fresco Paintings. 1861.

5. Return of Fresco Paintings, 1861, p. 3.

6 The Art-Journal, October 1860, p. 296; Cope's Reminiscences, 1891, p. 200.

7. Eastlake's letter dated 18th July 1851.

8. Dyce's letter to Eastlake, 21st November 1853, in Tenth Report, 1854, p. 12, and Eastlake's letter to Cope.

QUEEN'S ROBING ROOM (continued)

9. Dyce's letter, 30th May 1854, and Commissioners' approval, 7th July 1854, Return of Fresco Paintings, 1861, p. 2, and EOC pp. 119, 124-5.

10. Dyce's letter, 20th February 1856, and Eastlake's reply, 12th April 1856, in Return of Fresco Paintings, 1861, p. 3 and EOC p. 245.

11. 'Where his fake Quattrocentro refinement made him the worst possible collaborator for Butterfield'; H. R. Hitchcock, Early Victorian Architecture, 1954, p. 592.

12. Twelfth Report, 1861, p. 10, and Redgrave, A Century of Painters of the English School, 1866, II, p. 558.

13. Twelfth Report, 1861, p. 10.

14. Thirteenth Report, 1863, p. 8.

15. Parl. Debates, 25th July 1862, p. 880

16. Dyce's letter to First Commissioner, 2nd August 1862, in Report on Agreements, 1864, pp. 8-9.

17. The Times, 6th June 1863, 14b.

18. The Art-Journal, July 1863, p. 147.

19. Parl. Debates, 19th May 1864, pp. 517-8.

20. Jane Dyce's letter, 25th June 1864, Report on Agreements, p. 8.

21. Report on Agreements, 1864, p. 3.

22. Architect's report on internal decorations, Second Report, p. 10.

23. Resolution proposed by Gally Knight, Third Report, 1844, p. 25.

24. Seventh Report, 1847, pp. 13 4.

25. Redgrave, op. cit., p. 558.

QUEEN'S ROBING ROOM (continued)

26. The Athenaeum, 10th February 1849, p. 146.

27. Part IV of this Catalogue, Appendix VIII.

28. ILN, 12th and 22nd October 1864, 19th November 1864, and 18th February 1865.

29. The Art-Journal, November 1865, p. 333, repeated in Collins Baker, British Painting, 1933, p. 190.

30. P. R. O. Works 11/27/7-38.

31. Redgrave, op. cit., p. 558.

32. Report on Palace of Westminster, 1906, p. v.

33. Collins Baker, op. cit., p. 190.

34. Sir John Rothenstein, An Introduction to English Painting, 1933 (1947 edition), p. 78.

35. John Steegman, Consort of Taste, 1950, p. 267.

36. T. S. R. Boase, JWCI 1954, pp. 352 and 354; also Boase, English Art 1800 1870, 1959, p. 215.

37. Nikolaus Pevsner, London, I, 1957, p. 459.

APPENDIX IV

MURAL PAINTINGS BY C.W. COPE IN THE PEER'S CORRIDOR

South

Lord and Lady Russell	The Burial of Charles I
Embarkation of the Pilgrim Fathers	Expulsion of the Fellows of the Oxford Colleges
The Train Bands	The Defence of Basing House
Speaker Lenthall	Charles I at Nottingham

North

See separate catalogue entries under COPE.

1847 Titles suggested in a Report of the Committee appointed to select subjects - Albert, Lansdowne, Russell, Morpeth, Mahon, Macaulay, Inglis, Hallam, Wyse (Seventh Report, p. 1).

1852 Building of Corridor complete (Progress Report PRO Works 11/9/40.

1853 Cope commissioned at £500 for the first picture and £450 for the others (private letter from Eastlake, 28th June 1853, in Eastlake Official Correspondence, p. 50).

1854 Designs not yet submitted (Account of Commissions, 1853, p. 1). Medium changed from oil to fresco as a result of an experiment with Ward's oil paintings in the Commons' Corridor (letter from Eastlake to Cope 23 August 1854 (EOC pp. 136-9 and Report on Agreements 1864 p. 7).

1855 Ward and Cope painting in a temporary studio behind the Clock Tower (Art-Journal, October 1856, p. 301).

1856 EMBARKATION OF THE PILGRIM FATHERS complete (dated). Price raised to £600 for each picture (Report on Agreements 1864, p. 7.).

PEERS' CORRIDOR (continued)

1857 BURIAL OF CHARLES I complete (Report on Frescoes, 1861, p. 7). Cope's plasterer in the Peers' Corridor was William Thomas (EOC p. 428).

1858 Commissioners report two subjects complete, and the change of medium (Eleventh Report, 1858, p. 8). Cope's letter to Eastlake on tinted grounds for fresco painting (ibid. p. 1).

1859 LORD AND LADY RUSSELL complete (dated). A guard and railings provided to protect the paintings from 'touching and scratching' (Eastlake Official Correspondence, p. 439). Eastlake requested the First Commissioner to substitute plain for stained glass in both Corridors (EOC p. 411 and Houses of Parliament ed Port, MH, 1976, p. 255).

1860 Temporary studios moved to south end of buildings (EOC August 1860 pp. 474-6 484-5 and Twelfth Report 1861 p. 10).

1861 CHARLES I AT NOTTINGHAM complete (dated).

1862 DEFENCE OF BASING HOUSE complete (Thirteenth Report, p. 11).

1863 Designs for remaining three pictures approved (ibid).

1864 Cope and Ward awarded a further £100 for each painting (Report on Agreements, 1864, pp. 2-3).

1865 THE TRAIN BANDS complete (dated).

1866 SPEAKER LENTHALL complete (dated). Lighting improved by removal of stained glass (The Athenaeum, 24 Feb. 1866, p. 276).

1867 TRAIN BANDS and SPEAKER LENTHALL in position in Peers Corridor.

1874-5 Pictures retouched by Cope for £120 and glazed (PRO Works 11/27. 6-44).

APPENDIX V

MURAL PAINTINGS BY E.M. WARD IN THE COMMONS' CORRIDOR

North

THE SEVEN BISHOPS	GENERAL MONK
WILLIAM AND MARY	CHARLES II AT DOVER
THE SLEEP OF ARGYLL	MONTROSE
ALICE LISLE	JANE LANE

South

See separate catalogue entries under WARD

1847 Titles suggested in a Report of the Committee appointed to select subjects - Albert, Lansdowne, Russell, Morpeth, Mahon, Macaulay, Inglis, Hallam, Wyse (Seventh Report, p. 1).

1852 Ward commissioned to paint MONTROSE in oils (Report on Agreements 1864 p. 8). Building of Corridor complete (Progress Report 18 June 1852 PRO Works 11/9/7/40).

1853 Ward commissioned to paint eight pictures in oils, the next to be ARGYLL (Eastlake Official Correspondence, 4th June 1853). MONTROSE complete in oil and exhibited R. A.

1854 ARGYLL complete in oils and exhibited R A Medium changed from oil to fresco as the result of an experiment in the Commons' Corridor proving that oil was too glossy in the confined space (Eastlake's letter to Prince Albert, 16 August 1854 (EOC p. 136 and Report on Agreements 1864 p. 7).

1855 Ward and Cope working in a temporary studio behind the Clock Tower (Eastlake Official Correspondence, 1855, and The Art-Journal, October 1856, p. 301).

1857 MONTROSE and ALICE LISLE complete in fresco.

1858 ARGYLL complete in fresco.

1859 A guard and railings provided to protect the paintings from 'touching and scratching' (Eastlake, p. 439).

COMMONS' CORRIDOR (continued)

1860 Temporary studios moved to the south end of the Palace of Westminster (Eastlake Official Correspondence, August 1860, and Twelfth Report, 1861, p. 10).

1861 JANE LANE complete in fresco.

1864 CHARLES II AT DOVER completed in waterglass. Ward and Cope awarded a further £100 for each painting (Report on Agreements, 1864, pp. 2-3).

1867 THE SEVEN BISHOPS a nd WILLIAM AND MARY complete. Lord John Manners (First Commissioner) despondent about the state of the frescoes in general (Parl. Debates, 18th July 1867, pp. 1698-9).

1868 GENERAL MONK complete. General deterioration of the frescoes and Ward's method of restoration described in The Art-Journal, January 1868, pp. 6-7 and PRO Works 11/27/5.

1869 MONTROSE and WILLIAM AND MARY glazed (The Art-Journal, February 1869, p. 60).

MOSES ROOM

The original scheme for this room, formerly called the Peers' Robing Room, was for nine fresco paintings illustrating the idea of Justice on Earth and its development in Law and Judgement.[1] The subjects, announced by a committee of the Commissioners under the chairmanship of the Prince Consort,[2] were to have been (1) Moses and the Law, (2) the Fall of Man, (3) Man's Condemnation of Labour, (4) the Judgement of Solomon, (5) the Visit of the Queen of Sheba, (6) Building the Temple, (7) the Judgement of Daniel, (8) Daniel in the Lions' Den, and (9) Daniel's Vision. Payment was to be measured by the square foot but this was later modified to £9,000 for the nine paintings, the time allotted to be not less than ten years from the date of the room being ready.[3] The estimates varied. MOSES, the largest, was to be £2,000, DANIEL £1,800, SOLOMON £1,800, and the six smaller ones £566 13. 4. each (£3,400).[4] Herbert submitted his designs in 1854 (EOC pp. 89 135) but was unable to begin work because of the unfinished state of the room, Eastlake writing to Barry 21 February 1855 that the Commissioners 'will be surprised and dissatisfied to hear that the Peers' Robing Room is not yet roofed in so as to protect the walls from the weather .... I fear the damp state of the walls will have the effect of postponing the commencement of Mr Herbert's frescoes for a twelvemonth' (EOC p. 159). The room was ready early in 1856 but Herbert seems to have been in no hurry to begin. Eastlake wrote to him on 15 May 1856 '.... the long delay has hitherto been in consequence of the room itself not being ready: but now the responsibility rests entirely with you. Let me entreat you not to suffer anything to interfere with that undertaking but as soon as the wall is dry enough set manfully to work ... devote yourself to the grand work till it is completed' (EOC p. 253). His plasterer was James Mabey later changed to Michael Connor (EOC pp. 428 476). In 1863 the Fine Arts Commission was dissolved, the responsibility was taken over by the Office of Works, and in January 1864 Herbert wrote a long letter to the First Commissioner attributing his slow rate or progress to the change from fresco to waterglass urged on him by the Prince Consort in 1860, and to waterglass having proved a failure causing endless delay and labour.[5]

MOSES ROOM (continued)

As result of Herbert's letter, a Commission was appointed to consider the original agreements made by the Fine Arts Commissioners with the artists.[6] This Commission reported that after fifteen years only three designs and one complete painting (MOSES) had been executed out of the nine commissioned, although the artist had been paid £3,800. They felt justified however in recommending a further vote of £3,000 but also that the 1850 contract should be cancelled and new contracts agreed for each of the remaining works separately.

Herbert's statement that 'all questions of pecuniary remuneration are painful to artists' was followed by his suggestion that he complete the remainder of the paintings in oils in his own studio[7] and this idea was warmly supported by Sir Charles Eastlake himself.[8]

In 1865 Lord Redesdale drew the attention of the First Commissioner to the claims of the Peers to the enjoyment of their Robing Room 'from which they have been so long excluded',[9] and early in 1866 the 1850 agreement was cancelled and another contract made for Herbert to complete the DANIEL in three and a half years for £4,000, the picture to be handed over to the First Commissioner in 1869.[10] It was not in fact delivered at Westminster until 1880 and only then after considerable pressure had been applied.

In 1883 Lord Thurlow announced in the House of Lords that the Government was not prepared to commission Herbert to complete the room and this announcement was repeated by Lord Henniker in 1885.[11] A number of Members of both Houses protested at the so-called injustice of Herbert's treatment by the Government,[12] but the Treasury and the Office of Works stood firm and though Herbert complained that he had been brought to the verge of ruin, the fact remained that though he had agreed to paint nine pictures for £9,000, he had actually only executed two for £6,500.[13]

See separate catalogue entries under HERBERT.

APPENDIX VI

MOSES ROOM (continued)

1. Seventh Report, 1847, pp. 11-12; Tenth Report, 1854, p. 8; Return of Fresco Paintings, 1861, p. 5-6.

2. Members were Prince Albert, Lansdowne, Russell, Morpeth, Mahon, Macaulay, Inglis, Hallam and Wyse.

3. Report on Agreements, 1864, p. 4; and Twelfth Report, 1861, p. 10.

4. Thirteenth Report, 1863, p. 10.

5. Report on Agreements, 1864, p. 6.

6. Members were Taunton (chairman), Overstone, Eastlake, Layard and Holford; Hon. Sec. Alfred Bonham-Carter.

7. Letter from Herbert, 19th October 1864 (PRO Works 11/48). See also Herbert's letter to The Times, 9th June 1863, answering the First Commissioner's remarks in the House.

8. Eastlake to First Commissioner, 30th November 1864 (PRO Works 11/48).

9. Redesdale to First Commissioner, 5th January 1865 (PRO Works 11/48).

10. Contract mentioned in PRO Works 11/48.

11. Thurlow in the House of Lords (Parl. Debates, 27th July 1833, p. 690) and Henniker in the House of Lords (Parl. Debates, 27th July 1885, p. 13).

12. Led by Lord Carnavon, 23rd May 1889.

13. Various letters in PRO Works 11/48.

APPENDIX VII

ROYAL GALLERY

THE MEETING OF WELLINGTON AND BLUCHER AFTER WATERLOO

THE DEATH OF NELSON

See separate catalogue entries under MACLISE.

1843 The Victoria Gallery. Subjects of the well-paintings, sixteen in number, 10 x 16 ft., might relate to some of the most remarkable royal pageants of British history (Architect's Report on Internal Decoration, 2nd Report, p. 9).

1844 Hallam recommends the best works should be reserved for this room. Gally Knight recommends chivalry, poetry and the arts (Third Report, 1844, pp. 23, 25).

1847 The Royal Gallery. Committee appointed to select subjects recommend military history and glory for the Royal Gallery and list eighteen subjects (Seventh Report, 1847, p. 13).

1852 Full page cut in Illustrated London News shows Pugin wall-paper (ILN, 13th November 1852, p. 401).

1853 Dyce angling for the commission to paint the Royal Gallery. A letter from Eastlake, 8 September 1853, recommended him to put his ideas in official form (EOC p. 60).

1854 Maclise commissioned to paint 'The Marriage of Strongbow and Eva' for the Painted Chamber (Tenth Report 1854 p. 8; 'The Marriage of Strongbow' is now in the National Gallery, Dublin). 'Maclise full of ardour and quite indifferent about the time of payment - eight frescoes for either the Painted Chamber or St Stephen's Hall' (EOC p. 109).

1855 Maclise offered to paint the entire series of fifteen panels for the Painted Chamber but resigned when Lord Northwick declined to lend the original oil painting of 'Strongbow' (EOC pp. 171 201 208 230 241 257).

ROYAL GALLERY (continued)

1857 Maclise commissioned to paint frescoes in St. Stephen's Hall (Eastlake ibid., p. 313). Maclise suggested he paint series of frescoes in Royal Gallery instead at £1,000 each for the smaller panels and £3,500 for the two largest (Letter to Eastlake, 14th July 1857, O'Driscoll, p. 134).

1858 Maclise commissioned to paint the two larger panels at £3,500 each (Eleventh Report, 1858, p. 8.). Cartoon for WELLINGTON begun in March.

1859 Cartoon for WELLINGTON complete and exhibited in Royal Gallery, May and June. Maclise resigned his commission but persuaded to visit Germany to report on stereochrome or the waterglass method of painting (Twelfth Report, p. 14). James Mabey and John Stephens appointed as plasterers (EOC p. 442).

1860 WELLINGTON begun in February, Maclise painting 'with unremitting industry throughout the year' (Ibid. p. 10). Building of the room was complete except for the stone frieze (PRO Works 11/9/7/67); Eastlake complained to Barry about the noise in the Royal Gallery - 'a remedy is conceivable for I understand the men who congregate in and about the Royal Gallery have no right whatever to be there' (27 February 1860 EOC pp. 450-1). Michael Connor appointed plasterer (EOC p. 476).

1861 WELLINGTON complete by December (O'Driscoll, p. 165). Death of the Prince Consort, 14th December.

1862 WELLINGTON open to the public in March. Sketch and oil painting of NELSON submitted to the Commissioners (O'Driscoll p. 170).

1863 Maclise commissioned to begin work on NELSON (qv). The Commissioners in their final report recommend that Maclise be entrusted to paint all the remaining panels in the Royal Gallery (Thirteenth Report, 1863, p. 7). Finished designs made for 'Elizabeth at Tilbury',' Marlborough at Blenheim' and 'Blake at Tunis' and preparatory sketches for the remaining thirteen panels (O'Driscoll, p. 172).

ROYAL GALLERY (continued)

1864 Committee on Agreements recommended Maclise's payments should be increased from £3,500 to £5,000 for each painting but that the engagement for the other panels should be cancelled pending a further agreement. No mention of any payment for the existing sketches and designs (Report on Agreements, 1864, p. 2).

1865 NELSON finished (qv). Death of Eastlake.

1866 Royal Gallery paintings uncovered and on view to the public and described as 'among the great productions of the age' (Art-Journal, May 1866, p. 158).

1867 Sharpe and Lumb Stock engravings begun.

1870 Frescoes blackening on the walls (Art-Journal, March, p. 79). Death of Maclise.

1871 D. G. Rossetti's eulogy in The Academy, 15th April 1871.

1872 Sir Frederick Abel asked to report on deterioration, (Downer's Notes, 1888, p. 9).

1873 Dr. Percy asked to report (ibid.)

1874 Correspondence in The Times on preservation of frescoes. Lord Hardinge's Committee (Boxall, Ward, Richmond, Watts) recommend that the two frescoes be cleaned under the supervision of George Richmond (Report on Royal Gallery Frescoes, 1875, pp. 1-2).

1875 Richmond cleaned both frescoes by means of beating with slings of linen and wash leather and pads of cotton wool, 'delivered with all the force that a man could give to a side stroke'. Richmond undertook to watch them with loving care and report any further decay (Letter from Richmond to the First Commissioner, 22nd January 1875, ibid., p. 3; Cope, Reminiscences, 1891, p. 256). The Athenaeum, considered the process a failure (March 1875, p. 366).

ROYAL GALLERY (continued)

1878 WELLINGTON reported in as bad a state as ever and again cleaned by Richmond, and at regular intervals thereafter by a pupil of Richmond's named Chance (Downer's Notes, p. 10).

1888 WELLINGTON very bad, NELSON not so bad (ibid.).

1890 Cleaned by air blast from bellows (Church's Memorandum, 1895, p. 5).

1892 W B Scott described WELLINGTON and NELSON as '... the greatest war pictures perhaps ever painted in the world .... (Auto-biographical Notes 1892 I p. 112).

1894 Examined by Church, cleaned, flicked and sponged by Redhead and Drinkwater, employees of Messrs. Shrigley & Hunt, who had worked under Professor Church on Watts's fresco at Lincoln's Inn (Church's Memorandum 1895).

1897 Treated by Church with paraffin wax and copal varnish (Church's Further Memoranda, 1898, p. 2). The Daily Telegraph assured its readers that no repainting or restoration would be needed (D. Telegraph, 3rd September 1897).

1905 WELLINGTON again treated by Church (Further Memoranda, 1906).

1907 Select Committee, after interviewing Poynter, Holman Hunt, Abbey, Alma-Tadema, Sargent, Lethaby, Cockerell, Norman Shaw, Gilbert Scott and others, were inclined to recommend a greater amount of plain wall space than was originally contemplated by the Commissioners (Report on the Palace of Westminster, 1907).

1910 Article by M. H. Spielman in The Graphic, 5th November, pp. 714-6).

ROYAL GALLERY (continued)

1924 Lord Lincolnshire, the Lord Great Chamberlain, suggested to Lord Iveagh that the Royal Gallery decorations should be completed as part of the House of Lords war memorial. Lord Iveagh agreed to pay the cost and commissioned Frank Brangwyn (Frank Rutter, The British Empire Panels ... by Frank Brangwyn, R.A., 1933).

1925-6 Brangwyn worked on a series of War Scenes which was abandoned as too grim.

1927-30 Brangwyn worked on 'a synthetic panorama of the beauties of Great Britain revealing what the forces of the Empire fought for'.

1930 Five British Empire panels exhibited in the Royal Gallery (ILN, 15 March 1930, pp. 436-7). The entire scheme was rejected on the advice of the Royal Fine Art Commission and after a long debate in the House of Lords (HL Debates, 3rd April 1930, pp. 1200-28).

The panels were removed from the Royal Gallery, exhibited in the Ideal Home Exhibition, Olympia, March 1933, and finally came to rest in the Brangwyn Hall, New Guildhall, Swansea. (Frank Rutter, op. cit.; Brangwyn Memorial Exhibition, Royal Academy, 1952, V. Galloway Oils and Murals of Frank Brangwyn 1962.

1957 NELSON perfunctorily cleaned by Clean Walls Ltd.

1962 Preparations begun for a comprehensive cleaning and restoration scheme by the Ministry of Works.

1963 NELSON cleaned and repaired by MPBW, see The Times 5 July 1963 12fg and 9 July 1963 11d.

1964 WELLINGTON cleaned and repaired by MPBW.

MURAL PAINTINGS IN THE EAST CORRIDOR

East

SHAW	Mary I and Princess Elizabeth	PAYNE	Plucking the Roses in Temple Gardens
BOARD	Latimer preaching	EDEN	Henry VII and the Cabots
SALISBURY	Henry VIII and Queen Catherine	COWPER	Erasmus and More

West

See separate catalogue entries under artists' names.

In 1907 a Select Committee reporting on completing the unfinished decorations in the Palace of Westminster, advised that this corridor,[1] 'covered temporarily with the red flock paper so abundantly found in the Palace as a substitute for decoration', should be completed first.[2]

In 1908 the arrangements were undertaken by the First Commissioner, Lewis Harcourt, and the artists were commissioned to produce designs which were then submitted for co-ordination to Edwin Abbey, an experienced mural painter. A certain amount of difficulty was found in the actual composition of the panels which were made of wood covered with canvas - a form of support known as maroflage. The Rubens panels in the Banqueting House ceiling were taken as models but the artists protested that the joins in the wood showed through the canvas and that the canvas itself was too rough. However these problems were soon overcome, Abbey's supervision seems to have been accomplished with tact and skill, and the work was finished in October 1910.[3] Apart from a Press view on 1st October there was no ceremonial opening.[4]

EAST CORRIDOR (continued)

Except for a slight efflorescence on Payne's panel, PLUCKING THE ROSES, quickly controlled by the application of formalin, and some repairs to Salisbury's HENRY VIII necessary only because of an outside gutter blocked in a rainstorm, the paintings were technically in an excellent state of preservation (1962). An experiment in 1961-2 to remove the glass so that they could be seen more clearly was considered an improvement but injudicious on grounds of security.[5]

1. Originally called the Central Corridor, Seventh Report, 1847, p. 11.

2. Report on the Palace of Westminster, 1907, pp. vii and xi.

3. PRO Works 11/112.

4. The Times, 22nd September 1910, 10c, and 18th October 1910, 8ab. Art-Journal, 1910, p. 371. The whole series was reproduced in The Illustrated London News under the heading 'Coals of Fire. Gift from Lords to Commons'. (ILN, 5th November 1910, p. 699).

5. Advisory Committee on Works of Art in the House of Commons, Minutes of the 23rd Meeting, 9th May 1962.

APPENDIX IX

MURAL PAINTINGS IN ST STEPHEN'S HALL

West

MONNINGTON, Union Act	GILL, King Alfred
ROTHENSTEIN, India	PHILPOT, Richard I
LAWRENCE, Queen Elizabeth	SIMS, Magna Carta
FORBES, Wolsey and More	CLAUSEN, Wycliffe's Bible

East

See separate catalogue entries under artists' names.

1843 Barry's original scheme for ten paintings, commemorative of great domestic events in British History, framed by marble statues of celebrated statesmen. [1]

1844 Memo and letters from Hallam, Mahon and Gally Knight on suitable historical subjects. [2]

1846 Commissioners report to the Queen that each part of the Palace should be the subject of a scheme expressing some specific idea. [3]

1847 Select Committee's comprehensive scheme for the whole Palace. St Stephen's should illustrate some of the greatest epochs in our constitutional, social and ecclesiastical history, the side compartments for the State, the ends for the Church. [4]

1850 Rebuilding of St Stephen's Hall complete. [5]

1852-8 Statues of statesmen in position. [6] Panels temporarily covered with figured paper. [7]

1854 Thomas's statues of medieval Kings in position. [8] Maclise anxious to undertake eight frescoes either for the Painted Chamber (Royal Gallery) or St Stephen's Hall - 'full of ardour and quite indifferent about the time of payment' (EOC p. 109).

ST STEPHEN'S HALL (continued)

1857 Maclise commissioned to paint the series of frescoes listed in the Seventh Report, p. 10. [9]

1906 Select Committe of Peers appointed to consider the unfinished condition of certain rooms in the Palace of Westminster. A number of painters, architects and specialists were interviewed, including Poynter, Sargent, Alma-Tadema, Lethaby, Norman Shaw and Gilbert Scott. [10]

1907 Select Committee reported a considerable difference of opinion but recommended an annual grant of £4,000 be put at the disposal of the First Commissioner. [11]

1909 The grant of £4,000 was regularly struck off the Estimates, but in June 1909 the President and Members of the Royal Academy offered to present a panel for St Stephen's through their Leighton Fund and asked for a list of subjects. [12] The First Commissioner was authorised by the Prime Minister to accept the offer [13] and Andrew Gow (qv) was commissioned by the RA to paint 'Holles and Valentine holding the Speaker in his Chair'. [14]

1912 Gow's painting in position in St Stephen's Hall. [15]

1915 Seymour Lucas's painting, 'The Flight of the Five Members', originally commissioned for the Terrace Staircase, in position in St Stephen's Hall. [16]

1924 Salisbury's painting, 'The Burial of the Unknown Warrior, 1920', in position in St Stephen's Hall. [17]

1925 Speaker Whitley raised the question again of a scheme for St Stephen's and held a meeting there with Sir Frank Dicksee, PRA and Frank Salsibury. [18] Later an informal committee was set up consisting of the Speaker, the First Commissioner and the Chairman of the Royal Fine Arts Commission;

ST STEPHEN'S HALL (continued)

1925 (continued)

Sir Henry Newbolt was asked to act as historical adviser with help from G.M. Trevelyan, A.F. Pollard and other distinguished historians; D.Y. Cameron was appointed artistic adviser and superviser (the expression 'Master-Painter' was deliberately avoided); Brangwyn and Sargent were momentarily considered as suitable painters. Lord Devonport promised 3,000 guineas.

The original theme, suggested by Speaker Whitley and elaborated by Sir Lionel Earle, was to have been 'The Story of our Liberties', St Stephen's Hall being the very shrine of British constitutional history. Eight artists were chosen (how it is uncertain but probably by Cameron himself) and with their help the subjects were selected and submitted by Cameron and Newbolt to Lord Peel, the First Commissioner. How the change of theme was effected from 'The Story of our Liberties' to 'The Building of Britain' is not clear but according to a masterly letter from Lord Crawford it appears that the artists did not like commissions for specific illustration or costume pieces a nd had to be humoured by Cameron with larger subjects within each of which a specific scene could be chosen.[19] The general subjects chosen were, the Monarchy, the Barons, the House of Commons, the English People, the Church, Influence Overseas, Naval Defence and the City of London. The specific subjects handed to Peel were, with one exception, the paintings finally executed. The last one, the City of London, to be represented by 'Samuel Pepys talking with the London Merchants at Lloyds Coffee House' was not favoured by either Whitley or Peel and at Newbolt's suggestion was changed to the Union Act. The artist also was changed from Orpen to Monnington.

1926 An official announcement was given in Parliament[20] and a full statement appeared in the Press early in January.[21] The artists submitted sketches early in 1926 and by the end of the year the work was far enough forward for the Speaker, Newbolt and Earle, to visit the studios and, except for Sims's 'Magna Carta' (qv), to express general satisfaction. The donors also had been arranged, the Speaker's idea being to get as many as possible of the great families of England to associate themselves with the scheme.[22]

ST STEPHEN'S HALL (continued)

1927 6th February. Artists meet in the Speaker's House to discuss finishing date. An exhibition of the works at the Imperial Institute was cancelled.

26th June. King George V and Queen Mary were shown round by the Speaker.[23] As the Speaker himself said, this was the first occasion on which the Sovereign had entered the House since Charles I had burst in to arrest the Five Members.[24]

28th June. The canvasses draped with Union Jacks and Dominion flags and unveiled by the Prime Minister, Stanley Baldwin.[25] In honour of the occasion, the King conferred a knighthood on Clausen.

Apart from criticism of Sims's 'Magna Carta' (qv) and Monnington's 'Union Act' (qv), the series was considered a credit to British Art, though 'it should be noted that this is only one step, though a great one, in the process of beautifying Parliament'.[26]

9th October. Meeting of the painters in St Stephen's to discuss reglazing the windows and Messrs. Nelson's reproduction of the pictures in colour.[27]

An inscribed parchment, seven drawings (see individual artist's entries) and a sheaf of letters from the various artists and from Speaker Whitley to Sir David Cameron, commissioning him to superintend the wall-paintings in St Stephen's Hall, 'The Building of Britain.' The letters have been deposited in the Record Office, House of Lords.

1. A parchment inscribed to Sir David Cameron from the artists engaged to paint the series, 'The Building of Britain,' in St Stephen's Hall in 1927.

ST STEPHEN'S HALL (continued)

To Sir David Young Cameron, Kt., RA, RWS, LLD, etc.

Dear Cameron

We, the painters you selected to carry out Mr Speaker's scheme for the decoration of St Stephen's Hall, an idea which was ripened by your own faith and judgement, wish to offer you a token of our appreciation of the courage which prompted you to make yourself responsible for a most difficult undertaking. From the time of the first inception of the scheme to its final achievement, our relations with yourself have been of the happiest. We had the advantage of your wise criticism and counsel, given always with charming discernment and consideration; that you carried us with you throughout the work is eloquent testimony to your impartiality and understanding. However conscious we may be of our shortcomings, we are proud to have been associated, under your leadership, with the decoration of a great national site. We beg your acceptance of these studies for the paintings at St Stephen's Hall as a mark of our friendship and affection.

Believe us to be,

Most sincerely yours,

(signed)

George Clausen

Vivian Forbes	Colin Gill
A.K. Lawrence	W.T. Monnington
Glyn Philpot	Wm. Rothenstein

A note in pencil at the bottom: "1927. Charles Sims being in America at the time of this gift could not sign it, and death came to him before an opportunity presented itself for doing so, but he bequeathed his finished study for his panel to me. D.Y.C."

Parchment 40.7x26.0 (16x10$\frac{1}{4}$) Committee Corridor.

The seven drawings, the incribed parchment and the letters were presented to the Speaker in 1967 by Mr R C Watt (DOE file AE 2068/35 III).

ST STEPHEN'S HALL (continued)

1929 Speaker Whitley spoke at the Royal Academy banquet. [28]

1933 The whole series wax-varnished during the Easter Recess by Messrs. C Roberson & Co. Ltd. [29]

1934 Ormsby Gore, First Commissioner, officially thanked Sir David Cameron for his supervision of the whole work. [30]

1938 The whole series cleaned by dusting only, at the instigation of Andrew McLaren, MP.

1939 March. Monnington examined his painting with Mr Jack, a MOW official, and found it to be in good condition.

1939-46 The whole series removed to Boughton House (Duke of Buccleuch) for safety during the war.

1948 Pictures covered with dust but unharmed during repairs to stonework. Inspected by Mr Jack and Major C York, MP.

1957 QUEEN ELIZABETH cleaned and extensively repainted by A.K. Lawrence (qv)

1958-9 The whole series cleaned, wax-varnished (excepting Lawrence's QUEEN ELIZABETH) and stored in the MOW studio during further repairs to the stonework.

1. Second Report, 1843, p.9.

2. Third Report, 1844, pp.21-30.

3. Sixth Report, 1846, p.8.

4. Seventh Report, 1847, pp.9-15.

5. Barry's Progress Report, 21st March 1851. PRO Works 11/9(7).

6. See Part IV SCULPTURE No 25, CLARENDON 1852, No 17 BURKE 1858.

ST STEPHEN'S HALL (continued)

7. The Art-Journal, November 1852, p. 349.

8. ILN, XXIV, 1854, pp. 113-5, and XXVI, 1855, pp. 136-7. See Part IV SCULPTURE, Appendix III.

9. Letter from Eastlake to Maclise, 6th July 1857, Eastlake Official Correspondence, p. 313. See Appendix VII.

10. Reports on the Palace of Westminster, 1906 and 1907.

11. Ibid. 1907, p. vii.

12. Information from the records of the Royal Academy.

13. PRO Works AD. 16109/1.

14. Royal Academy records.

15. See entry under GOW in this Catalogue, No 40.

16. See entry under LUCAS in this Catalogue, No 48.

17. See Part II GROUPS No 228.

18. PRO Works AD. 16109/1.

19. Letter from Lord Crawford to Sir Lionel Earle, 17th July 1925, in PRO Works AD. 16109/1.

20. HC Deb, 17th December 1925, pp. 1622-3.

21. The Times, 16th January 1926. 7d.

22. Letter from Speaker Whitley to Earle, 14th January 1926, in PRO Works AD. 16109/1.

23. King George V's diary, 26th June 1927, Buckingham Palace. Information kindly supplied by the Librarian, Windsor Castle.

ST STEPHEN'S HALL (continued)

24. Sir William Rothenstein, Since Fifty, 1939, p. 40.

25. The Times, 29th June 1927, 9d.

26. The Spectator, 2nd July 1927, p. 13. Most of the daily newspapers expressed their admiration for the general harmony of the scheme.

27. Paper dated 9th October 1927 in PRO Works AD. 16109/1.

28. The Times, 6th May 1929, 21c.

29. A. K. Lawrence, in a letter to the Lord Great Chamberlain, 13th March 1958, says his work was painted with Roberson's 'Marble Medium' pigments and varnished with Roberson's wax-varnish.

30. Letter from the First Commissioner to Sir David Cameron, 24th January 1934.

INDEX OF TITLES AND SUBJECTS

Note : Alternative titles are given for speed of reference. An artist's name only, without an item number, indicates a painting which is not in the collection.

	Artist and item number
Acquittal of the Seven Bishops	Ward 93, App V
Adoration of the Kings	Tristram 84
Alfred inciting the Saxons to resist the Danes	Watts 96
Alfred's Longships defeat the Danes	Gill 36, 37, App IX
Alfred submitting his code of Laws	Bridges
Alice Lisle concealing fugitives	Ward 89, App V
Allegory of Justice	Tenniel
Angels and Architectural Decoration	Tristram 82, 83
Angus, Douglas, Earl of	Burchett 6 (23)
Anne Boleyn	Burchett 6 (6)
Anne of Cleves	Burchett 6 (8)
Antiochus, Story of	Tristram 73, 78
Argyll, Last Sleep of	Ward 90, App V
Armada Tapestry	Burchett/Pine
Arthur, Legend of King	Dyce 27-31, App III
Arthur, Prince	Burchett 6 (3)
Baptism of King Ethelbert	Dyce 25, 26, App I
Bank in Being, The	Gill; Lawrence; Monnington
Basing House defended	Cope 18, App IV
Battle of Camperdown	Knell

	Artist and item number
Battle of Cape St Vincent	Knell 45
Battle of Judas Maccabeus	Tristram 77
Battle of Mecanee	Armitage
Black Prince and Edward III	Cope 9, 10, 11 App I; West 99
Black Prince with the King of France at Poitiers	West 100
Blake at Tunis	Maclise, App IV
Boadicea animating the Britons	Ward
Boadicea haranguing the Iceni	Selous
Brandon, Charles	Burchett 6 (17)
British Empire Panels	Brangwyn, App VII
Burial of Charles I at Windsor	Cope 14, 15, App IV
Burial of Harold at Waltham Abbey	Pickersgill 60
Byron: Death of Lara	Cope, App II
Cabot and his Sons with Henry VII	Eden 32, App VIII
Caesar's First Invasion of Britain	Armitage
Captivity of Jehoiachin	Tristram 75
Captivity of the Jews	Tristram 76
Caractacus led in triumph	Watts
Cardinal Bourchier urging the Dowager Queen . . .	Bell, JZ

	Artist and item number
Catherine of Aragon	Burchett 6 (4)
Catherine Howard	Burchett 6 (9)
Catherine Parr	Burchett 6 (10)
Charles I, Burial of	Cope 14, 15, App IV
Charles I at Nottingham	Cope 17, App IV; Egg
Charles I and Speaker Lenthall	Cope 21, App IV
Charles II and Jane Lane	Ward 91, App V
Charles II landing at Dover	Ward 92, App V
Chaucer: Griselda's First Trial	Cope, App II
Chivalry, Spirit of	Maclise 49, 50, 51, App I
Christ bearing the Cross	Paton
Cities of London and Westminster	Gill 39
Cloister Court after the Fire	Taylor; Willson
Commons petitioning Elizabeth to marry	Solomon 68
Comus	Stephanoff
Coronation of Edward the Confessor	Tristram 70
Coronation of Queen Victoria	Hayter
Courtesy	Dyce 29, App III
Crypt	Andrews
Daniel, Judgement of	Herbert 42, App VI
Darnley, Lord	Burchett 6 (28)

	Artist and item number
Death of Lara	Cope, App II
Death of Lear	Pickersgill
Death of Marmion	Armitage, App II; Thomas
Death of Nelson	Maclise 54, App VII
Death of Thomas a Becket	Cross
Decoration	Monnington
Defence of Basing House	Cope 18, App IV
Designs for the windows in the House of Lords	Ballantine
Douglas, Earl of Angus see Angus	
Dryden: St Cecilia	Tenniel, App II
Dudley, Lord Guildford	Burchett 6 (20)
Dudley, Lady Jane (Grey)	Burchett 6 (19)
Edward the Confessor, Coronation of	Tristram 70
Edward III and the Black Prince	Cope 9, 10, 11, App I; West 99
Edward III's Generosity to the People of Calais	Poole
Edward IV	Cowper 23
Edward VI	Burchett 6 (11)
Eleanour saves the life of Edward I	Severn
Elisha, Miracles of	Tristram 80, 81

	Artist and item number
Elizabeth I, Queen	Burchett 6 (14)
Elizabeth I commissions Raleigh	Lawrence 46, 47, App IX
Elizabeth I petitioned to marry	Solomon 68
Elizabeth I at Tilbury	Maclise, App VII
Elizabeth of York	Burchett 6 (2)
Embarkation of the Pilgrim Fathers	Cope 13, App IV; Lucy
English Fleet pursuing the Spanish Armada	Burchett 5
English People reading Wycliffe's Bible	Clausen 7, 8, App IX
Entry of Mary I with Princess Elizabeth into London	Shaw 66, App VIII
Erasmus and Thomas More at Greenwich	Cowper 22, App VIII
Ethelbert, Baptism of	Dyce 25, 26, App I
Execution of Montrose	Ward 88, App V
Expulsion of the Fellows at Oxford	Cope 19, App IV
Fall of Maspha	Tristram 77
Field of the Cloth of Gold	Gilbert 35
Fight for the Beacon	Townsend
Fire at Westminster, 1834	Clark; Constable; Lambert; Marshall; Naquelerne; Roberts; Turner
First Trial by Jury	Cope
Flight of the Five Members	Lucas 48, App IX

	Artist and item number
François II of France	Burchett 6 (27)
Garter see Knights	
General Monk declaring for a Free Parliament	Ward 95, App V
Generosity	Dyce 28, App III
Great Roof, Westminster Hall	Salisbury 65
Grey, Lady Jane see Dudley	
Griselda's First Trial	Cope, App II
Harold, Burial of	Pickersgill 60
Henry VII	Burchett 6 (1)
Henry VII and the Cabots	Eden 32, App VIII
Henry VIII	Burchett 6 (5)
Henry VIII and Catherine of Aragon	Salisbury 64, App VIII
Henry, Prince, and Judge Gascoigne	Cope 12, App I; Redgrave 61
Hezekiah, Story of	Tristram 72,74
Holy Infancy	Tristram 85
Hospitality	Dyce 31, App III
House of Commons 1628/9	Gow 40, App IX
Houses of Parliament	Gill 38
James IV of Scotland	Burchett 6 (21)
James V of Scotland	Burchett 6 (24)

	Artist and item number
Jane Seymour	Burchett 6 (7)
Jehoiachin, King of Israel, Captivity of	Tristram 75
Joab and Abner	Tristram 79
John assents to Magna Carta	Sims 67, App IX
John Cabot and his Sons	Eden 32, App VIII
Joseph of Arimathea converting the Britons	Parris
Judes Maccabeus	Tristram 77
Judge Gascoigne and Prince Henry	Cope 12, App I; Redgrave 61
Judgement of Daniel	Herbert 42, App VI
Justice, Allegory of	Tenniel
Justice, Spirit of	Maclise 52, App I; Thomas 69
King Alfred's Longships defeat the Danes	Gill 36,37, App IX
King John assents to Magna Carta	Sims 67, App IX
King Lear disinheriting Cordelia	Herbert, App II
Knights of the Garter	Cope 9,10,11, App I; West 98,99,100
Landing of Charles II at Dover	Ward 92, App V
Last Sleep of Argyll	Ward 90, App V
Latimer preaching before Edward VI	Board 4, App VIII
Legend of King Arthur	Dyce 27-31, App III

	Artist and item number
Lenthall, Speaker, and Charles I	Cope 21, App IV
London and Westminster	Gill 39
Lord Byron's Dream	Eastlake
Lord and Lady Russell	Cope 16, App IV
Lords and Commons presenting the Crown to William and Mary	Ward 94, App V
Louis XII of France	Burchett 6 (15)
Loyalty, Catherine Douglas barring the door	Redgrave
Margaret, Princess	Burchett 6 (22)
Marlborough at Blenheim	Maclise, App VII
Marriage of Strongbow and Eva	Maclise, App VII
Mary I, Queen	Burchett 6 (12)
Mary I's entry into London	Shaw 66, App VIII
Mary of Guise	Burchett 6 (25)
Mary, Princess	Burchett 6 (16)
Mary Queen of Scots	Burchett 6 (26)
Meeting of Wellington and Blucher	Maclise 53, App VII
Mercy	Dyce 30, App III
Milton: Satan touched by Ithuriel's Spear	Horsley, App II
Miracles of Elisha	Tristram 80, 81
Monarch of the Glen	Landseer

	Artist and item number
Monk declaring for a Free Parliament	Ward 95, App V
Montrose, Execution of	Ward 88, App V
More refusing Wolsey a Subsidy	Forbes 33, 34, App IX
Moses and the Law	Herbert 41, App VI; West 97
Moving the Address to the Crown 1833	Hayter
Nelson, Death of	Maclise 54, App VII
Neptune giving the Empire of the Sea to Britannia	Dyce
Oberon and Titania, Reconciliation of	Paton
Palace of Westminster	Anderson; Buckler; Capon; Carter; Clark; Sandby; Stokes
Parable of Forgiveness	Lauder
Parliamentary Union of England and Scotland	Monnington 55, 56, App IX
Parting of Lord and Lady Russell	Cope 16, App IV
Peace	Horsley
Personification of the Thames	Armitage, App II
Peter the Great at Deptford	Maclise
Philip II of Spain	Burchett 6 (13)
Philippa entreating Edward III	Hayter
Pilgrim Fathers	Cope 13, App IV; Lucy

	Artist and item number
Play Scene in Hamlet, The	Maclise
Plucking the Red and White Roses	Payne 57, App VIII
Pope: The Personification of the Thames	Armitage, App II
Prayer	Horsley
Prince Henry and Chief Justice Gascoigne	Cope 12, App I; Redgrave 61
Queen Eleanour saves the life of Edward I	Severn
Queen Elizabeth Commissions Raleigh	Lawrence 46, 47, App IX
Queen Elizabeth petitioned to marry	Solomon 68
Queen Elizabeth at Tilbury	Maclise, App VII
Queen Philippa entreats Edward III	Hayter
Queen Victoria on the Throne in the House of Lords	Hayter
Queen Victoria as 'Victory'	Severn
Reconciliation of Oberon and Titania	Paton
Red Cross Knight and the Dragon	Watts, App II
Religion	Dyce 27, App III
Religion, Spirit of	Armitage; Horsley 43, 44, App I; Paton
Revealed Religion, History of	West
Richard I forgiving Bertrand de Gourdon	Cross
Richard I leaving for the Crusades	Philpot 58, 59, App IX

	Artist and item number
Richard II in Westminster Hall	Salisbury 65
Richard III	Cowper 24
Roe, Sir Thomas, at the Court of Ajmir	Rothenstein 62, 63, App IX
St Andrew	Bell 2
St Augustine Preaching	Horsley; Thomas
St Cecilia	Tenniel, App II
St Edward the Confessor	Bell 3, Tristram 70, 70B
St Eustace	Tristram 87
St John	Tristram 70A
St Mercure	Tristram 86
St Stephen, King Stephen and King Edward	Bell 3
Satan touched by Ithuriel's Spear	Horsley, App II
Scott: Death of Marmion	Armitage, App III
Setting out of the Train Bands	Cope 20, App IV
Seven Bishops, Acquittal of	Ward 93, App V
Shakespeare: Lear disinheriting Cordelia	Herbert, App II
Sir Calepine rescuing Serena	Pickersgill
Sir Thomas More refusing Wolsey a Subsidy	Forbes 33, 34, App IX
Sir Thomas Roe at the Court of Ajmir	Rothenstein 62, 63, App IX
Speaker Lenthall asserting the Members' Privileges	Cope 21, App IV

	Artist and item number
Spenser: Red Cross Knight	Watts, App II
Spirit of Chivalry	Maclise 49, 50, 51, App I
Spirit of Justice	Maclise 52, App I
Spirit of Religion	Armitage; Horsley 43, 44, App I; Paton
Strongbow, Marriage of Eva and	Maclise, App VII
Suffolk, Duchess of	Burchett 6 (18)
Thomas à Becket, Death of	Cross
Train Bands setting out	Cope 20, App IV
Trial of Lord William Russell	Hayter
Tudor Portraits	Burchett 6 (1-28)
Una alarmed by the Fauns	Frost
Union of England and Scotland	Monnington 55, 56, App IX
View of London from Hungerford	Anderson
Virtue and Vice	Tristram 70C, 70D, 71
Wellington and Blücher	Maclise 53, App VII
Westminster Abbey from Lambeth	Anderson
Westminster Hall, Interior of	Schnebbelie
Westminster Hall Roof	Salisbury 65
Widow's Mite	Millais

	Artist and item number
William and Mary receiving the Crown	Ward 94, App V
Wisdom	Lauder
Wycliffe's Bible	Clausen 7, 8, App IX
Young Breton	Philpot

Additional Prints

CONTENTS

Flower Prints	1
Indian Shrubs and Trees	2
Gardens of England	5
Views and Abstracts	6
Index of Titles and Subjects	19

NOTE

This Part contains screenprints, blockprints, aquatints, lithographs and etchings from Supplements III, V, VI, VII, IX and X and a few blockprints from Part VII of the original catalogue.

It is arranged under four subject headings, with artists/engravers listed alphabetically under the last heading.

FLOWER PRINTS

Coloured prints from the Hortus Romanus by Giorgio Bonelli, illustrated by Magdalena Bouchard, published in Rome 1772-84 in seven volumes.

1	**Atropa belladonna** (Deadly Nightshade)	Plate 3 Vol I
2	**Lilium convallium** (Lily of the Valley)	Plate 5 Vol I
3	**Polygonatum** (Solomon's Seal)	Plate 7 Vol I
4	**Ruscus myrtifolios** (Butcher's Broom)	Plate 8 Vol I
5	**Gentiana alpina** (Gentian)	Plate 14 Vol I
6	**Convolvulus maritimus** (Sea Convolvulus)	Plate 20 Vol I
7	**Cummis silvestris** (Wild Cucumber)	Plate 64 Vol I
8	**Campanula radice esculenta**	Plate 74 Vol I
9	**Valantia annua** (Crosswort)	Plate 83 Vol I
10	**Pervinca vulgaris** (Periwinkle)	Plate 97 Vol I
11	**Horminium Salviae** (Sage)	Plate 19 Vol III
12	**Porrum commune** (Leek)	Plate 98 Vol VI

Presented in 1972 by the Viscount Hood

INDIAN SHRUBS AND TREES

A collection of plates illustrating Indian shrubs and trees from William Roxburgh, M D, Plants of the Coast of Coromandel 1811-20.

The study of Indian Botany was begun by officers of the East India Company, especially Dr William Roxburgh, Nathaniel Wallich and J Forbes Royle, who employed local artists to draw specimens under their supervision. The artists were mainly Indian though some officers also employed Chinese and Europeans. The most famous Indian artists were Vishnu Prasad and Gorachand both of whom worked in the Sibpur Botanic Gardens for Dr Roxburgh. The plates were lithographed for publication and most of the original drawings are either in the Natural History Museum, South Kensington, or in the India Office Library, Blackfriars.

13 **Amomum alpinia cardamomum**
The Cardamomum shrub is found in the mountainous part of the coast of Malabar. Plate 53 Vol III, watermark J WHATMAN 1805.

14 **Amomum cardamomum**
A Sumatrian substitute for the real Cardamomum of Malabar. Plate 227 Vol III.

15 **Bignonia suberosa**
The Roxburgh Bignonia was grown in the East India Company's Botanic Garden in Calcutta from seeds brought from the Rajah of Tanjour's garden in Madras. It was named after the Abbe Bignon, Louis XIV's librarian. Plate 214 Vol III, watermark J WHATMAN 1805.

16 **Carallia lucida**
A small evergreen tree native to the lower region of the Circar mountains, flowering from March to April. Plate 211 Vol III, watermark J WHATMAN 1805.

17 **Cylista tomentosa**
An extensive shrubby plant discovered by Dr Francis Buchanan in Mysore. Plate 221 Vol III, watermark J WHATMAN 1805.

18 **Flacourtia inermis**
The Malayan Tomi-tomi tree, named after Etienne de Flacourt, a director of the French East India Company. Plate 222 Vol III, watermark J WHATMAN 1805.

19 **Garuga pinnata**
A large tree, native of various mountainous districts over India. The leaves drop about the close of the rains and appear again with the flowers in February and March. The fruit is used for pickling. Plate 208 Vol III, watermark J WHATMAN 1805.

20 **Globba pendula**
A beautiful plant native of the forests of Pulo-pinang Island. Plate 228 Vol III.

21 **Globba oxinensis**
A native of the moist valleys of the Rajahmundry Circar. Plate 229 Vol III.

22 **Gratiola lucida**
A natice of moist places over India, blossoming in July, August and September. Plate 202 Vol III.

23 **Gratiola parviflora**
Blossoms during the rains all over India. Plate 203 Vol III.

24 **Gratiola rotundifolia**
Blossoms during the rains and continues in flower for the first part of the cool season. Plate 204 Vol III.

INDIAN SHRUBS AND TREES (continued)

25 **Hopea odorata**
A large evergreen tree, native to Chittagong and flowering in March when the air is heavily scented by its blossoms. Named after the Scottish botanist, Dr John Hope. Plate 210 Vol III.

26 **Hydrophylax maritima**
Plate 233 Vol III.

27 **Kydia fraterna**
A large handsome tree from the coast of Coromandel and the Circar mountains, named after Colonel Robert Kyd, founder of the Calcutta Botanic Gardens. Plate 216 Vol III.

28 **Mimosa sundra**
A small straight tree of the forests and mountains of Coromandel. Its hard chocolate-coloured wood is used for making pestles. Plate 225 Vol III.

29 **Panicum squarrosum**
A native of dry sandy ground on the cost of Coromandel. Plate 206 Vol III.

30 **Saccharum sinense**
Chinese sugar cane introduced into the Calcutta Botanic Gardens in 1796. Plate 232 Vol III.

31 **Scirpus tuberosus**
Plate 231 Vol III.

32 **Shorea robusta**
A majestic tree from the foothills of the northern mountains of India. The timber is used for building - beams, rafters, etc. - especially in Calcutta. The tree is named in honour of John Shore, first Lord Teignmouth, Governor General of India, 1793-98. Plate 212 Vol III, watermark
J WHATMAN 1805.

Presented to the House of Lords in January and May 1975 by the Viscount Hood.

GARDENS OF ENGLAND

Fifteen chromolithographs from The Gardens of England by E Adveno Brooke, London. Published by T McLean, 26 Haymarket 1857.

33 **ALTON TOWERS**, View (Earl of Shrewsbury)

34 **ALTON TOWERS**, Colonnade

35 **BOWOOD**, Terrace (Marquess of Lansdowne)

36 **EATON HALL**, View (Marquess of Westminster)

37 **EATON HALL**, Dragon Fountain

38 **ELVASTON CASTLE**, Bird's Eye View (Earl of Harrington)

39 **ENVILLE**, River Horse Fountain (Earl of Stamford and Warrington)

40 **SHRUBLANDS** , View (Sir W F F Middleton, Bart.)

41 **SHRUBLANDS**, Fountain Gardens (frontispiece to the book)

42 **SHRUBLANDS**, Rustic Seat

43 **TEDDESLEY**, Vista (Lord Hatherton)

44 **TRENTHAM** (Duke of Sutherland)

45 **TRENTHAM**, Lake

46 **TRENTHAM**, Trellis Window

47 **WILTON**, Parterre (Earl of Pembroke)

House of Lords purchase, February 1973 (Frank Sabin Gallery)

VIEWS AND ABSTRACTS

ALLEN, Janet

✓	48	Mortlake	Lithograph (proof)

BARTLETT, Charles

✓	49	Nets Drying	Etching

BAWDEN, Edward

✓	50	Audley End House	Blockprint
✓	51	Borough	Blockprint 47/75
✓	52	Coal Exchange	Blockprint 88/100
✓	53	Leadenhall	Blockprint 88/100

BAWDEN, Richard

✓	54	Fading Roses	Etching
✓	55	Sezincote House	Lithograph
✓	56	Waterloo Bridge, Bettws-y-Coed	

BEER, Richard

✓	57	All Souls	Etching 27/100
✓	58	Connolly's Folly	Etching
✓	59	Oxford Spires	Etching
✓	60	Tresham's Triangular Lodge	
✓	61-70	Wren Churches, with essays by Sir John Betjeman	Etchings 64/75

VIEWS AND ABSTRACTS (continued)

BENJAMIN, Anthony

✓	71	Baskerville	Screenprint 38/95
✓	72	Baskerville Serif	Screenprint 38/95
✓	73	Clarendon	Screenprint 38/95
✓	74	Clarendon Serif	Screenprint 38/95
✓	75	Meccarama	Screenprint 38/95

BESSANT, Don

✓	76	Gloucestershire Valley	Lithograph

BEUTLICH, Tadek

✓	77	Bois	Blockprint 44/75

BRUNSDON, John

✓	78	Barmouth	Etching
✓	79	Bay	Etching
✓	80	Cotswold View from Cleeve Hill	Aquatint 7/100
✓	81	Dorset Coast	Etching
✓	82	Evening	Etching
✓	83	Lake	Etching
✓	84	Pass near Cader Idris	Etching
✓	85	Pass near Coniston	Aquatint 113/150
✓	86	Severn Valley	Aquatint 8/100
✓	87	Snowdon Range	Etching

BRUNSDON, John (continued)

88	Tremadoc Bay	Etching
89	Welsh Mining Village	Etching
90	Windermere	Aquatint 113/150

CAULFIELD, Patrick

91	Interior - Evening	Screenprint 18/100
92	Jar	Screenprint 15/70
93	Portrait of a Frenchman	Screenprint 22/75
94	Small Window at Night	Screenprint 12/72
95	Coloured Still Life	Screenprint Artist's proof

CHAROUX, Jac

96	Message III	Etching 9/70

CHEESE, Bernard

97	Radley College, 1964	Lithograph 12/100

CLARKE, Graham

98	Hill at Woodlands	Blockprint
99	Lane to Filston	Blockprint
100	Timberden	Blockprint

COHEN, Bernard

101	Lithograph No 3	

DAVIE, Alan

102	Zurich Improvisations I	Lithograph
103	Zurich Improvisations IX	Lithograph 72/75

DEMARCO, Richard

104	Canning Place	Screenprint
105	Kynance Mews	Screenprint
106	St James's Palace	Screenprint
107	St Paul's, Covent Garden	Screenprint
108	Shepherds Market	Screenprint

FEDDEN, Mary

109	Artichoke Flower	Lithograph
110	Figs	Lithograph
111	Glass Jar	Lithograph

FLEMING, Lawrence

112	Together	Screenprint

FRISHMAN, Margaret

113	Carnations	Etching

VIEWS AND ABSTRACTS (continued)

GAULD, Peter

114	Pantiles, Tunbridge Wells	Lithograph 20/125
115	Scotney Castle	Lithograph 20/125
116	Union Mill, Cranbrook	Lithograph 20/125

GENTLEMAN, David

117	Alnwick Castle	Lithograph
118	Bath Abbey Precinct	Lithograph
119	Dundas Aqueduct	Lithograph
120	Heveningham Hall	Lithograph
121	Lansdowne Crescent, Bath	Lithograph
122	Orford Castle	Lithograph 53/70
123	Quayside	Lithograph
124	Seaton Delavel	Lithograph
125	Seven Sisters	Lithograph
126	Stanway	Lithograph 34/70

GREENWOOD, Phil

127	Drystone Wall	Etching

GUEST, George

128	Weather Break	Lithograph
129	White Gate	Lithograph

VIEWS AND ABSTRACTS (continued)

HALLS, Nigel

130	Dialogue	Aquatint

HAYTER, William

131	Onde Verte	Etching 16/50

HEDEGAARD, Peter

132	Blue Sequence	Screenprint
133	Red Sequence	Screenprint
134	Red Trapezium	Screenprint Artist's proof
135	Yellow Sequence	Screenprint

HERON, Patrick

136	January 1973 : 1	Screenprint 58/72
137	January 1973 : 3	Screenprint 58/72
138	January 1973 : 6	Screenprint 61/72

HIRST, Derek

139	Paradox V	Screenprint

HOYLE, Walter

140	Cambridge, Caius College, Gate of Honour	Blockprint
141	" Emmanuel College Chapel, 1966	Blockprint Artist's proof 1/75
141a	" " " Another copy	39/75

VIEWS AND ABSTRACTS (continued)

HOYLE, Walter (continued)

142	Cambridge, Jesus College, 1966		Blockprint Artist's proof 9/75
142a	"	" " Another copy	56/75
143	"	King's College Chapel, 1966	Blockprint Artist's proof 1/75
143a	"	" " Another copy	48/75
143b	"	" " " "	66/75
144	"	King's College Chapel Porch, 1966	Blockprint Artist's proof 2/75
144a	"	" " Another copy	18/75
145	"	St John's College, 1966	Blockprint Artist's proof 4/75
145a	"	" " Another copy	50/75
145b	"	" " " "	69/75
146	"	Senate House, 1966	Blockprint Artist's proof 5/75
146a	"	" " Another copy	67/75
147	Planets		Blockprint 58/60

Advisory Committee purchase, 1966

JOHNSON, Ben

148	Escalator	Screenprint

JONES, Barbara

149	Pineapple at Dunmoor	Lithograph

VIEWS AND ABSTRACTS (continued)

KEMPSHALL

150	Low Tide at Kew	Lithograph Proof

KING, Cecil

151	Dubai blue	Screenprint 14/30
152	Dubai orange	Screenprint 12/30
153	Dubai red	Screenprint 12/30
154	Threshold orange	Screenprint 8/100

KING, Jeremy

155	River	Lithograph

LA DELL, Edwin

156	Ceres	Lithograph
157	Wrekin	Lithograph

LEGNAGHI, Igino

158	Sculptural Image	Screenprint 64/150
158a	" " Another copy	

LEVERETT, David

159	Diagonal Inclinations I	Screenprint Artist's proof
160	" " II	" "
161	" " III	" "

VIEWS AND ABSTRACTS (continued)

LEVERETT, David (continued)

162	Diagonal Inclinations	IV		Screenprint	Artist's proof
163	"	"	V	"	"
164	"	"	VI	"	" 3/100

MILLER, Francis St Clair

165	Crackpot Side, Swaledale	Etching
166	Spring Morning, Suffolk	

PENNY, Christopher

167	Cathedral Landscape	Etching
168	Dryburgh	Etching

PERROT

169	Lock at Teddington	Lithograph Proof

PHILLIPS, Tom

170	After Raphael	Screenprint 110/150

PIPER, John

171	Caernarvon Castle	Screenprint, 1971 45/70
172	Framlingham Castle	Screenprint, 1971 36/70
173	Gaddesby, St Luke's Church	Lithograph from A Retrospect of Churches, 1964 34/70

VIEWS AND ABSTRACTS (continued)

PIPER, John

174	Gedney, St Mary Magdalene Church	Lithograph from A Retrospect of Churches, 1964 50/70
175	Kilpeck, St Mary and St David's Church	" 41/70
176	Lewknor, St Margaret's Church	" 34/70
177	Llangloffan, Baptist Chapel (1862)	" 55/70

Advisory Committee purchase, July 1971 (Marlborough Graphics)

PROCKTOR, Patrick

178	Sarum	Aquatint 10/150

RICHARDS, Ceri

179	Trafalgar Square	Lithograph 7/75
180	Trafalgar Square I	Lithograph 67/75

SCOTT, William

181	Blue Still Life	Lithograph
182	Odeon Suite V	Lithograph 10/75
183	Still Life	Lithograph 107/250
184	Summer Suite - Blue	Lithograph
185	Summer Suite - Green	Lithograph

SPENCER, Colin

186	Dynevor Castle	Lithograph

VIEWS AND ABSTRACTS (continued)

SPENDER, Humphrey

187	Cornish Tinmines	Lithograph
188	Donegal Landscape	Lithograph

STEED, R M

189	Wapping High Street	Lithograph Proof

STEVENS, Norman

190	Autumn	Etching
191	Stonehenge	Etching
192	Summer	Etching

SUTTON, Philip

193	Fiji Rose	Blockprint
194	Rhododendron	Blockprint
195	The Sea, Falmouth	Blockprint
196	Vancouver	Lithograph
197	Vancouver	Lithograph 80/250

THIRSK, John

198	The Deer House	Lithograph
199	Wainhouse Tower	Lithograph

VIEWS AND ABSTRACTS (continued)

THORNTON, Valerie

200	Boxford	Etching 147/150
201	Suffolk Farm	Etching

TOMS, Carl

202	Covent Garden	Lithograph 20/100

TREVELYAN, Julian

203	Brentford Canal	Etching
204	Camden Lock	Etching
205	Canal Holiday	Etching
206	Chiswick Eyot	Etching
207	Gravesend	Etching 7/75
208	Lock-keeper's Cottage	Etching
209	My Garden	Etching
210	Piccadilly Circus	Etching 14/75
211	Wallington Clock Tower	Etching

WARD, John

212	Sutton Valence	Lithograph 85/100
212a	" " Another copy	" "

WILLIAMS, Kyffin

213	Pontlyfni in Snow	Screenprint

VIEWS AND ABSTRACTS (continued)

WISEMAN, Albany

214	Berwick Market		Lithograph 26/100
215	Meard Street		Lithograph
216	Mitchell's Yard		Lithograph 26/100
217	Soho Square		" "
217a	" "	Another copy	Lithograph 26/100

INDEX OF TITLES AND SUBJECTS

	Item number
After Raphael	170
All Souls	57
Alnwick Castle	117
Alton Towers see Gardens of England	
Artichoke Flower	109
Audley End House	50
Autumn	190
Barmouth	78
Baskerville	71
Baskerville Serif	72
Bath Abbey Precinct	118
Bath, Lansdowne Crescent	121
Bay	79
Berwick Market	214
Bettws-y-Coed, Waterloo Bridge	56
Blue Sequence	132
Blue Still Life	181
Bois	77
Borough	51
Bowood see Gardens of England	

	Item number
Boxford	200
Brentford Canal	203
Cader Idris, Pass near	84
Caernarvon Castle	171
Cambridge, Caius College, Gate of Honour	140
" Emmanuel College Chapel, 1966	141
" Jesus College, 1966	142
" King's College Chapel, 1966	143
" King's College Chapel Porch, 1966	144
" St John's College, 1966	145
" Senate House, 1966	146
Camden Lock	204
Canal Holiday	205
Canning Place	104
Carnations	113
Cathedral Landscape	167
Ceres	156
Chiswick Eyot	206
Clarendon	73
Clarendon Serif	74

	Item number
Coal Exchange	52
Coloured Still Life	95
Coniston, Pass near	85
Connolly's Folly	58
Cornish Tin mines	187
Cotswold View from Cleeve Hill	80
Covent Garden	202
Crackpot Side, Swaledale	165
Cranbrook, Union Mill	116
Deer House, The	198
Diagonal Inclinations I	159
" " II	160
" " III	161
" " IV	162
" " V	163
" " VI	164
Dialogue	130
Donegal Landscape	188
Dorset Coast	81
Dryburgh	168

	Item number
Drystone Wall	127
Dubai blue	151
Dubai orange	152
Dubai red	153
Dundas Aqueduct	119
Dynevor Castle	186
Eaton Hall see Gardens of England	
Elvaston Castle see Gardens of England	
Enville see Gardens of England	
Escalator	148
Evening	82
Fading Roses	54
Falmouth, The Sea	195
Figs	110
Fiji Rose	193
Flower Prints	1-12
Framlingham Castle	172
Gaddesby, St Luke's Church	173
Garden, My	209
Gardens of England	33-47

	Item number
Gedney, St Mary Magdalene Church	174
Glass Jar	111
Gloucestershire Valley	76
Gravesend	207
Heveningham Hall	120
Hill at Woodlands	98
Indian Shrubs and Trees	13-32
Interior - Evening	91
January 1973 : 1	136
January 1973 : 3	137
January 1973 : 6	138
Jar	92
Kew, Low Tide at	150
Kilpeck, St Mary and St David's Church	175
Kynance Mews	105
Lake	83
Lane to Filston	99
Lansdowne Crescent, Bath	121
Leadenhall	53
Lewknor, St Margaret's Church	176

	Item number
Lithograph No 3	101
Llangloffan, Baptist Chapel (1862)	177
Lock at Teddington	169
Lock - Keeper's Cottage	208
Low Tide at Kew	150
Meard Street	215
Meccarama	75
Message III	96
Mitchell's Yard	216
Mortlake	48
Nets Drying	49
Odeon Suite V	182
Onde Verte	131
Orford Castle	122
Oxford Spires	59
Pantiles, Tunbridge Wells	114
Paradox V	139
Pass near Cader Idris	84
Pass near Coniston	85
Piccadilly Circus	210

	Item number
Pineapple at Dunmoor	149
Planets	147
Pontlyfni in Snow	213
Portrait of a Frenchman	93
Quayside	123
Radley College, 1964	97
Red Sequence	133
Red Trapezium	134
Rhododendron	194
River	155
St James's Palace	106
St Paul's, Covent Garden	107
Sarum	178
Scotney Castle	115
Sculptural Image	158
Sea, Falmouth, The	195
Seaton Delavel	124
Seven Sisters	125
Severn Valley	86
Sezincote House	55
Shepherds Market	108

	Item number
Shrublands see Gardens of England	
Small Window at Night	94
Snowdon Range	87
Soho Square	217
Spring Morning, Suffolk	166
Stanway	126
Still Life	183
Still Life, Blue	181
Still Life, Coloured	95
Stonehenge	191
Suffolk Farm	201
Suffolk, Spring Morning	166
Summer	192
Summer Suite - Blue	184
Summer Suite - Green	185
Sutton Valence	212
Swaledale, Crackpot Side	165
Teddesley see Gardens of England	
Teddington, Lock at	169
Threshold orange	154
Timberden	100

	Item number
Together	112
Trafalgar Square	179
Trafalgar Square I	180
Tremadoc Bay	88
Trentham see Gardens of England	
Tresham's Triangular Lodge	60
Tunbridge Wells, Pantiles	114
Union Mill, Cranbrook	116
Vancouver	196, 197
Wainhouse Tower	199
Wallington Clock Tower	211
Wapping High Street	189
Waterloo Bridge, Bettws-y-Coed	56
Weather Break	128
Welsh Mining Village	89
White Gate	129
Wilton see Gardens of England	
Windermere	90
Wrekin	157

	Item number
Wren Churches	61-70
Yellow Sequence	135
Zurich Improvisations I	102
Zurich Improvisations IX	103

A CATALOGUE

of paintings, drawings, engravings and sculpture in

THE PALACE OF WESTMINSTER

compiled during 1959-77

CATALOGUE OF PAINTINGS, DRAWINGS, ENGRAVINGS AND SCULPTURE IN THE PALACE OF WESTMINSTER COMPILED DURING 1959–77 BY R J B WALKER.

THIS IS COPY No. 4 OF THE EIGHT SETS PROVIDED IN THIS FORM.

1 R J B Walker Esq.
2 House of Lords Record Office
3 House of Commons Library
4 Palace of Westminister Curator
5 National Portrait Gallery
6 Courtauld Institute of Art
7 The London Library
8 PSA Library Services

Curator's Office

Not to be Removed

A CATALOGUE

of paintings,drawings,engravings and sculpture in

THE PALACE OF WESTMINSTER

compiled during 1959–77

by

R J B WALKER

VOL. 4 : Part VII

Consolidated Indexes

Property Services Agency Library Service
Whitgift Centre
Croydon

1988

LIST OF INDEXES

People	1-259
Places	260-289
Titles and Subjects	290-316
Artists, Architects, Sculptors, Engravers Cartographers and Photographers	317-393
References and Sources	394-412
Acquisitions and Donors	413-439

NOTE

These indexes were compiled from all six Parts of the Catalogue, each Part being indicated by a Roman numeral.

References are as follows:

Part I	Item number only
Part II	Date and item number and sometimes a key number in brackets. A date, only, indicates an unnumbered entry.
Part III	Item number. An asterisk after a number indicates that one or more unnumbered entries follow.
Part IV	Item number and sometimes a reference to an Appendix (App). Appendix references also appear in Parts III and V
Part V	Artist's name and item number. An artist's name on its own indicates that there are no numbered entries in this Part but there may be references to works elsewhere.
Part VI	Item number only.

In the Index of Artists, Architects etc Part II dates are omitted. An asterisk is used instead to indicate an unnumbered entry, as with Part III.

In the Index of Places, Part III references sometimes have a date only against a place name, to indicate that there are unnumbered references only under this heading; and a place name and date have been used instead of the asterisk device for more speedy identification of unnumered items.

PEOPLE

Abbot, Charles, see Colchester	
Abbot, George	I 1
Aberconway, Sir Charles McLaren, 1st Baron	II 1881, 187 (312); 1906-8, 214 (85)
Abercorn, 1st Duke of	II 1876, 184 (24)
Abercorn, James Hamilton, 2nd Duke of	II 1872-3, 180 (20); 1876, 184, (218); 1893, 198 (15)
Abercromby, James, see Dunfermline	
Abercromby, Sir Ralph (1734-1801)	I 2
Aberdare, Henry Austin Bruce, 1st Baron	I 3. II 1869, 178; 1872-3, 180 (46); 1876, 184 (133); 1893, 200, 201 (36)
Aberdeen, George Hamilton Gordon, 4th Earl of	I 4. II 1820, 92, 93 (6); 1833, 141 (316); 1837, 143, 144 (20); 1845, 155; 1854, 163. IV 1
Aberdeen, 7th Earl of	II 1876, 184 (35)
Abergavenny, 1st Marquess of	II 1876, 184 (114); 1893, 198 (3)
Abingdon, Baron Norreys, 6th Earl of	II 1833, 141 (236)
Abinger, 1st Baron	II 1821-3, 131 (23)
Abinger, 3rd Baron	II 1876, 184 (70)
Abinger, 4th Baron	II 1893, 198 (195)
Abinger, Lady	II 1893, 198 (9)

Abner	V Tristram 79
Aboyne see Huntley	
Acland, Sir A H Dyke, Bart	II 1892; 1893, 197 (53); 1894-5, 202
Acland, Sir Thomas Dyke, Bart (1787-1871)	I 5. II 1821-3, 132 (1)
Acland, Sir Thomas Dyke, Bart	II 1881, 187 (341)
Acland-Hood, Sir Alexander, Bart	II 1906-8, 214 (10)
Acton, 1st Baron	II 1876, 184 (160) 1893, 200 (59)
Adair, James	I 6. II 1782, 71
Adair, Captain	V Maclise 54, App VII
Adam, Sir Charles	II 1833, 141 (361)
Adam, Gen. Sir Ronald	II 1943, 246
Adam, William	I 7. II 1804, 81
Adam, W P	II 1872-3, 180 (117); 1874-5, 181 (18); 1875, 183 (8)
Adams, E H	II 1833, 141 (362)
Adams, R S Rowley	I 8
Adams, W	II 1820, 93 (38), 95 (59)
Adamson, W M	II 1924
Adderley, Sir Charles see Norton	

Addington, Henry see Sidmouth	
Addington, 2nd Baron	II 1893, 198 (131)
Addison, 1st Viscount	II 1919
Addison, Jeseph	I 9
Adeane, Mrs Harry	II 1911, 217 (77)
Adelaide, Queen	I 10. II 1841, 152. IV App II, III
Adolphus, Duke of Cambridge see Cambridge	
Agar, Lady Beatrice	II 1893, 200 (20)
Agar, Sir Francis	II 1926, 234
Agar-Ellis, George James Welbore, see Dover	
Agar-Ellis, Henry Welbore, see Clifden	
Agar-Robartes, Hon T C	II 1881, 187 (145)
Agg-Gardner, Sir J T	II 1917, 225
Aglionby, H A	II 1833, 141 (281)
Agnew, Sir Andrew, Bart	II 1833, 141 (287)
Agnew, Sir Peter, Bart	II 1960, 266, (4)
Agnew, William	II 1884, 191
Ailesbury, 1st Marquess of	II 1820, 93 (113)
Ailesbury, 3rd Marquess of	II 1833, 141 (209)
Ailesbury, 6th Marquess of	II 1911, 217 (135)
Ailsa, 3rd Marquess of	II 1893, 198 (4); 1911, 217 (141)

Ainsworth, David	II 1881, 187 (295); 1893, 197 (6)
Ainsworth, Sir J S, Bart	II 1917, 225
Aird, John	II 1893, 197 (128)
Airlie, 5th Earl of	II 1876, 184 (178)
Airlie, 6th Earl of	II 1893, 198 (197)
Aiskew, Michael	II 1730, 52, 53, 54
Akers-Douglas see Chilston	
Albemarle, George Monck, 1st Duke of	I 11. V Ward 92, 95, App V
Albemarle, 4th Earl of	II 1820, 93 (151), 95 (97); 1837, 144 (3)
Albemarle, 7th Earl of	II 1893, 198 (185)
Albert, Prince Consort	I 12. II 1841, 152; 1845, 155; 1849, 156; c1851, 158; 1852; 1857, 165; 1858, 166. III 156
Albert, Prince see George VI	
Alcock, John	I 13
Aldington, Sir Toby Low, 1st Baron	II 1960, 266 (95)
Aldworth-Neville, Richard see Braybrooke	
Alexander III of Scotland	II 2

Alexander, Albert Victor, Earl	II 1945, 242
Alexander, Col. Claud	II 1881, 187 (52)
Alexandra, Queen	I 14, 15. II 1901, 207; 1902, 211
Alexandra, Queen, with Edward VII	I 285, 286
Alfred, King	IV 2, App II, VI. V Bridges; Gill 36, App IX; Watts 96
Alington, 1st Baron	II 1876, 184 (78); 1893, 198 (141)
Alington, Lady	II 1893, 198 (20)
Allan, William	II 1899, 206 (11)
Allen, Acland and Mrs A	II 1911, 217 (289-90)
Allen, C P and Miss Allen	II 1911, 217 (291-2)
Allen, H G	II 1881, 187 (289)
Allhusen, A H	II 1899, 206 (192)
Allison, R A	II 1893, 197 (274)
Allsopp, Hon George	II 1893, 197 (355); 1899, 206 (148)
Allsopp, Henry	II 1874-5, 181 (90)
Allsopp, Hon Percy	II 1893, 197 (75)
Allsopp, S C	II 1874-5, 181 (55)
Alma Tadema, Sir Lawrence	II 1911, 217 (207)

Almeric	IV 3, App V
Althorp, Viscount see Spencer	
Alvanley, 2nd Baron	II 1820, 93 (156)
Alverstone, Richard Everard Webster, 1st Baron & Viscount	I 16. II 1893, 197 (64); 1899, 206 (46)
Amelia, Princess	IV App II
Amery, LCMS	II 1914, 223 (87)
Amery, Leopold Stennett	II 1940, 243
Amesbury, Charles Dundas, 1st Baron	I 17. II 1821-3, 132 (54)
Amherst, 1st Earl	II 1820, 93 (152)
Amherst, 2nd Earl	II 1876, 184 (72)
Amherst, Viscount Holmesdale, 3rd Earl	II 1872-3, 180 (135); 1874-5, 181 (115); 1875, 183 (126); 1893, 198 (173)
Amherst, Countess	II 1893, 200 (23)
Amherst, 1st Baron	II 1778, 67 (25)
Amherst, Hon Margaret	II 1911, 217 (68)
Amherst, W A T	II 1881, 187 (148)
Amherst of Hackney, 1st Baron	II 1893, 198 (62)
Ampthill, 2nd Baron	II 1893, 200 (107)
Ancaster, Baron Aveland, 1st Earl of	II 1876, 184 (94); 1893, 198 (5)

Ancaster, Gilbert James Heathcote-Drummond-Willoughby, 3rd Earl of	I 18
Anderson, George	II 1874-5, 181 (66); 1881, 187 (149)
Anderson, Sir James	II 1859, 162
Andrew, Saint	III 338*. IV App II. V Bell 2
Anglesey, Henry William Paget, 1st Marquess of	II 1820, 93 (119), 95 (15); 1821, 130; 1829, 133; 1833, 141 (2); 1837, 144 (6)
Angus, Douglas, Earl of	V Burchett 6 (23)
Anne, Queen	II c 1702; 1703-10, 46; 1707, 47. IV 4, App II, III, VI. V Monnington 55, App IX
Anne of Bohemia, Queen of Richard II	IV App III
Anne Boleyn, Queen of Henry VIII	IV App III. V Burchett 6 (6)
Anne of Cleves, Queen of Henry VIII	V Burchett 6(8)
Anne of Denmark, Queen of James I	IV App III
Anne Hyde, first wife of James II	IV App III
Anne of Warwick, Queen of Richard III	IV App III
Anne, Princess (eldest daughter of George II)	II 1734, 55
Anne, Princess (daughter of Elizabeth II)	II 1967

Annesley, 5th Earl of	II 1893, 198 (73)
Annesley, Countess	II 1893, 198 (12)
Anselm, Archbishop	IV App II
Anson, George, 1st Baron, Admiral	I 19, 20
Anson, Hon George	II 1820, 93 (123); 1833, 141 (75)
Anson, Sir George	II 1833, 141 (70)
Anson, Sir William Reynell	I 21
Anstruther, H T	II 1899, 206 (3)
Anstruther, Sir Robert, Bart	II 1872-3, 180 (109)
Anstruther, Sir Windham	II 1874-5, 181 (74) 1875, 183 (76)
Anstruther-Gray, William, see Kilmany	
Anthony, Lee	II 1804, 81
Antiochns IV of Syria	V Tristram 73 78
Apsley, Baron, see Bathurst	
Arbuthnot, Charles	II 1820, 93 (164)
Arbuthnot, Hugh	II 1833, 141 (331)
Arch, Joseph	II 1893, 197 (342)
Archdall, Captain M E	II 1872-3, 180 (62)
Ardilaun, 1st Baron	II 1893, 198, (32)

Argyll, John Campbell, 2nd Duke of	I 22, 23
Argyll, 6th Duke of	II 1820, 93 (162), 95 (110); 1837, 143 (2)
Argyll, George Douglas Campbell, 8th Duke of	I 24. II 1854, 163; 1869, 178; 1876, 184 (131); 1880; 1893, 198 (17), 199. IV 5
Argyll, John Douglas Sutherland, Marquess of Lorne, 9th Duke of	I 25. II 1876, 185; 1878, 185; 1911, 217 (15) V Ward 90
Argyll, Princess Louise, Duchess of	II 1911, 217 (40)
Argyll, Archibald Campbell, 8th Earl and Marquess of	V Ward 90, App V
Argyll, 9th Earl of	I 610 (?) with Duke of Monmouth
Arkwright, A A	II 1874-5, 181 (61)
Armagh, Archbishop of	II 1911, 217 (229)
Armistead, George	II 1881, 187 (257)
Armitage, Benjamin	II 1881, 187 (266)
Armstrong, Baron	II 1893, 200 (55)
Armstrong, Sir William	II 1861, 176
Arniston, Robert Dundas, Baron	I 26
Arnold, Arthur	II 1881, 187 (166a)

Arnold-Forster, H O	II 1893, 197, (287); 1899, 206 (30); 1906-8, 214 (3)
Arran, 5th Earl of	II 1893, 200 (52)
Arthur, Prince (son of Henry VII)	V Burchett 6 (3)
Arundel, William d'Aubigny, Earl of	IV 6, App V
Arundel, Lady	II 1641, 21 (Z)
Arundel and Surrey, Thomas Howard, 2nd Earl of	I 27 II 1641, 21 (E)
Arundel of Wardour (family)	II 1829, 133
Arundel of Wardour, 12th Baron	II 1893, 198 (129,
Ashbourne, Edward Gibson, 1st Baron	II 1884, 191; 1885; 1886-87, 193; 1893, 198 (21); 1895
Ashburnham, 2nd Earl of	II 1820, 93 (49)
Ashburnham, 5th Earl of	II 1893, 200 (57)
Ashburton, John Dunning, 1st Baron	I 28
Ashburton, Richard Dunning, 2nd Baron	II 1821-3, 132 (32)
Ashburton, Alexander Baring, 1st Baron	II 1833, 141 (253)
Ashburton, William Bingham Baring, 2nd Baron	II 1833, 141 (202)
Ashburton, Francis, 5th Baron	II 1893, 198, (132)
Ashbury, J L	II 1874-5, 181 (113); 1875, 183 (84)

Ashcombe, 1st Baron	II 1893, 198 (81)
Ashley, Hon Evelyn	II 1881, 187 (195)
Ashley-Cooper, A H	II 1833, 141 (173)
Ashley-Cooper, Anthony see Shaftesbury	
Ashmead-Bartlett, Sir Ellis	II 1884, 191; 1893, 197 (77)
Ashton, 1st Baron	II 1906 8, 214 (81)
Ashton, Sir Hubert	II 1960, 266 (61)
Asquith, Herbert Henry, see Oxford and Asquith	
Assheton, Ralph	II 1874-5, 181 (114)
Astell, William	II 1821-3, 131 (55)
Astley, Sir Jacob, Bart	II 1874-5, 181 (178); 1875, 183 (18)
Astley, M	II 1804, 81
Astor, Nancy Witcher, Viscountess	II 1919, 227. IV 7
Astry, Sir Samuel	V Ward 93
Atholl, 4th Duke of	II 1820, 93 (61), 95 (64)
Attlee, Clement R, Earl	II 1945, 250, 251; 1950, 256; 1951, 257; 1961-2, 271
Attwood, Thomas	I 29. II 1832, 139; 1833, 141 (296)

Aubigny, William d', see Arundel	
Auckland, George Eden, 1st Earl of	II 1820, 92 (165), 95 (90); 1832, 139; 1846
Auckland, William Eden, 1st Baron	I 30
Auckland, 4th Baron	II 1876, 184 (185)
Audley, Thomas, Lord Audley of Walden	I 31, 32
Augustine, Saint	V Dyce 25; Horsley; Thomas
Augustus, Duke of Sussex, see Sussex	
Aumale, William de Forz, Count of	IV 8, App V
Austin, Senator W R	II 1943, 247
Avebury, John Lubbock, 1st Baron	I 33. II 1875, 183 (73); 1881, 187 (293); 1899, 206 (99)
Aveland, 1st Baron	II 1833, 141 (330)
Aveland, 2nd Baron see Ancaster	
Avon, Anthony Eden, Earl of	II 1945, 251; 1950, 256; 1961-2, 271
Aylesford, 5th Earl of	II 1820, 93 (69)
Aylesford, 8th Earl of	II 1893, 198 (84); 1911, 217 (161)
Aylmer, Captain W F	II 1881, 187 (66)
Ayrton, A S	II 1872-3, 180 (12)

Backhouse, Edmund	II 1874-5, 181 (27)
Bacon, Alice Martha, Baroness	II 1966, 274
Bacon, Francis, see Verulam	
Bacon, Nicholas, see Wilson, Thomas (incorrectly titled Bacon)	
Baden-Powell, Sir George	II 1893, 197 (89); 1899, 206 (83)
Baggallay, Sir Richard	II 1874-5, 181 (8)
Bagge, Sir William, Bart	II 1875, 183 (105)
Bagot, 2nd Baron	II 1820, 93 (117), 95 (98)
Bagot, 3rd Baron	II 1876, 184 (59)
Bagot, 4th Baron	II 1893, 198 (90)
Bagot, Captain Josceline	II 1893, 197 (200); 1899, 206 (193)
'Bags' see Eldon	
Bagwell, W	II 1821-3, 131 (79)
Baie, Eugene (Belgium)	II 1918, 226 (13)
Bailey, James	II 1899, 206 (176)
Bailey, Sir J R	II 1874-5, 181 (70); 181, 187 (39)
Baillie, Colonel J	II 1821-3, 131 (39)
Baillie, Matthew	II 1820, 95 (19)
Baines, Edward	II 1872-3, 180 (153)

Baird, J G A	II 1893, 197 (193)
Baker, George	II 1804, 81
Baker, John	II 1893, 197 (21)
Baker, J A	II 1906-8, 214 (42)
Balcarres, Lord, see Crawford	
Baldwin, Stanley, 1st Earl	I 34
Baldwin, Alfred	II 1893, 197 (337)
Balfour, Arthur James, 1st Earl of	I 35-37. II 1881, 187 (11 1884, 191; 1886-7) 193; 1893, 197 (18 200, 201 (155); 1895; 1896, 204; 1899, 206 (19); 1900; 1901, 208; 1906-8, 214 (6); 1910; 1912, 222; 1914, 223 (59); 1915; 1917, 225; 1919; 1919, 227. IV 9
Balfour of Burleigh, Alexander Hugh Bruce, 6th Baron	I 38. II 1893, 198 199 (27), 200, 201 (179); 1895; 1896, 204
Balfour, General Sir George	II 1874-5, 181 (26) 1875, 183 (107)
Balfour, G W	II 1893, 197 (167); 1899, 206 (39)
Balfour, J B, see Kinross	

Balfour, Robert	II 1906-8, 214 (111)
Ball, John	II 1874-5, 181 (192)
Bambridge, Thomas	II 1729, 51
Bandon, 3rd Earl of	II 1876, 184 (57)
Bangor, 5th Viscount	II 1893, 198 (148)
Bangor, Bishops of	II 1820, 93 (68); 1893, 200 (123)
Bankes, Henry (senior)	II 1821-3, 131 (4)
Bankes, W J	II 1833, 141 (190)
Banks, Sir Joseph	II 1804, 81
Bannerman, Sir Alexander	II 1833, 141 (82)
Barber, Anthony, Baron	II 1951, 257; 1960, 266 (26); 1966, 274
Barclay, J W	II 1874-5, 181 (110)
Barham, Charles Middleton, 1st Baron	I 39
Barham, J F	II 1821-3, 131 (56)
Baring, 2nd Viscount see Northbrook	
Baring, Charles (in family group)	I 40
Baring, Sir Francis (1740-1810) and family	I 40
Baring, Sir Francis	II 1860, 172

Baring, H B	II 1833, 141 (204)
Baring, Sir Thomas	II 1821-3, 131 (79)
Barlas, Richard	II 1966, 274
Barlow, Montagu and Miss Barlow	II 1911, 217 (279-80)
Barnard, 9th Baron	II 1893, 200 (103)
Barnard, Lady Emily	II 1893, 200 (25)
Barnard, Lady Emma	II 1893, 200 (24)
Barnes, F G	II 1899, 206 (140)
Barnes, G N	II 1919
Barnett, C J	II 1833, 141 (30)
Barnett, Captain R W	II 1917, 225
Baroda, Maharajah of	II 1930, 238
Barran, John	II 1881, 187 (244); 1893, 197 (301)
Barran, Sir John and Lady	II 1911, 217 (268, 269)
Barran, Sir Rowland H	II 1917, 225
Barre, Colonel Isaac	I 41
Barrington, 7th Viscount	II 1874-5, 181 (11); 1876, 184 (219); 1878, 185
Barrington, 8th Viscount	II 1893, 198 (105)

Barron, Sir H Winston, Bart	II 1833, 141 (28)
Barry, A H S	II 1893, 197 (72)
Barry, Sir Charles	I 420. II 1861, 176. IV 10
Barry, F T	II 1893, 197 (105)
Barry, John	II 1914, 224
Bartley, G C T	II 1893, 197 (353)
Barton, D P	II 1899, 206 (49)
Barttelot, Sir Walter	II 1874-5, 181(85); 1875, 183 (19); 1881, 187, (49)
Basing, 1st Baron	II 1893, 198 (160)
Bass, H A	II 1881, 187 (332); 1893, 197 (201); 1899, 206 (51)
Bass, Michael see Burton	
Bass, M T	II 1874-5, 181 (148)
Bassett, Francis	II 1874-5, 181 (76)
Bastard, Edmund Pollexfen	I 43
Bateman, 2nd Baron	II 1893, 198 (161)
Bates, Edward	II 1874-5, 181 (26)
Bates, Thomas	II 1605-6, 14, 15

Bateson, Sir Robert	II 1833, 141 (260)
Bateson, Sir Thomas	II 1874-5, 181 (43)
Bath, Thomas Thynne, 2nd Marquess of	I 44. II 1821, 93 (9)
Bath, William Pulteney, 1st Earl of	I 45
Bath and Wells, Bishops of	II 1685, 38; 1688, 41; 1893, 200 (25); 1911, 217 (31)
Batho, Sir Charles	II 1926, 234
Bathurst, Henry, 2nd Earl and Baron Apsley	I 46. II 1778, 67(22) IV 11
Bathurst, 4th Earl	II 1829, 133; 1833, 141 (178)
Bathurst, 5th Earl	II 1876, 184 (102)
Bathurst, 7th Earl	II 1893, 198 (121)
Bathurst, A A	II 1872-3, 180 (89); 1874-5, 181 (129); 1875, 183 (68)
Bathurst, A B, Hon	II 1899, 206 (93)
Bathurst, Charles	II 1911, 217 (311)
Batsford, Brian C C	II 1960, 266 (57)
Battersea, Baron	II 1893, 200 (62)
Battin, Major	II 1804, 81
Baxter, W E	II 1881, 187 (246)

Baxter, William	II 1960, 266 (124)
Bayley, E H	II 1893, 197 (225)
Bayley, Sir John	II 1820, 95 (50)
Bayley, Thomas	II 1893, 197 (351)
Bayning, 2nd Baron	II 1820, 93 (18), 95 (83)
Bazley, Sir Thomas	II 1874-5, 181 (68)
Beach, W W B	II 1872-3, 180 (63); 1893, 197 (157); 1899, 208 (1)
Beaconsfield, Benjamin Disraeli, Earl of	I 47, 48. II 1854, 162; 1860, 172, 173 (26); 1861, 176; 1867, 177; 1868; 1872-3, 180 (130); 1874; 1874-5, 181 (1), 182; 1875, 183 (88); 1876, 184 (216); 1880, 186. III 1851, 156. IV 12, 13, App IX
Beale, B A	II 1917, 225
Bear, L W	I 49
Beatty, 1st Earl	II 1920, 228
Beatty, Dr	V Maclise 54, App VII
Beauchamp, 4th Earl	II 1833, 141 (292)

Beauchamp, 6th Earl	II 1876, 184 (18)
Beauchamp, William Lygon, 7th Earl	I 50. II 1893, 198, 199 (57); 1911, 217, 218 (22), 219
Beauchamp, Viscount Elmley, 8th Earl	II 1911, 217 (20)
Beauchamp, Sir Edward, Bart	II 1917, 225
Beaufort, Henry Charles, 6th Duke of	II 1820, 93 (56)
Beaufort, Henry, Marquess of Worcester, 7th Duke of	II 1820, 93 (103) 1845, 155
Beaufort, 8th Duke of	II 1876, 184 (106); 1893, 198 (69)
Beaufort, 9th Duke of	II 1911, 217 (7)
Beaufoy, Mark	II 1893, 197 (315)
Beaumont, Miles Stapleton, 8th Baron	II 1845, 155
Beaumont, Baroness	II 1911, 217 (185)
Beaumont, Colonel	II 1804, 81
Beaumont, Major F E B	II 1875, 183, (101)
Beaumont, Sir George	II 1820, 95 (122)
Beck, A C	II 1906-8, 214 (90)
Becket, Thomas à	V Cross
Beckford, William	I 51. II 1769, 64; 1782, 71
Bective, Earl of	II 1881, 187 (24)

Bedford, William Russell, 1st Duke of	I 54
Bedford, John, Russell, Marquess of Tavistock, 6th Duke of	II 1804, 81; 1820, 93 (137), 95 (89); 1833, 141 (7)
Bedford, Francis Russell, Baron Harland, 7th Duke of	II 1804, 81; 1821-3, 131 (29); 1832, 139; 1833, 141 (4)
Bedford, William Russell, 8th Duke of	II 1833, 141 (60)
Bedford, Francis Charles Hastings, 9th Duke of	II 1876, 184 (153)
Bedford, Georgiana, Duchess of	I 55
Bedford, John Russell, 1st Earl of	I 52
Bedford, Francis Russell, 4th Earl of	I 53
Bedford, Admiral Sir Frederick and Lady	II 1911, 217 (201-2)
Begg, F F	II 1899, 206 (86)
Beith, Gilbert	II 1893, 197 (260)
Belfast, Earl of see Donegall	
Belgrave, Viscount see Westminster	
Bell, Charles	II 1893, 197 (91)
Bell, R M	II 1960, 266 (5)
Bellairs, C W	II 1906-8, 214 (91)
Bellingham, A H	II 1881, 187 (120)

Bellingham, John	I 56. II 1812, 88
Belmore, 4th Earl	II 1876, 184 (30); 1893, 200 (120)
Belper, 2nd Baron	II 1893, 200 (56)
Bemrose, Sir H H	II 1899, 206 (189)
Benett, John	II 1821-3, 131 (58); 1833, 141 (73)
Benn, A S	II 1917, 225
Benn, Anthony Wedgwood	II 1966, 274
Benn, William Wedgwood see Stansgate	
Bennet, H G	II 1821-3, 131 (42)
Bennett, E N	II 1906-8, 214 (41)
Benson, Godfrey R	II 1893, 197 (252)
Bentham, Jeremy	II 1820, 95 (118)
Bentinck, G A F Cavendish	II 1874-5, 181 (41); 1881, 187 (34)
Bentinck, (Lord) George Frederick	I 57
Bentinck, G W P	II 1874-5, 181 (168)
Bentinck, Lord Henry	II 1889, 196
Bentinck, William, see Portland	
Berengaria, Queen of Richard I	IV App III
Beresford, Colonel George de la Poer	II 1881, 187 (40)

Beresford, Sir John Poo	I 58. II 1833, 141 (308)
Beresford-Hope, Alexander James	II 1872-3, 180 (29); 1875, 183 (127); 1881, 187 (25)
Berkeley, G C G F	II 1833, 141 (13)
Berkeley, Humphrey	II 1960, 266 (49)
Bernal, Ralph	II 1821-3, 131 (19); 1833, 141 (120)
Bertha, Queen of King Ethelbert	V Dyce 25
Bertie, Lord Robert	II 1778, 67 (3)
Bessborough, William Ponsonby, 2nd Earl of	I 59. II 1778, 67 (55)
Bessborough, 3rd Earl of	II 1820, 93 (147)
Bessborough, Viscount Duncannon, 4th Earl of	II 1821-3, 131, 132; 1833, 141 (155)
Bessborough, John George Brabazon Ponsonby, 5th Earl of	I 60. II 1832, 139; 1876, 184 (213)
Bessborough, Frederick George Brabazon Ponsonby, 6th Earl of	I 61.
Beswick, Lord Frank	I 62.
Bethell, Commander George	II 1893, 197 (82)
Bethell, Sir Richard, see Westbury	
Bethell, Hon Slingsby	II 1893, 198 (176), 200 (167)

Bethell, T R	II 1906-8, 214 (108)
Betts, W J (train-bearer)	II 1960
Bevan, Aneurin	II 1951, 257
Bevin, Ernest	II 1945, 252
Bexley, Nicholas Vansittant, 1st Baron	I 63. II 1821-3, 131 (9)
Bhownaggree, Sir M M	II 1899, 206 (217)
Biddulph, Michael	II 1872-3, 180 (29); 1875, 183 (71)
Bigg, Hon Margaret	II 1911, 217 (70)
Biggar, Joseph	II 1874-5, 181 (120); 1878, 185; 1881, 187 (93); 1914, 224
Biggs-Davison, J A	II 1960, 266 (42)
Bigland, Alfred	II 1918, 226 (25)
Bigod, Roger de, see Norfolk	
Billings, R W	III 265
Billson, Alfred	II 1893, 197 (296)
Bing, Robert	II 1804, 81
Bingham, George, see Lucan	
Binning, Charles Hamilton, Viscount	I 64
Birch, Joseph	II 1821-3, 131, 132 (G)

Birch, Nigel	II 1960, 266 (45)
Birch, Samuel	II 1811, 86, 87
Birkbeck, Dr George	II 1832, 139
Birkenhead, F E Smith, 1st Earl of	I 65-67. II 1914, 223 (63); 1921, 230
Birkmyre, William	II 197 (275)
Birley, Hugh	II 1872-3, 180 (121); 1881, 187 (84)
Birrell, Augustine	I 68. II 1905-6; 1910; 1914, 223 (5); 1915
Bischoffsheim, Mrs	II 1893, 198 (157)
Bish, Thomas	II 1833, 141 (272)
Bishop, Sir Henry R	II 1820, 95 (119)
Blachford, Baron	II 1876, 184 (194)
Black, Sir A W	II 1906-8, 214 (93); 1917, 225
Blackburn, Colonel J I	II 1881, 187 (53)
Blackett (Deputy)	II 1832, 139
Blackett, J F B	II 1854, 162
Blackstone, W S	II 1833, 141 (211)
Blake, Edward	II 1893, 197 (139)

Blake, Sir Geoffrey	I 69
Blake, J A	II 1881, 187 (98)
Blake, Admiral Robert	V Maclise
Blakenham, John Hare, 1st Viscount	II 1960, 266 (98)
Blandford see Marlborough	
Blantyre, 12th Baron	II 1876, 184 (L); 1880, 186
Blencoe, Sir John	I 70
Blessington, Earl of	II 1820, 93 (98)
Bliss, Joseph	II 1917, 225
Blood, Sir Hilary (Mauritius)	II 1950, 255
Bloomfield, 2nd Baron	II 1876, 184 (K); 1880, 186
Blucher, Gebhard Leberecht von	II 1815, 91. V Maclise, App VII
Blunt, Sir Charles	V Burchett 5
Blythswood, 1st Baron	II 1893, 198 (114)
Boadicea, Queen	III 544. V Selous; Ward
Bohun, Henry de, see Hereford	
Bolckow, H W F	II 1872-3, 180 (95); 1874-5, 181 (81); 1875, 183 (27)
Boles, Lt. Colonel D F	II 1917, 225

Bolingbroke, Henry St John, 1st Viscount	I 71
Bolingbroke, Oliver St John	I 72
Bolton, 3rd Baron	II 1876, 184 (86)
Bolton, J C	II 1881, 187 (256)
Bond, Edward	II 1899, 206 (145)
Bonham-Carter, John	II 1872-3, 180 (7)
Boniface, Archbishop	II 1253, 1
Bonsor, H C O	II 1893, 197 (365)
Boord, T W	II 1874-5, 181 (188); 1881, 187 (18)
Booth, James	I 73
Borlase, W C	II 1881, 187 (252)
Borthwick, Sir Algernon	II 1893, 197 (336)
Boscawen, A S T G	II 1893, 197 (99)
Bossom, Clive	II 1960, 266 (86)
Boston, 5th Baron	II 1876, 184 (80)
Boston, 6th Baron	II 1893, 200 (121)
Botha, General Louis	I 74. II 1911, 217 (169)
Bottomley, Arthur George	II 1966, 274
Boughey, Sir John	II 1821-3, 131 (5)
Boulnois, Edmund	II 1893, 197 (172)

Bourchier, Cardinal	V Bell, JZ
Bourke, Robert	II 1881, 187 (108)
Bourne, W S	II 1821-3, 131 (50)
Bousfield, Major N G P	II 1874-5, 181 (71)
Bowden, Major Harland	II 1917, 225
Bowker, Sir L C B	II 1948, 254
Bowles, T G	II 1893, 197 (86); 1899, 206 (68)
Bowring, E A	II 1872-3, 180 (86)
Bowring, Sir John	II 1832, 139
Bowyer, Sir George	II 1874-5, 181 (149); 1875, 183 (72)
Bowyer, Robert	II 1820, 95 (140)
Boyce, Sir Leslie	II 1948, 254
Boydell, John	II 1782, 71
Boydell, Josiah	II 1782, 71
Boyle, Henry (d. 1725) see Carleton	
Boyle, Henry (1686-1764) see Shannon	
Brackley, Thomas Egerton, 1st Viscount	I 75, 76
Braddock, E M (Bessie)	II 1951, 257; 1960, 266 (127)
Bradford, 2nd Earl of	II 1820, 93 (8)
Bradford, 3rd Earl of	II 1876, 184 (23); 1893, 198 (34)

Bradford, G C O Bridgeman, Viscount Newport, 4th Earl of	II 1872-3, 180 (111); 1874-5, 181 (110)
Bradford, Samuel see Rochester, Bishop of	
Bradlaugh, Charles	II 1881, 187 (232); 1886
Bradshaw	II 1649, 27
Braine, B R	II 1960, 266 (22)
Bramwell, F C	I 77
Branch, James	II 1906-8, 214 (126)
Brand, H R	II 1872-3, 180 (3); 1881, 187 (140)
Brand, Henry William Bouverie, see Hampden	
Brandon, Charles	V Burchett 6 (17)
Brass, Sir William	II 1943, 247
Brassey, Thomas, Baron	II 1874-5, 181 (88); 1881, 187 (264); 1884, 191; 1893, 200 (58)
Brassey, Albert	II 1899, 206 (162)
Brassey, G C	II 1911, 217 (148)
Brassey, H A	II 1881, 187 (328)
Braybrooke, 1st Baron, see Howard de Walden	
Braybrooke, Richard Aldworth-Neville, 2nd Baron	I 78

Breadalbane, John, Earl of Ormelie, Marquess of	II 1833, 140, 141 (136)
Breadalbane, Marquess of	II 1893, 200 (18); 1911, 217 (155)
Brennan, T	II 1914, 224
Brewer, Dr W	II 1872-3, 180 (38)
Brewster, Sir David	II 1861, 176
Bridge, Admiral Sir Cyprian	II 1911, 217 (204)
Bridge, Sir Frederick	II 1911, 217 (176)
Bridgeman, Colonel Hon Francis	II 1893, 197 (123)
Bridgeman, Sir Orlando	I 79
Bridgeman, W G	II 1911, 217 (315)
Bridges, George	II 1821-3, 131 (37)
Bridgewater, John William Egerton, 7th Earl of	I 80. II 1804, 81; 1820, 93 (66)
Bridport, 1st Viscount	II 1876, 184 (85)
Brigg, John	II 1899, 206 (206); 1906-8, 214 (61)
Briggs, W E	II 1881, 187 (283)
Bright, Henry	II 1821-3, 131 (60)
Bright, Jacob	II 1881, 187 (323); 1893,197 (215)

Bright, John	I 81, 82. II 1854, 162; 1860, 172, 173 (5); 1869, 178; 1872-3, 180 (69); 1874-5, 181, 182 (13); 1875, 183 (21); 1876, 184 (224); 1878, 185; 1880; 1881, 187 (178); 1884, 191; 1886. IV 14
Brinton, John	II 1881, 187 (282)
Bristol, Frederick, Earl Jermyn, 2nd Marquess of	II 1833, 141 (170)
Bristol, 4th Marquess of	II 1911, 217 (138)
Bristol, Bishop of	II 1688, 41, 42
Brocklehurst, W C	II 1874-5, 181 (45)
Brocklesby, Richard	II 1778, 67 (33)
Brodie, Sir Benjamin	II 1861, 176
Brodie, H C	II 1906-8, 214 (103)
Brodie, W B	II 1833, 141 (110)
Brodrick, Hon Miss	II 1893, 200 (26)
Brogden, Alexander	II 1874-5, 181 (112)
Brogden, James	II 1821-3, 131 (1)
Bromley, Sir Thomas	I 83
Bromley, William	I 84, 85
Bromley-Davenport, William (b. 1821)	II 1875, 183 (3)

Bromley-Davenport, William (b. 1862)	II 1889, 196; 1899, 206 (122)
Brooke, 5th Earl	II 1881, 187 (73)
Brooke, Henry	II 1960, 266 (11)
Brooke, Maurice	II 1874-5, 181 (107)
Brooks, W Cunliffe	II 1872-3, 180 (115); 1874-5, 181 (111); 1875, 183 (142); 1881, 187 (132); 1884, 191
Brotherton, Joseph	II 1833, 141 (295)
Brougham and Vaux, Henry Brougham, 1st Baron	I 86-88. II 1820, 92, 93 (95), 95 (95); 1821-3, 131 132 (7); 1829, 133; 1831-2, 135; 1832, 136, 137; 1861, 176. IV 15
Brougham and Vaux, 2nd Baron	II 1833, 141 (123)
Brougham and Vaux, 3rd Baron	II 1893, 200 (85)
Broughton, John Cam Hobhouse, 1st Baron	I 89. II 1821-3, 131 (45); 1832, 139; 1833, 141 (150); 1846
Broughton, U H	II 1917, 225
Brown, A H	II 1874-5, 181 (62); 1875, 183 (134); 1899, 206 (165)
Brown, Alexander	II 1881, 187 (292)

Brown, Douglas Clifton see Ruffside	
Brown, George see George-Brown	
Brown, Mr	II 1832, 139
Brown (train-bearer)	II 1881, 187 (33); 1884, 191
Browne, Lady Dorothy	II 1911, 217 (25)
Browne, G E	II 1874-5, 181 (111)
Browne, John	II 1688, 42
Browne, P B	II 1960, 266 (68)
Brownlow, John Cust, 1st Earl	I 90. II 1820, 93 (13)
Brownlow, John see Tyrconnel	
Bruce, Alexander see Balfour of Burleigh	
Bruce, Lord C W	II 1881, 187 (182)
Bruce, Lord E	II 1874-5, 181 (9); 1875, 183 (130)
Bruce, Henry see Aberdare	
Bruce, Sir H H	II 1872-3, 180 (46); 1881, 187 (86)
Bruce, Hon R P	II 1881, 187 (303)
Brudenell see Cardigan	
Brunner, J T	II 1893, 197 (307)
Bryan, P E O	II 1960, 266 (15)

Bryce, James	II 1892; 1893, 197 (45); 1894-5, 181; 1905-6
Buccleuch, 5th Duke of	II 1876, 184 (48)
Buccleuch, 6th Duke of	II 1911, 217 (110)
Buccleuch, Louisa, Duchess of	I 91
Buchan, David Stewart Erskine, 11th Earl of	I 92
Buchan-Hepburn see Hailes	
Buchanan, John	II 1821-3, 131 (80)
Buckingham, George Villiers, 1st Duke of	I 93-95
Buckingham, George Nugent-Temple-Grenville, 1st Marquess of	I 96, 97
Buckingham, Sir Henry	II 1911, 217 (217)
Buckingham and Chandos, 1st Duke of	II 1820, 93 (129), 95 (93)
Buckingham and Chandos, 2nd Duke of	II 1833, 141 (168)
Buckingham and Chandos, 3rd Duke of	II 1867, 177
Buckinghamshire, John Hobart, 1st Earl of	I 98
Buckley, Mr	II 1804, 81
Buckmaster, Stanley Owen, 1st Viscount	I 99. II 1915 (12)
Buckton, Samuel Storey, Baron	I 100
Bukk, Isaac	II 1875, 185
Bull, Frederick	I 101

Bullard, Sir Harry	II 1899, 206 (117)
Buller, James	I 102
Bullus, Sir Eric	II 1960, 266 (47)
Bulow, General von Dennewitz	II 1815, 89. V Maclise 53, App VII
Bunbury, Sir Charles	II 1804, 81
Burcher, Mr	II 1820, 95 (56)
Burchett, Josiah	I 103
Burdett, Sir Francis	I 104-106 II 1820, 93 (111); 1821-3, 131 (26); 1832, 139; 1833, 140, 141 (99); 1841, 153. IV 16
Burdett-Coutts, Baroness	II 1893, 198 (3)
Burdett-Coutts, W L A	II 1899, 206 (25); 1911, 217 (272); 1917, 225
Burgh, Hubert de, see Kent	
Burghersh see Westmorland	
Burghley, William Cecil, 1st Baron	I 107
Burghley, see also Exeter, Marquess of	
Burke, Edmund	I 108-111. IV 17, App IV
Burke, Richard	I 112
Burnet, Dr Gilbert	II 1688, 42 (2)

Burnie, R J D	II 1893, 197 (14)
Burns, John	II 1893, 197 (143); 1905-6
Burrell, Sir Percy	II 1875, 183 (60)
Burrell, Walter	I 113
Burt, Thomas	II 1893, 197 (254); 1910
Burton, Michael Arthur Bass, 1st Baron	II 1881, 187 (223)
Buszard, M C	II 1881, 187 (286)
Butcher, J G	II 1893, 197 (154)
Bute, John Stuart, 3rd Earl of	I 114
Bute, John Stuart, 1st Marquess & 4th Earl of	I 115. II 1778, 67 (1)
Butler, James, see Ormonde	
Butler, Richard Austen, Baron	II 1951, 257; 1960, 263 (8)
Butler, Lady Eileen	II 1911, 217 (27)
Butler, Captain T D	II 1893, 198 (153)
Butler, Thomas, see Ossory	
Butt, Isaac	II 1874-5, 181 (119); 1910
Buxton, Sydney Charles, 1st Earl	II 1893, 197 (50); 1905-6; 1907, 215

Buxton, Sir Thomas Fowell	I 116, 117. II 1821-3, 131 (20); 1833, 141 (88)
Byles, W P	II 1906-8, 214 (43)
Byng, Captain George see Strafford, Earl of	
Byng, George (1663-1733) see Torrington, Viscount	
Byng, Hon and Rev Francis	I 118. II 1881, 187 (188); 1884, 191
Byng, George	II 1833, 141 (86)
Byng, Mr	II 1832, 139
Byrne, E W	II 1893, 197 (130)
Byrne, G M	II 1881, 187 (13)
Byron, George Gordon, 6th Baron	I 119. II 1820, 95 (109) V Eastlake
Cabot, John	V Eden 32, App VIII
Cabot, Sebastian	IV App VII. V Eden 32, App VIII
Cadagan, William, 1st Earl	I 121
Cadogan, George Henry, 5th Earl	II 1876, 184 (28); 1893, 198, 199; 1895; 1902, 210; 1911, 217 (97)
Cadogan, Hon Sir Edward Cecil George	I 120
Caine, W S	II 1881, 187 (228)

Cairns, Hugh MacCalmont, 1st Earl	I 122. II 1860, 172, 173 (19); 1874; 1876, 184 (1)
Caithness, 14th Earl of	II 1876, 184 (120)
Calcraft, J (senior)	II 1821-3, 131 (11)
Calcraft, J H	II 1833, 141 (206)
Caldecote, Thomas Walker Hobart Inskip, 1st Viscount	I 123
Caledon, 4th Earl of	II 1893, 198 (95)
Caledon, Countess of	II 1893, 198 (18)
Callaghan, (Leonard) James	II 1960, 266 (118); 1966, 274
Callender, W R	II 1874-5, 181 (121)
Calthorpe, 3rd Baron	II 1820, 93 (126)
Calthorpe, 6th Baron	II 1893, 198 (102)
Calthorpe, Lady	II 1893, 200 (7)
Calvert, Charles	II 1821-3, 131 (38); 1832, 139
Cambridge, Adolphus, Duke of	II 1845, 155 IV App II
Cambridge, George William Frederick Charles, Duke of	II 1861, 174; 1876, 184 (D); 1880, 186; 1883, 188
Camden, 1st Marquess	II 1820, 93 (42), 95 (41)
Camden, 4th Marquess	II 1893, 198 (91); 1911, 217 (131)

Camden, Charles Pratt, 1st Earl	I 124-126. II 1778, 67 (32)
Camera, Giovanni (Italy)	II 1918, 226 (40)
Cameron, A G (Australia)	II 1950, 255, 256
Cameron, Dr Charles	II 1874-5, 181 (116); 1875, 183 (55); 1881, 187 (153)
Cameron, Donald	II 1874-5, 181 (33); 1881, 187 (26)
Camoys, 3rd Baron	II 1876, 184 (198)
Camoys, 4th Baron	II 1893, 200 (41)
Camoys, Lady	II 1893, 198 (24)
Campbell, John, 1st Baron	I 127-129. II 1833, 141 (95); 1837, 143, 144 (30); 1846; 1861 174, 175
Campbell, Captain	II 1911, 217 (92)
Campbell C C (Jamaica)	II 1950, 255
Campbell, Colin M	II 1874-5, 181 (130)
Campbell, G T C	II 1960, 266 (54)
Campbell, J A	II 1881, 187 (5)
Campbell, Rev McLeod	II 1959, 262; 1960, 264, 265
Campbell, Thomas	II 1820, 95 (32)
Campbell, see also Argyll, Dukes of	

Campbell-Bannerman, Sir Henry	I 130. II 1874-5, 181, 182 (10); 1892; 1893, 197, (244); 1894-5, 202; 1901;1901, 208 1905-6; 1906-8, 214, (23)
Camperdown, 3rd Earl of	II 1876, 184 (203)
Campion, Gilbert Francis Montriou, 1st Baron	I 132
Campion, Charles	I 131. II 1884, 191
Canning, Charles John Canning, 1st Earl	II 1845, 155
Canning, George	I 133, 134. II 1821-3, 131, 132 (23). III 515. IV 18, App IX
Canterbury, Charles Manners-Sutton, 1st Viscount	I 135, 136. II 1821-3, 131, 132 (A); 1829, 133; 1832, 136, 137; 1833, 140, 141 (156)
Canterbury, 3rd Viscount	II 1876, 184 (140)
Canterbury, Archbishops of	II 1253, 1; 2; 1523, 5, 6, 7; 1643, 24; 1688, 41; 1820, 93 (84); 1821, 103; 1829, 133, 134; 1833, 141 (311); 1837, 143, 144 (22); 1841, 152; 1876, 184 (11); 1893, 200, 201 (20); 1902, 209; 1911, 217 (3), 218, 219; 1920, 228, 229. IV 56, App II, V

Capell-Coningsby, George, see Essex, 5th Earl	
Caractacus	V Watts
Carbery, John Vaughan, 3rd Earl of	I 137
Carbery, 8th Baron	II 1893, 198 (107)
Carbery, Lady	II 1893, 200 (9)
Cardiff, see Bute, 4th Earl of	
Cardigan, 7th Earl of	II 1833, 141 (262)
Cardwell, Edward, 1st Viscount	I 138, 139. II 1854, 162; 1860, 172, 173 (7); 1869, 178, 179; 1872-3, 180; 1876, 184 (132)
Carew, 2nd Baron	II 1876, 184 (177)
Carew, 3rd Baron	II 1893, 198 (150)
Carington, Hon Rupert	II 1881, 187 (212)
Carington, Colonel W H P	II 1874-5, 181, (23)
Carington, Sir William	II 1911, 217 (126)
Carisbrooke, Marquess of	II 1920, 228
Carleton, Henry Boyle, Baron	I 140
Carlile, W W	II 1899, 206 (90)
Carlingford, Chichester Samuel Fortescue, Baron	II 1869, 178; 1872-3, 180 (8); 1876, 184 (134); 1883, 189; 1884, 190; 1893, 200, 201 (6)

Carlisle, Henry Howard, Viscount Morpeth 4th Earl of	II 1729, 51
Carlisle, George, 6th Earl of	II 1837, 143, 144 (16)
Carlisle, George William, Viscount Morpeth, 7th Earl of	II 1832, 139; 1833, 141 (66); 1837, 143, 144 (19); 1846
Carlisle, George James, 9th Earl of	II 1893, 200 (4)
Carlisle, Charles James, Viscount Morpeth, 10th Earl of	II 1906-8, 214 (1); 1910
Carmichael, Sir James	II 1893, 197, (266)
Carnarvon, Henry Herbert, 1st Earl of	I 141
Carnarvon, 2nd Earl of	II 1820, 93 (180), 95 (94)
Carnarvon, Henry Howard Molyneux Herbert, 4th Earl of	II 1867, 177; 1874; 1876, 184, (21); 1885
Carnegie, Lady Agnes Murray	I 142
Carnegie, Rev Canon William Hartley	I 143. II 1923, 231, 232; 1930, 236, 237
Carnwath, 11th Earl of	II 1893, 198 (97)
Carnwath, 12th Earl of	II 1911, 217 (143)
Caroline, Queen of George II	I 144. IV App III
Caroline, Queen of George IV	II1795, 75; 1820, 92, 93 (179), 94, 95 (78), 96-98.
Carpenter, Mrs Boyd	II 1911, 217 (197)

Carr, Sir Cecil Thomas	I 145
Carr, Sir Thomas	II 1804, 81
Carrington, 1st Baron	II 1820, 93 (92)
Carrington, 2nd Baron	II 1820, 93 (33); 1833, 141 (118)
Carrington, 3rd Baron see Lincolnshire	
Carrington, Lady	II 1893, 198 (26)
Carrington, Lady Victoria	II 1911, 217, 218 (23)
Carson, Edward H, 1st Baron	II 1893, 197 (60); 1899, 206 (77); 1914, 223 (60); 1915
Carter, R M (Alderman)	II 1874-5, 181 (14)
Carter (Deputy)	II 1832, 139
Cartwright, Dr	II 1804, 81
Cartwright, Major F W	II 1874-5, 181 (191); 1878, 185
Cartwright, W R	II 1833, 141 (301)
Cary, Lucius, see Falkland	
Cary, Sir Robert A	II 1960, 266 (48)
Carysfort, 5th Earl of	II 1876, 184 (196); 1893, 198 (79)
Cashel, Archbishop of	II 1914, 224
Castle, Barbara (Anne)	II 1966, 274
Castlemaine, 4th Baron	II 1876, 184 (82)

Castlereagh see Londonderry	
Castletown, Bernard Fitspatrick, 2nd Baron	II 1881, 187 (69); 1893 200 (109)
Catesby, Robert	II 1605-6, 14, 15
Cathcart, 1st Earl	II 1820, 95 (85)
Cathcart, 3rd Earl	II 1893, 200 (138)
Catherine of Aragon, Queen of Henry VIII	IV App VII. V Burchett 6 (4); Salisbury 64, App VIII
Catherine of France, Queen of Henry V	IV App III
Catherine Howard, Queen of Henry VIII	V Burchett 6 (9)
Catherine Parr, Queen of Henry VIII	V Burchett 6 (10)
Causton, R K	II 1881, 187 (251); 1893, 197 (47)
Cave, George, 1st Viscount	I 146, 147. II 1911, 217 (277)
Cave, Lady	II 1911, 217 (278)
Cave, Sir Stephen	II 1872-3, 180 (143) 1874-5, 181 (12); 1875, 183 (118); 1876, 184 (222)
Cave, Thomas	II 1874-5, 181 (98)
Cavendish, C C W see Chesham	
Cavendish, (Lord) Edward	II 1881, 187 (198)
Cavendish, (Lord) Frederick	II 1872-3, 180 (10); 1874-5, 181 (19); 1881, 187 (173)

Cavendish, (Lord) G A H	II 1821-3, 131 (52)
Cavendish, (Lord) John	I 148
Cavendish, J C see Chesham	
Cavendish, (Lord) Richard	I 149
Cavendish V C W	II 1893, 197 (279)
Cavendish, William (1592-1646) see Newcastle	
Cavendish, William	I 150
Cavendish see also Devonshire, Dukes of	
Cavendish-Bentinck, William see Portland	
Cawdor, F A V Campbell, 3rd Earl	II 1881, 187 (345); 1910
Cawley, 1st Baron	II 1906-8, 214 (83)
Cawley, C E	II 1874-5, 181 (122)
Cawthorne, I F	II 1821-3, 131 (51)
Cayley, E S	II 1833, 141 (319)
Cayley, Sir George	II 1833, 141 (320)
Cayzer, C W	II 1893, 197 (129)
Cecil, Lord Eustace	II 1872-3, 180 (92); 1881, 187 (111)
Cecil, Evelyn	II 1911, 217 (252)
Cecil, Lord Hugh see Quickswood	
Cecil, Margaret	II 1911, 217 (249)

Cecil, Robert see Salisbury	
Cecil, William see Burghley	
Chadwick, David	II 1874-5, 181 (113)
Chaloner, R G W	II 1899, 206 (78)
Chamberlain, Sir Austen	II 1893, 197 (334); 1910; 1915; 1919; 1920, 228, 229
Chamberlain, Joseph	I 151, 152. II 1878, 185; 1880; 1881, 187 (180); 1883, 189; 1884, 190, 191; 1886; c. 1886, 192; 1893, 200, 201 (150); 1895; 1896, 204; 1899, 206, (36); 1901; 1901, 208; 1910; 1912, 222; 1914, 223 (61). IV 19
Chamberlain, Neville	II 1940, 243
Chamberlayne, Tankerville	II 1893, 197 (171)
Chambers, Sir Thomas	II 1874-5, 181 (134); 1875, 183 (14)
Chamier, Anthony	I 153
Chandos, Oliver Lyttelton, 1st Viscount	II 1951, 257
Chandos see also Buckingham and Chandos	
Channing, Sir Francis	II 1893, 197 (5); 1899, 206 (6); 1906-8, 214 (79)

Chantrey, Sir Francis	II 1820, 95 (31)
Chaplin, Henry, 1st Viscount	II 1881, 187 (137); 1883, 188; 1884, 191; 1886; 1893, 197 (179); 1895; 1896, 204; 1899 206 (43)
Chaplin, William James	I 154
Chapman, John	II 1874-5, 181 (56)
Charles I	II 1621; 1624; 1628; 1641, 21 (A); 1641-3, 23; 1643, 24; 1649, 27, 28. III 20. IV App II, III, XI. V Cope 14, 15, 17, 21, App IV; Egg
Charles II	II 1641, 21 (D); 1660, 32; 1661, 33, 34. IV App II, III, XI. V Cope 17; Ward 91, 92, App V
Charles V, Emperor	IV App VII
Charles, Prince of Wales	II 1967
Charleville, 2nd Earl of	II 1833, 141 (309)
Charley, W T	II 1874-5, 181 (120); 1875, 183 (77)
Charlotte, Queen of George III	I 155. IV App II, III
Charlotte, Princess	IV App II

Charlton, Sir Job	I 156
Chataway, Christopher	II 1960, 266 (81)
Chatham, William Pitt, 1st Earl of	I 157, 158. II 1770, 65; 1778, 67 (46); 1782, 71. IV 20, 21, 22, App IV
Chatham, 2nd Earl of	II 1778, 67 (42); 1820, 93 (54), 95 (103)
Chaumet, Charles (France)	II 1918, 226 (46)
Cheetham, J M	II 1893, 197 (311)
Chelmsford, Sir Frederick Thesiger, 1st Baron	I 159. II 1867, 177; 1876, 184 (27)
Chelmsford, Frederick Augustus Thesiger, 2nd Baron	II 1893, 198 (80)
Cherry, R R	II 1906-8, 214 (27)
Chesham, 1st Baron	II 1833, 141 (108)
Chesham, Charles Compton William, 3rd Baron	II 1889, 196; 1893, 200 (126)
Chesham, John Compton Cavendish, 4th Baron	II 1911, 217 (189)
Cheshire, Rev Christopher	I 160 II 1953, 259
Chester, Bishops of	II 1820, 93 (73), 95 (48); 1821, 107; 1876, 184 (15); 1893, 200 (93)
Chesterfield, Philip Dormer Stanhope, 4th Earl of	I 161, 162

Chesterfield, 10th Earl of	II 1911, 217 (134)
Chetwynd, W F	II 1833, 141 (74)
Chetwynd-Talbot, Charles see Talbot	
Cheylesmore, 2nd Baron	II 1893, 198 (61)
Chicheley, Admiral Sir John	I 163
Chichester, Thomas Pelham, 2nd Earl of	I 164
Chichester, 3rd Earl of	II 1876, 184 (122)
Chechester, Bishops of	II 1688, 41; 1893, 200 (48)
Child, Sir Francis	II 1729, 51
Childers, Hugh Culling Eardley	II 1869, 178; 1872-3, 180; 1874-5, 181, 182 (12); 1878, 185; 1880; 1881, 187 (174); 1883, 189; 1884, 190, 191
Childers, J W	II 1833, 141 (27)
Chilston, Aretas Akers-Douglas, 1st Viscount	II 1881, 187 (76); 1884, 191; 1893, 197 (65); 1896, 204; 1899, 206 (37); 1901; 1906-8, 214
Chiozza-Money, L G	II 1906-8, 214 (46)
Cholmeley, Sir H A H	II 1872-3, 180 (131); 1874-5, 181 (85)
Cholmeley, Sir Montagu	II 1821-3, 131 (40)

Cholmeley, Sir M J	II 1872-3, 180 (47)
Cholmondeley, 1st Marquess of	II 1778, 67 (31)
Cholmondeley, George Henry Hugh, 4th Marquess of	I 165
Cholmondeley, George Horatio Charles, 5th Marquess of	I 166-168. II 1959, 262
Christie, W H	II 1874-5, 181 (44); 1875, 183 (106)
Churchill, John see Marlborough	
Churchill, 1st Viscount	II 1893, 198 (11); 1911, 217 (32)
Churchill, Lord John	II 1832, 139
Churchill, (Lord) Randolph Spencer-Churchill	I 169, 170. II 1876, 184 (199); 1881, 187 (113); 1884, 191; 1885; 1886; c. 1886, 192; 1886-7, 193; 1893, 197 (180). IV 23
Churchill, Sir Winston Leonard Spencer	I 171-173. II 1906-8, 214 (21); 1910; 1912, 222; 1914, 223 (8); 1915; 1919; 1941, 244; 1942, 245; 1945, 250-252; 1951, 257; 1960, 266 (6); 1965, 272, 273. IV 24, App IX
Churchill, Lady	II 1893, 198 (6)

Chute, Chaloner	I 174
Clancy, J J	II 1914, 223 (98)
Clanricarde, 1st Marquess of	II 1846
Clanwilliam, 3rd Earl of	II 1820, 93 (34)
Clanwilliam, 4th Earl of	II 1893, 198 (171)
Clare, John Fitzgibbon, 1st Earl of	I 175
Clare, 2nd Earl of	II 1820, 93 (158)
Clare, 3rd Earl of	II 1833, 141 (297)
Clare, Richard de, see Hertford	
Clarence, William, Duke of, see William IV	
Clarendon, Edward Hyde, 1st Earl of	I 176-178. IV 25, App IV
Clarendon, George William Frederick Villiers, 4th Earl of	II 1846; 1854, 163; 1869, 178
Clarendon, 5th Earl of	II 1876, 184 (197); 1893, 198 (193)
Clarendon, George Herbert Hyde, 6th Earl of	I 179
Clark, Sir Gavin	II 1893, 197 (227)
Clark, Thomas	III 263
Clarke, Rev E D	II 1820, 95 (129)
Clarke, Sir Edward	II 1881, 187 (102); 1884, 191; 1893, 197 (61)

Clarkson, Thomas	I 180. II 1820, 95 (25)
Clay, James	II 1872-3, 180 (99)
Clay, Sir William	II 1833, 141 (245)
Clayton, Sir Robert	I 181
Clayton, Sir William R	II 1833, 141 (69)
Clemens, S L (Mark Twain)	II 1907, 215
Clerk (unnamed)	I 1005
Clermont, 1st Baron	II 1876, 184 (190)
Cleveland, 1st Duke of	II 1820, 95 (100); 1832, 139
Cleveland, 2nd Duke of	II 1833, 141 (266)
Cleveland, Lord Henry Vane, 4th Duke of	II 1860, 172, 173 (3); 1876, 184 (138)
Clifden, Henry Welbore Agar-Ellis, 2nd Viscount	I 182. II 1820, 93 (154)
Clifford, Sir Augustus	II 1832, 139; 1845, 155
Clifford, Admiral Sir A W J	II 1876, 184 (Q)
Clifford, C C	II 1875, 183 (125); 1881, 187 (333)
Clifford, Colonel R C S C	II 1876, 184 (227)
Clifford of Chudleigh, Charles, 6th Baron	II 1829, 133
Clifford of Chudleigh, Charles Hugh, 8th Baron	II 1893, 200 (122)

Clifton, Baroness	II 1911, 217 (184)
Cline, Henry	II 1820, 95 (33)
Clinton, 18th Baron	II 1820, 93 (150)
Clinton, 20th Baron	II 1893, 198 (50)
Clive, Viscount see Powis	
Clive, E B	II 1833, 141 (77)
Clive, George	II 1874-5, 181 (159)
Clive, Colonel Hon G Windsor	II 1881, 187 (37)
Clive, R H	II 1833, 141 (182)
Clive of Plassey, Robert, 1st Baron	I 183
Clonbrock, 3rd Baron	II 1876, 184 (83)
Cloncurry, 4th Baron	II 1893, 198 (142)
Close, M C	II 1875, 183 (59)
Clough, W O	II 1893, 197 (23); 1906-8, 214 (106)
Clyde, Lord	II 1861, 176
Clynes, J R	II 1924, 233
Cobb, Henry P	II 1893, 197 (144)
Cobbett, William	II 1833, 141 (256)
Cobden, Richard	I 184. II 1847; 1854, 162; 1860, 172, 173 (4); 1861, 176

Cobham, 8th Viscount	II 1893, 198 (68)
Cochrane, A B	II 1874-5, 181 (116)
Cochrane, Hon B	II 1820, 95 (22)
Cochrane, Charles	I 185
Cochrane, Minnie	II 1911, 217 (60)
Cochrane, Hon T H	II 1899, 206 (69)
Cochrane, Thomas see Dundonald	
Cockburn, Sir Alexander James Edmund	I 186. II 1854, 162
Cockburn, Admiral Sir George	I 187. II 1821-3, 131 (32)
Cockerell, Sir Charles	II 1820, 93 (112); 1833, 141 (356)
Cocks, Sir Barnet (Clerk)	II 1966, 274
Coddington, William	II 1881, 187 (119)
Codrington, Sir Edward	II 1833, 141 (23)
Cogan, W H F	II 1872-3, 180 (35); 1875, 183 (28)
Cohen, Arthur	II 1881, 187 (278)
Cohen, B	II 1820, 92, 93, 95 (70)
Cohen, B L	II 1899, 206 (107)
Coke, Sir Edward	I 188-190
Coke, Thomas William see Leicester of Holkham	

Colby, Bainbridge	II 1917, 225
Colchester, Charles Abbot, 1st Baron	I 191-195. II 1804, 79, 80; 1808, 84; 1814, 89
Colchester, Elizabeth Abbot, Baroness	I 196
Colchester, 3rd Baron	II 1876, 184 (38); 1893, 198 (41)
Colchester, Lady	II 1893, 198 (23)
Cole, Viscount see Enniskillen	
Cole, A H	II 1833, 141 (210)
Cole, H T	II 1874-5, 181 (129)
Cole, Percy Frederick	I 197
Colebatch, Mr	II 1832, 139
Colebrooke, Edward Arthur, 1st Baron	I 198
Coleridge, 1st Baron	II 1893, 200 (35)
Coleridge, 2nd Baron	II 1893, 197 (350)
Collett, E J	II 1821-3, 131 (43)
Collings, P R	II 1930, 236; 1935, 239
Collins, Eugene	II 1874-5, 181 (125); 1881, 187 (216)
Collins, Jesse	II 1893, 197 (285)
Collins, P A	II 1914, 224

Colman, J J	II 1872-3, 180 (24); 1874-5, 181 (105); 1875, 183 (131); 1881, 187 (310)
Colomb, Sir John C R	II 1899, 206 (31)
Colston, C E H A	II 1893, 197 (206)
Colthurst, Sir N C	II 1821-3, 131 (66)
Colville of Culross, Charles, 1st Viscount	I 199. II 1876, 184 (45); 1893, 198 (6)
Colville of Culross, 10th Baron	II 1820, 93 (70)
Colville, Lady Adelaide	II 1911, 217 (71)
Combe, Harvey Christian	I 200
Combermere, Stapleton Cotton, 1st Viscount	I 201
Compton, Earl see Northampton	
Compton, Henry, Bishop of London	II 1688, 42
Compton, Spencer see Wilmington	
Compton, Sir William	I 202
Congleton, 3rd Baron	II 1893, 200 (113)
Congleton, 5th Baron	II 1911, 217 (182)
Congreve, Sir William	II 1821-3, 131 (36)
Connally, Senator Tom	II 1943, 247
Connaught, 1st Duke of (1850-1942)	II 1876, 184 (C); 1880, 186; 1911, 217 (95); 1920, 228

Connaught, Duchess of	II 1911, 217 (49)
Connaught, Prince Arthur of (1883-1938)	II 1911, 217 (101)
Connemara, 1st Baron	II 1893, 198 (33)
Connor, Charles	II 1893, 197 (195)
Conolly, E M	II 1833, 141 (224)
Conway, Field Marshal Henry Seymour	I 203
Conybeare, C A V	II 1893, 197 (11)
Conyers, Mr	II 1804, 81
Conyngham, 3rd Marquess	II 1876, 184 (139)
Conyngham, 4th Marquess	II 1893, 200 (129)
Conyngham, Lord F N	II 1874-5, 181 (151)
Cook, C W R	II 1899, 206 (76)
Cook, F L	II 1899, 206 (213)
Cooke, Sir Clement Winloch and Lady	II 1911, 217 (294-5)
Cooke, Edward	I 204
Cooke, Robin	II 1960, 266 (41)
Coope, O E	II 1874-5, 181 (132); 1875, 183 (57)
Cooper see Shaftesbury, Earls of	
Cooper, R B	II 1821-3, 131 (75)

Coote, Sir Charles	II 1833, 141 (360)
Cope, Mr	II 1832, 139
Copley, John Singleton see Lyndhurst	
Corbett, Sir Andrew	II 1804, 81
Corbett, John	II 1881, 187 (302)
Cordes, Thomas	II 1874-5, 181 (72)
Corfe, Bishop	II 1911, 217 (87)
Cork and Orrery, 9th Earl of	II 1876, 184 (119)
Corkran, V S	II 1911, 217 (63)
Cornelius, Percival	I 205
Cornwall, Charles Wolfran	I 206-208. II 1785, 72
Cornwallis, Charles, 1st Marquess	I 210
Cornwallis, 2nd Marquess	II 1820, 93 (50)
Cornwallis, Charles, 4th Baron	I 209
Cornwallis, F C W	II 1893, 197 (114a)
Corry, H T L	II 1833, 141 (214)
Corry, J P	II 1874-5, 181 (162); 1881, 187 (141)
Cory, Sir C J	II 1906-8, 214 (40)
Cory, J H	II 1917, 225
Coster, Thomas	I 211

Cottenham, Charles Christopher Pepys, 1st Earl of	I 212. II 1833, 141 (22); 1837, 143, 144, 145, 146 (8); 1846. IV 26
Cotterell, Sir John Geere	I 213. II 1821-3, 131 (56)
Cottesloe, 1st Baron	II 1833, 141 (203); 1876, 184 (212)
Cottesloe, 2nd Baron	II 1893, 200 (152)
Cottington, Francis, 1st Baron	I 214
Cotton, Sir Robert Salusbury	I 215
Cotton, Stapleton see Combermere	
Cotton, W J R	II 1881, 187 (114)
Coulson, Thomas	I 216
Courtauld, George	II 1881, 187 (331)
Courtenay, 2nd Viscount	II 1778, 67 (36)
Courtenay, T P	II 1821-3, 131 (47)
Courtenay, see also Devon, Earls of	
Courthope, G L and Mrs	II 1911, 217 (303-4)
Courtnay, 1st Baron	II 1878, 185; 1881, 187 (202); 1893, 197 (288); 1899, 206 (100)
Courtown, 5th Earl of	II 1876, 184 (55); 1893, 198 (86)

Cousins, Frank	II 1966, 274
Coutanche, Sir Alexander (Jersey)	II 1950, 255
Couyba, M (France)	II 1918, 226 (50)
Coventry, 6th Earl of	II 1778, 67 (37)
Coventry, 7th Earl of	II 1820, 93 (144)
Coventry, Viscount Deerhurst, 8th Earl of	II 1820, 93 (143)
Coventry, 9th Earl of	II 1893, 198 (170)
Coventry, Thomas, 1st Baron	I 217, 218
Cowan, Charles	II 1854, 162
Cowan, James	II 1881, 187 (318)
Cowen, Joseph	II 1874-5, 181 (53)
Cowper, William, 1st Earl	I 220. II 1707, 47
Cowper, 5th Earl	II 1820, 93 (155)
Cowper, 7th Earl	II 1876, 184 (156)
Cowper, Henry (Clerk)	I 219. II 1820, 93 (78x)
Cox, Sir John W (Bermuda)	II 1950, 255, 256
Cozens-Hardy, 1st Baron	II 1893, 197 (317)
Craddock, Sir Beresford	II 1960, 266 (34)
Craggs, James, the younger	I 221
Craig, Ernest	II 1917, 225; 1918, 226 (27)

Craig, W Y	II 1881, 187 (217)
Cranborne see Salisbury, 3rd Marquess of	
Cranbrook, Gathorne Gathorne-Hardy, 1st Earl	I 222, 223. II 1867, 177; 1872-3, 180 (90); 1874; 1874-5, 181 (4); 1875, 183 (16); 1878, 185; 1885; 1886-7, 193; 1893, 198, 199 (23), 200, 201 (177)
Cranworth, Robert Monsey Rolfe, 1st Baron	I 224. II 1854, 163
Craufurd, Edward H J	II 1854, 162
Cravath, Paul	II 1917, 225
Craven, 4th Earl of	II 1893, 200 (88)
Crawford, James Lindsay, 26th Earl of	II 1874-5, 181 (29); 1893, 198, 199 (184); 1907, 215; 1911, 217 (111)
Crawford, Lord Balcarras, 27th Earl of	II 1911, 217 (251)
Crawford, J S	II 1875, 183 (40)
Crawshaw, Baron	II 1893, 200 (81)
Creevy, Thomas	II 1821-3, 131 (59)
Cremer, Sir William Randal	I 225. IV 27
Crewe, Robert Offley Ashburton Crewe-Milnes, 1st Marquess of	I 228. II 1905-6; 1910; 1911, 217 (100); 1915

Crewe, Sir Randolph	I 226, 227
Crewe, Sir Thomas	I 229. II 1624, 17, 18
Creyke, Ralph	II 1881, 187 (200)
Crichton, Viscount	II 1872-3, 180 (32); 1874-5, 181 (69)
Crichton, Viscountess	II 1911, 217 (66)
Cripps, Charles A	II 1899, 206 (201)
Cripps, Joseph	II 1833, 141 (185)
Cripps, Sir R Stafford	II 1945, 252
Critchley, J M G	II 1960, 266 (90)
Croft, Henry Page, Baron	II 1914, 223 (80); 1943, 246.
Crofton, 3rd Baron	II 1893, 198 (85)
Croke, Sir John	I 230
Croke, Dr	II 1914, 224
Croker, John Wilson	I 231, 232. II 1821-3, 131 (31); 1837, 143, 144 (26)
Crombie, J W	II 1906-8, 214 (91)
Cromwell, Oliver	I 233-236. II 1643-4, 25; 1649; 1653, 29, 30; 1656, 31. IV 28, 29, 30
Cromwell, Thomas see Essex	

Crook, Mr	II 1804, 81
Crookes, Sir William and Lady	II 1911, 217 (208-9)
Crookshank, Captain H F C	II 1951, 257
Cropper, James	II 1881, 187 (315)
Crosby, Brass	II 1782, 71
Crosby, O T	II 1917, 225
Crosfield, A H	II 1906-8, 214 (59)
Crosfield, William	II 1893, 197 (352)
Crosland, Sir Joseph	II 1893, 197 (369)
Cross, Richard Assheton, 1st Viscount	I 237. II 1872-3, 180 (22); 1874; 1874-5, 181 (3); 1875, 183 (86); 1876, 184 (214); 1881, 187 (127); 1884, 191; 1885; 1886-7, 193; 1893, 198, 199 (20); 1895; 1896, 204
Cross, J K	II 1874-5, 181 (63)
Crowe, Mitford	I 238
Crum, Alexander	II 1881, 187 (343)
Cubitt, George	II 1874-5, 181 (128)
Cubitt, Hon Henry	II 1893, 197 (117); 1899, 206 (121)

Cumberland, Ernest Augustus, Duke of and King of Hanover	II 1837, 143 (23). IV App II
Cumberland, Henry Frederick, Duke of	II 1778, 67 (45)
Cumberland, William, Duke of	II 1725, 49, 50
Cumberland, Earl of	V Burchett 5
Cumming-Bruce, C L	II 1833, 141 (322)
Cunliffe, Sir Robert	II 1881, 187 (267)
Cunningham, Colonel	II 1804, 81
Cunningham, Sir Knox	II 1960, 266 (31)
Cunninghame, Sir W J M	II 1874-5, 181 (66); 1875, 183 (75)
Curran, John Philpot	I 239
Curran, Thomas B	II 1893, 197 (357)
Curran, Thomas	II 1893, 197 (149)
Currey, B	II 1820, 93 (107)
Curtis, Sir William	I 240. II 1821-3, 131, 132 (4)
Curwen, John Christian	I 241. II 1804, 81; 1821-3, 131 (46)
Curzon, Assheton, 1st Viscount	I 242.
Curzon of Kedleston, Marquess	II 1893, 197 (191); 1899, 206 (53); 1911, 217 (118); 1915; 1919; 1920, 228, 229

Curzon, G N	II 1899, 206 (47)
Cust, Sir Charles	II 1911, 217 (103)
Cust, Captain H F C	II 1875, 183 (5)
Cust, H J C	II 1893, 197 (186)
Cust, Sir John	I 243, 244
Cust, John (1779-1853) see Brownlow	
Cuthbertson, Major	II 1911, 217 (64)
Dacre, 20th Baron	II 1820, 93 (167); 1832, 139
Dalbiac, Major P H	II 1899, 206 (171)
Dalhousie, George Ramsay, 9th Earl of	I 245
Dalhousie, James Andrew Ramsay, 10th Earl of	I 246. II 1845, 155
Dalhousie, Fox Maule Ramsay, 11th Earl of	I 247
Dalkeith, Earl of	II 1874-5, 181 (57)
Dallas, Sir Robert	II 1820, 93 (108), 95 (51)
Dalrymple, Charles	II 1875, 183 (80)
Dalton, Sir Charles	I 248
Dalton, Hugh, Baron	II 1945, 252
Danby, Thomas see Leeds, 1st Duke of	
Dance, George	II 1782, 71
Dance, James	II 1960, 266 (40)

Daniel	V Herbert 42, App VI
Darling, C J	II 1893, 197 (63)
Darlington, Earl of see Cleveland	
Darnley, Henry, Earl of	V Burchett 6 (28)
Darnley, 5th Earl of	II 1820, 93, (124), 95 (86)
Darnley, 6th Earl of	II 1876, 184 (84); 1893, 198 (54)
Dartmouth, 2nd Earl of	II 1778, 67 (26)
Dartmouth, George Legge, 3rd Earl of	I 250
Dartmouth, 4th Earl of	II 1820, 93 (14)
Dartmouth, 5th Earl of	II 1876, 184 (87)
Dartmouth, William Heneage Legge, 6th Earl of	II 1881, 187 (74); 1893, 198 (56); 1911, 217 (157)
Dartmouth, William Legge, 7th Earl of	I 251
Dartmouth, George Legge, 1st Baron	I 249
Dartrey, 1st Earl of	II 1876, 184 (179)
Darwin, Major Leonard	II 1893, 197 (283)
Dashwood, Sir Francis see Despencer	
Dashwood, Sir George Henry	II 1833, 141 (51)
Davenport, H T	II 1881, 187 (6)
Davey, Horace	II 1881, 187 (199)

David, Saint	IV App II
Davidson, Edith	II 1911, 217 (192)
Davies, David	II 1875, 183 (109); 1906-8, 214 (67)
Davies, M L V	II 1911, 217 (273)
Davies, M Vaughan	II 1906-8, 214 (14)
Davies, Richard	II 1874-5, 181 (104); 1881, 187 (135)
Davies, Colonel T H	II 1821-3, 131 (71)
Davies, Timothy	II 1906-8, 214 (95)
Davies, William	II 1881, 187 (305)
Davis, R H	II 1821-3, 131 (20)
Davitt, Michael	II 1893, 197 (141); 1914, 224
Davy, Sir Humphrey	II 1804, 81; 1820, 95 (131)
Dawkins, Sir Horace Christian	I 252
Dawnay, Colonel Hon H P	II 1881, 187 (36)
Dawson, General Sir Douglas	II 1911, 217 (127); 1920, 228
Dawson, Lady Mary	II 1911, 217 (21)
Dawson, G R	II 1821-3, 131 (46)
Dawson, J H M	II 1821-3, 131 (15)

Dawson-Damer, Captain L S W	II 1872-3, 180 (139)
Dease, Edmund	II 1872-3, 180 (36)
De Clifford, 21st Baron	II 1820, 93 (43)
De Clifford, 23rd Baron	II 1876, 184 (201)
Deedes, W F	II 1960, 266 (56)
Deerhurst, see Coventry	
De Freyne, Lady	II 1893, 200 (13)
De Grey of Wrest, 2nd Earl	II 1820, 93 (3)
De Grey, 3rd Earl, see Ripon, Marquess of	
Delamere, Henry, Lord, see Warrington	
Delamere, 2nd Baron	II 1876, 184 (104)
De la Warr, 7th Earl	II 1876, 184 (42)
De la Warr, Herbrand Sackville, 9th Earl	I 253
De la Warr, 11th Earl	II 1820, 93 (153)
De l' Isle and Dudley, 2nd Baron	II 1876, 184 (79); 1893, 198 (188)
De l' Isle and Dudley, Lady	II 1893, 200 (1)
Delmage, E C	II 1945, 248, 249
De Mauley, 1st Baron	II 1820, 93 (101x); 1833, 141 (33)
De Mauley, 2nd Baron	II 1876, 184 (181); 1893, 198 (164)

Denbigh, 7th Earl of	II 1820, 93 (19)
Denbigh, 8th Earl of	II 1876, 184 (4)
Denbigh, 9th Earl of	II 1893, 198 (125); 1911, 217 (150)
Denbigh, Countess of	II 1893, 200 (28)
Denison, John Evelyn see Ossington	
Denman, Thomas, 1st Baron	I 254. II 1820, 92, 93 (176), 95 (114); 1831-2, 135; 1832, 139; 1837, 143, 144
Denman, Thomas, 3rd Baron	I 255
Denmark, Prince of, see George	
Denning, Inspector	II 1884, 191; 1886
Dennison, W J	II 1821-3, 131 (48)
Denny, Colonel J M	II 1899, 206 (156)
Dent, J D	II 1872-3, 180 (119)
Denton, Alexander	I 256
De Ramsey, 2nd Baron	II 1893, 198 (31)
Derby, Earl of	II 1685, 38
Derby, Edward Stanley, 12th Earl of	II 1820, 92, 93 (24), 95 (138); 1821-3, 131, 132 (33)
Derby, Edward Stanley, 13th Earl of	II 1845, 155

Derby, Edward Geoffrey Stanley, 14th Earl of	I 257, 258. II 1833, 141 (147); 1861, 176; 1867, 177. IV 31, App IX
Derby, Edward Henry Stanley, 15th Earl of	II 1860, 172, 173 (25); 1861, 176; 1867, 177; 1874; 1876, 184 (2); 1883, 189. IV 32
Derby, Frederick Arthur Stanley, 16th Earl of	II 1885; 1886-7, 193; 1893, 198, 199 (18)
Derby, Edward George Villiers, 17th Earl of	II 1893, 197 (97); 1899, 206 (123); 1911, 217, 218 (153)
D'Eresby, Lord Willoughby	II 1899, 206 (88)
De Ros, 23rd Baron	II 1876, 184 (60); 1893, 198 (74)
De Rutzen, Sir Alfred and Lady	II 1911, 217 (235-6)
De Saumarez, 4th Baron	II 1893, 200 (136)
(Le) Despencer, Francis Dashwood, 1st Baron	I 259
Devlin, Joseph	II 1914, 223 (96)
Devon, Edward Courtenay, Earl of	V Shaw 66
Devon, Henry Hugh Courtenay, 13th Earl of	II 1893, 200 (132)
Devon, Charles Pepys Courtenay, 14th Earl of	II 1911, 217 (149)

Devon, William Courtenay, 20th Earl of	II 1845, 155
Devonport, Hudson Ewbanke Kearley, 1st Viscount	II 1906-8, 214 (31)
Devonshire, William Cavendish, 1st Duke of	II 1688, 42
Devonshire, William Cavendish, 4th Duke of	I 260
Devonshire, 5th Duke of	II 1778, 67 (43)
Devonshire, William George Spencer Cavendish, 6th Duke of	II 1820, 92, 93 (87), 95 (77); 1831-2, 135
Devonshire, William, Marquess of Hartington, 7th Duke of	II 1832, 139; 1833, 141 (32); 1876, 184 (157)
Devonshire, Spencer Compton, Marquess of Hartington, 8th Duke of	II 1869, 178; 1872-3, 180; 1874-5, 181, 182 (2); 1875, 183 (46); 1876, 184 (226); 1878, 185; 1880; 1880, 186; 1881, 187 (176); 1883, 189; 1884, 190, 191; 1886; 1893, 200, 201 (9); 1895; 1899, 206 (197); 1901, 207
Devonshire, Victor Cavendish, 9th Duke of	I 261
Devonshire, Duchess of	II 1911, 217 (28)
Dewar, Sir James	II 1906-8, 214 (92)
Dewar, Sir John	II 1911, 217 (318)
De Worms, Henry see Pirbright	

Deyries, M (France)	II 1918, 226 (4)
Diamond, John, Baron	II 1966, 274
Dick, Quintin	II 1833, 141 (238)
Dick, W W F	II 1874-5, 181 (148); 1875, 183 (96)
Dickens, Charles	II 1861, 176
Dickinson, W H	II 1906-8, 214 (74)
Dickson, Major A G	II 1881, 187 (134)
Dickson, James	II 1881, 187 (207)
Dickson, T A	II 1874-5, 181 (77)
Dickson-Poynder, Sir John, see Islington	
Dietrich of Austria, Count	II 1845, 155
Digby, 2nd Earl	II 1820, 93 (59)
Digby, 3rd Baron	II 1876, 184 (32)
Digby, 4th Baron	II 1893, 198 (99)
Digby, J K W	II 1893, 197 (116a)
Digby, Sir Kenelm	II 1911, 217 (205)
Digby, K S	II 1872-3, 180 (77)
Dilhorne, Reginald Edward Manningham-Buller, 1st Viscount	II 1961, 267; 1961-2, 271

Dilke, Sir Charles Wentworth	I 262. II 1872-3, 180 (27); 1874-5, 181 (144); 1878, 185; 1881, 187 (193); 1883, 189; 1884, 190, 191; 1893, 197 (234); 1899, 206 (9); 1906-8, 214 (21)
Dillon, John	II 1881, 187 (91); 1893, 197 (151); 1914, 224
Dillwyn, L L	II 1872-3, 180 (44); 1881, 187 (171)
Dillwyn, Louis Weston	II 1833, 141 (127)
Dimsdale, Robert	II 1872-3, 180 (91)
Dinevor, 4th Baron	II 1833, 141 (208)
Dinevor, Francis Rice, 5th Baron	II 1876, 184 (H)
Dinevor, Arthur Rice, 6th Baron	II 1880, 186; 1893, 198 (123)
Disraeli, Benjamin, see Beaconsfield	
Disraeli, Coningsby	II 1893, 197 (147)
Divett, Edward	II 1833, 141 (46)
Dixon, George	II 1874-5, 181 (39)
Dixon-Hartland, Sir F D	II 1899, 206 (4)
Dodd, Cyril	II 1893, 197 (270)

Dodds, Joseph	II 1874-5, 181 (75); 1875, 183 (92); 1881, 187 (211)
Dodds-Parker, A D	II 1951, 257
Dodson, J G, see Monk-Bretton	
Domville, Admiral Sir Compton and Lady	II 1911, 217 (215-6)
Don, Rev Alan Campbell	I 263. II 1937, 242; 1945, 248- 251
Donegall, George Hamilton, Earl of Belfast, 3rd Marquess of	II 1833, 141 (129)
Donegall, Edward Arthur, 6th Marquess of	II 1911, 217 (183)
Donkin, Sir Rufane Shaw	II 1833, 141 (58)
Donkin, R S	II 1893, 197 (358)
Donnelly, D L	II 1960, 266 (125)
Donoughmore, 1st Earl of	II 1820, 95 (87)
Donoughmore, John Hely-Hutchinson, 2nd Earl of	I 264. II 1820, 93 (86), 95 (128)
Donoughmore, 5th Earl of	II 1876, 184 (71)
Dorchester, 4th Baron	II 1876, 184 (188); 1893, 200 (30)
Dorington, Sir John E	II 1899, 206 (177)
Dorset, 1st Earl of	II 1604, 12, 13
Doughty, C J A	II 1960, 266 (1)
Doughty, George	II 1899, 206 (182)

Douglas, Catherine	V Redgrave
Douglas, Sir George	II 1874-5, 181 (133)
Douglas, Sylvester, see Glenbervie	
Douglas-Home, Sir Alec, 14th Earl	II 1961-2, 271
Dover, George James Welbore Agar-Ellis, Baron	I 265. II 1820, 93 (161); 1821-3, 131 (15)
Dowdeswell, W E	II 1874-5, 181 (189)
Downes, 1st Baron	II 1821-3, 131 (74)
Downshire, 3rd Marquess of	II 1820, 93 (141)
Downshire, 6th Marquess of	II 1893, 200 (128)
Dowse, Richard	II 1872-3, 180 (67)
Doxford, W T	II 1899, 206 (59)
Drage, Geoffrey	II 1899, 206 (56)
Drake, Sir Francis	I 266. IV App VII V Burchett 5
Drax, J S W S Erle	II 1874-5, 181 (140)
Drayson, G B	II 1960, 266 (58)
Drogheda, 3rd Marquess of	II 1876, 184 (33)
Drucker, A	II 1899, 206 (89)
Drumlanrig, Viscount, see Queensberry	

Drummond, Henry	II 1854, 162
Drummond, Admiral Sir James	I 267
Drury, Rev Henry	I 268
Drury, Sir Robert	I 269
Dublin, Archbishops of, see Londres, Henri de Walsh, Rev Dr	
Duché, Alfred (France)	II 1918, 226 (19)
Ducie, 1st Earl of	II 1820, 93 (21)
Ducie, 3rd Earl of	II 1876, 184 (173); 1893, 200 (115)
Duckworth, Sir Dyce and Lady	II 1911, 217 (319, 232)
Duckworth, James	II 1899, 206 (2)
Dudley, 1st Earl of	II 1876, 184 (191)
Dudley, 2nd Earl of	II 1893, 198 (47)
Dudley, Lord Guildford	V Burchett 6 (20)
Dudley, Lady Jane (Grey)	IV App VII. V Burchett 6 (19)
Dudley, Robert, see Leicester	
Dudley, Rev Sir Henry Bate	II 1804, 81
Dudley and Ward, Viscount	II 1778, 67 (27)
Duff, James see Fife	
Duff, M G	II 1872-3, 180 (74)

Duff, R W	II 1881, 187 (269)
Dufferin and Ava, Frederick Hamilton-Temple- Blackwood, 1st Marquess of	I 270. II 1876, 184 (168)
Dufferin and Ava, 2nd Marquess of	II 1911, 217 (154)
Dugdale, W S	II 1833, 141 (298)
Dunalley, 4th Baron	II 1893, 200 (89)
Duncan, J H	II 1906-8, 214 (119)
Duncannon, see Bessborough	
Duncombe, Thomas	II 1832, 139; 1842, 154; 1845, 155; 1854, 162
Duncombe, Lady Ulrica	II 1893, 198 (17)
Dundas, Charles, see Amesbury	
Dundas, Henry see Melville	
Dundas, Sir James W D	II 1833, 141 (36)
Dundas, Hon John Charles (senior)	II 1832, 139
Dundas, Hon J C (junior)	II 1874-5, 181 (79)
Dundas, Hon J S	II 1881, 187 (329)
Dundas, Robert see Arniston	
Dundas, Sir Robert Lawrence	II 1833, 141 (121)
Dundas, Robert Saunders, see Melville	
Dundas, Thomas, 1st Baron	II 1804, 81
Dundas, Hon T	II 1832, 139

Dundas, William	I 271
Dundonald, Thomas Cochrane, 10th Earl of	II 1861, 176
Dundonald, 12th Earl of	II 1893, 200 (102); 1911, 217 (109)
Dunedin, Andrew Graham Murray, 1st Viscount	I 272. II 1899, 206 (50)
Dunfermline, James Abercromby, 1st Baron	I 273-276. II 1821-3, 131 (51); 1833, 141 (83); 1837, 143, 144 (14)
Dungannon, 2nd Viscount	II 1821-3, 131 (H)
Dunleath, 1st Baron	II 1893, 200 (112)
Dunlop, Alexander C S M	II 1854, 162
Dunmore, 7th Earl of	II 1876, 184 (47); 1893, 200 (137)
Dunn, Sir William	II 1893, 197 (250); 1899, 206 (210)
Dunning, John see Ashburton	
Dunraven, 4th Earl of	II 1876, 184 (147); 1893, 198 (16)
Dunrossil, William Shepherd Morrison, 1st Viscount	I 277-279. II 1951, 257; 1953, 258, 259; 1957, 260; 1959, 262
Dunsany, 16th Baron	II 1876, 184 (36)
Dunsany, 17th Baron	II 1893, 198 (186)
Duppa, Sir Thomas	II 1576, 8

Durham, John George Lambton, 1st Earl of	I 280. II 1820, 93 (109); 1821-3, 131 (78); 1831-2, 135; 1832, 136
Durham, 4th Earl of	II 1911, 217 (18)
Durham, Bishops of	II 1688, 38; 1820, 93 (75); 1893, 200 (23); 1911, 217 (30)
Dyer, Sir James	I 281, 282
Dyke, Sir William Hart	II 1872-3, 180 (93); 1874-5, 181, 182 (18); 1875, 183 (2); 1881, 187 (32); 1893, 197 (202); 1899, 206 (101)
Dykes, F L B	II 1833, 141 (44)
Dymoke, Henry	II 1821, 130
Dyott, Richard	II 1872-3, 180 (75)
Eames, Sir John (Lord Mayor)	II 1802, 77
Eastnor, Viscount see Somers	
Eastwick, E B C B	II 1872-3, 180 (66)
Eaton, H W	II 1874-5, 181 (139); 1875, 183 (11)
Ebrington, Viscount, see Fortescue, 2nd Earl	
Ebury, 1st Baron	II 1833, 141 (141); 1876, 184 (202); 1893, 198 (12)

Eccles, Sir David, 1st Baron	II 1960, 266 (101)
Ede, Chuter	II 1951, 257; 1960, 266 (130)
Eden, Anthony, see Avon	
Eden, William, see Auckland	
Edgecumbe, Viscount	II 1778, 67
Edinburgh, Alfred, Duke of	II 1876, 184 (B); 1880, 186
Edinburgh, Prince Philip, Duke of	I 283. II 1957, 260; 1961, 267, 271
Edmonstone, Admiral Sir William	II 1875, 183 (32)
Edward the Confessor	IV App I, II V Bell 3, Tristram 70, 70B
Edward I	II 2. IV App II, III. V Severn
Edward II	II 2. IV App II, III
Edward III	III 305. IV 33, App II, III, VI. V Cope 9, 10, 11, App I; Hayter; Poole; Tristram 84 (4); West 99.
Edward IV	IV App II, III. V Cowper 23
Edward V	IV App II, III

Edward VI	III 1547. IV App II, III, VII. V Board 4, App VIII; Burchett 6 (11)
Edward VII	I 284. II 1849, 156; 1876, 184 (A); 1880, 186; 1883, 188; 1901, 207; 1901; 1902; 1902, 209, 210
with Queen Alexandra	I 285, 286
Edward VIII see Windsor, Duke of	
Edward, the Black Prince	V Cope 9, 10, 11, App I; West 99, 100
Edward, Duke of Kent, see Kent	
Edwardes, Sir Gerard, see Noel	
Edwards, Henry	II 1874-5, 181 (152); 1875, 183 (81); 1881, 187 (158)
Edwards, J H	II 1917, 225
Edwards, S H	II 1872-3, 180 (31)
Effingham, Richard, Baron Howard, 4th Earl of	II 1778, 67 (38)
Effingham, Kenneth Alexander Howard, 1st Earl of	II 1820, 93 (106)
Effingham, Henry, 2nd Earl of	II 1876, 184 (150)
Effingham, Henry, 3rd Earl of	II 1893, 200 (69)
Egan, Patrick	II 1914, 224
Egerton, Baron, see Ellesmere	

Egerton, Hon Algernon	II 1874-5, 181 (23)
Egerton, Hon Algernon F	II 1872-3, 180 (124)
Egerton, Sir Philip	II 1874-5, 181 (42); 1875, 183 (7)
Egerton, Thomas see Brackley	
Egerton, Hon Wilbraham	II 1874-5, 181 (102)
Egerton of Tatton, 1st Baron	II 1876, 184 (76); 1893, 198 (104)
Egerton of Tatton, 3rd Baron	II 1893, 197 (116)
Eglington, 11th Earl of	II 1778, 67 (16)
Eglington, 15th Earl of	II 1893, 198 (162)
Egmont, Percival, 1st Earl of	II 1729, 51
Egmont, 7th Earl of	II 1893, 198 (59)
Egmont, 9th Earl of	II 1911, 217 (162)
Egremont, 3rd Earl of	II 1804, 81; 1820, 93, (45), 95 (11)
Elcho see Wemyss	
Eldon, John Scott, 1st Earl of	I 287-291. II 1808, 85; 1820, 93 (105), 95 (52); 1821, 118
Eleanor of Aquitaine, Queen of Henry II	IV App III
Eleanor of Castile, Queen of Edward I	IV App III. V Severn
Eleanor of Provence, Queen of Henry III	IV App III

Elgin, James, 8th Earl of	II 1861, 176
Elgin, 9th Earl of	II 1876, 184 (166); 1893, 200 (64); 1905-6; 1911, 217 (144)
Eliot, Baron see St Germans	
Eliot, Sir John	I 292, 293. V Gow 40
Elisha	V Tristram 80, 81
Elizabeth I	I 294. II 1576, 8, 9; 1584, 10, 11. IV 34, App II, III, VI, VII. V Burchett 6 (14); Lawrence 46, 47, App IX; Maclise; Shaw 66, App VIII; Solomon.68
Elizabeth II	I 295, 296. II 1957, 260; 1958, 261; 1960, 263; 1961, 267, 270; 1966; 1967; 1975, 279
Elizabeth, The Queen Mother, Queen of George VI	I 297. II 1937, 241, 242
Elizabeth Woodville, Queen of Edward IV	IV App III. V Bell, JZ
Elizabeth of York, Queen of Henry VII	IV App II, III. V Burchett 6 (2)
Elizabeth, Princess (daughter of George III)	IV App II

Ellenborough, Edward Law, 1st Baron	I 298
Ellenborough, 2nd Baron	II 1820, 93 (118), 95 (108); 1829, 133
Ellesmere, 1st Earl of	II 1821-3, 131 (76)
Ellesmere, 3rd Earl of	II 1893, 198 (139)
Ellesmere, Baron, see Brackley	
Ellice, Edward	II 1821-3, 131 (68); 1832, 139; 1833, 141 (92); 1860, 172, 173 (1)
Ellice, Edward (junior)	II 1874-5, 181 (73)
Elliot, Hon Arthur Ralph Douglas	I 299
Elliot, Sir George	II 1833, 141 (137)
Elliot, Sir George	II 1874-5, 181 (160)
Elliot, G W	II 1874-5, 181 (64); 1881, 187 (131); 1893, 197 (203)
Elliott, R W	II 1960, 266 (64)
Ellis, Sir Alan Edward	I 300
Ellis, J E	II 1893, 197 (324)
Elman, Mr	II 1804, 81
Elmley, Viscount, see Beauchamp	
Elphinstone, George, see Keith, Viscount	
Elphinstone, 1st Baron	II 1876, 184 (53)

Elphinstone, 2nd Baron	II 1893, 198 (143)
Elphinstone, Sir J D	II 1874-5, 181 (182)
Elverston, Sir Harold	II 1917, 225
Ely, 5th Marquess of	II 1911, 217 (123)
Ely, Bishops of	II 1688, 41; 1820, 93 (96); 1821, 107; 1893, 200 (47); 1902, 212
Emly, William Monsell, 1st Baron	II 1872-3, 180 (2); 1876, 184 (136)
Emlyn, see Cawdor	
Emmott, Alfred, Baron	I 301. II 1906-8, 214 (133); 1909, 216
Enfield, Viscount, see Strafford	
Engledew, C J	II 1899, 206 (203)
Ennis, J J	II 1872-3, 180 (76)
Enniskillen, 2nd Earl of	II 1820, 93 (7), 95 (2)
Enniskillen, 3rd Earl of	II 1833, 141 (261); 1876, 184 (113); 1883, 188
Enniskillen, Viscount Cole, 4th Earl of	II 1881, 187 (20)
Erasmus	V Cowper 22, App VIII
Erne, 3rd Earl	II 1876, 184 (90)

Ernest Augustus, Duke of Cumberland and King of Hanover see Cumberland	
Errington, George	II 1875, 183 (94)
Erroll, 20th Earl of	II 1893, 200 (75); 1911, 217 (117)
Erskine, Thomas Erskine, 1st Baron	I 306-308. II 1820, 93 (138), 95 (73)
Erskine, Charles (1716-49)	I 802
Erskine, Charles	II 1881, 187 (136)
Erskine, David see Buchan, Earl of	
Erskine, Thomas	II 1837, 143 (18)
Erskine of Cardross, Sir Henry David	I 303-305. II 1884, 191; 1893, 197 (197); 1899, 206 (13); 1901, 207, 208; 1909, 216; 1911, 217, 218 (165), 220
Erskine, Lady Horatia	II 1911, 217 (219)
Esdaile, Sir James	II 1782, 71
Esher, 1st Viscount	II 1893, 198 (135)
Esmonde, Sir J	II 1875, 183 (74)
Esmonde, Sir T Grattan	II 1893, 197 (156); 1914, 224
Essex, Thomas Cromwell, Earl of	I 309. V Forbes 33, App IX

Essex, George Capell-Coningsby, 5th Earl of	I 310. II 1820, 93 (142), 95, (81); 1832, 139
Essex, 7th Earl of	II 1893, 198 (192)
Essex, Sir R W	II 1917, 225
Estcourt, G B	II 1874-5, 181 (51); 1875, 183 (23)
Estcourt, Southeron	II 1860, 172, 173
Ethelbert, King	V Dyce, 25, App I
Etwall, Ralph	II 1833, 141 (49)
Eustace, Saint	III 308. V Tristram 87
Evans, Sir Francis H	II 1893, 197 (341)
Evans, J W	II 1881, 187 (285)
Evans, L W	II 1914, 223 (82)
Evans, S T	II 1893, 197 (331)
Evans, Thomas	II 1874-5, 181 (71)
Evans, William	I 311, 312
Evans, Sir Worthington and Lady	II 1911, 217 (281-2)
Evans-Williams, S C	II 1881, 187 (258)
Everitt, R L	II 1906-8, 214 (124)
Eversley, Charles Shaw-Lefevre, 1st Viscount	I 313-315. II 1833, 141 (100); 1839, 151; 1845, 155; c. 1851, 158; 1854, 162; 1876, 184 (123); 1883, 188. III 156

Eversley, George John Shaw-Lefevre, Baron	II 1881, 187 (138); 1884, 191; 1892; 1894-5, 202
Ewart, William	I 316. II 1833, 141 (244); 1854, 162
Exeter, 2nd Marquess of	II 1820, 93 (146)
Exeter, 3rd Marquess of	II 1876, 184 (43); 1893, 198 (45)
Exeter, Lord Burghley, 4th Marquess of	II 1881, 187 (72); 1893, 197 (80)
Exeter, 5th Marquess of	II 1911, 217 (130)
Exeter, Bishop of	II 1893, 200 (98)
Exmouth, 1st Viscount	II 1820, 93 (58), 95 (43)
Exmouth, 4th Viscount	II 1893, 200 (87)
Exmouth, Viscountess	II 1893, 200 (18)
Fagan, Capt W A	II 1872-3, 180 (82)
Fairbairn, Sir Andrew	II 1881, 187 (284)
Fairfax, Thomas, 3rd Baron	I 317
Fairfax, Lady	II 1649, 28
Falkland, Lucius Cary, 2nd Viscount	IV 35, App IV
Falkland, 12th Viscount	II 1911, 217 (106)
Falmouth, 1st Earl of	II 1820, 93 (15)
Falmouth, 7th Viscount	II 1893, 198 (166)

Fancourt, Charles St John	II 1833, 141 (300)
Faraday, Michael	II 1861, 176
Farnborough, Sir C Long, Baron	II 1820, 93 (171); 1821-3, 131 (E)
Farnborough, Thomas Erskine May, Baron	I 318. II 1860, 172, 173, (15); 1878, 185; 1881, 187 (186). IV 36
Farnham, 7th Baron	II 1833, 141 (171)
Farquar, Lady	II 1911, 217 (62)
Farquharson, Dr Robert	II 1884, 191; 1893, 197 (22)
Farrar, Rev Frederick William	I 319, 320
Farrer, 1st Baron	II 1893, 200 (65)
Fary, Mr	II 1804, 81
Fauconberg, Henry, 2nd Earl	II 1778, 67 (4)
Fawcett, Professor Henry	II 1872-3, 180 (159); 1875, 183 (48); 1878, 185; 1881, 187 (194); 1884, 191
Fawkes, Guy	II 1605-6, 14, 15
Fazakerley, J N	II 1833, 141 (109)
Featherston, Sir Harry	II 1804, 81
Feilden, General R J	II 1893, 197 (199)
Feilden, Sir William	II 1833, 141 (53)

Fell, Arthur	II 1917, 225
Fellowes, Hon Ailwyn	II 1893, 197 (111)
Fellowes, Sir Edward	I 321
Fellowes, Captain W H	II 1881, 187 (71)
Fellowes, Miss	II 1821, 125
Fenton, Captain	V Burchett 5
Fenton, John	II 1833, 141 (359)
Ferguson, C	II 1832, 139
Ferguson, J	II 1914, 224
Ferguson, Robert	II 1833, 141 (68)
Ferguson, Sir Ronald Crauford	I 322, 323. II 1821-3, 131 (63); 1832, 139; 1833, 141 (162)
Fergusson, Sir James	II 1893, 197 (184)
Fergusson, R C	II 1833, 141 (96)
Ferrers, 6th Earl	II 1778, 67 (2)
Ferrers, 10th Earl	II 1893, 198 (194)
Ferrers, Baron see Townshend, Marquess	
Feversham, 1st Earl of	II 1876, 184 (51); 1893, 198 (53)
Feversham, 2nd Baron	II 1833, 141 (195)
Ffolkes, Sir William H B	II 1881, 187 (276); 1911, 217 (93)

Field, Baron	II 1893, 198 (138)
Field, Admiral Edward	II 1893, 197 (70); 1899, 206 (181)
Fielden, John	II 1833, 141 (200)
Fielden, Joshua	II 1872-3, 180 (151); 1874-5, 181 (81)
Fife, Alexander William, 1st Duke of	II 1893, 200, 201 (31); 1911, 217-219
Fife, James Duff, 2nd Earl of (1729-1809)	I 324
Fife, Earl of	II 1821-3, 131 (74)
Finch, Daniel, see Winchilsea	
Finch, George	II 1833, 141 (263)
Finch, Heneage, see Nottingham	
Finch, John, 1st Baron	I 325, 326. V Gow 40
Findlater, William	II 1881, 187 (249)
Fingall, 11th Earl of	II 1893, 200 (127)
Finlay, Sir Graeme	II 1960, 266 (28)
Finlay, Robert Bannatyne, 1st Baron, Viscount	I 327, 328
Finnie, William	II 1872-3, 180 (50)
Firbank, J T	II 1899, 206 (92)
Fisher, Andrew	II 1911, 217 (166)
Fisher, W H	II 1893, 197 (163)

Fison, F W	II 1899, 206 (130)
Fitzgerald, R U P	II 1899, 206 (5)
Fitzgerald, William see Leinster	
Fitzgerald, Vesey	II 1821-3, 131 (83)
Fitzgibbon, John, see Clare	
Fitzmaurice, Lord E C	II 1875, 183 (123); 1881, 187 (154)
Fitzpatrick, Bernard see Castletown	
FitzRoy, Sir Almeric and Lady	II 1911, 217 (220-1)
FitzRoy, Captain Edward Algernon	I 329-331. II 1930, 236, 237; 1935, 239; 1937, 242; 1942, 245
Fitzroy, Henry	I 332
Fitzroy, Lord John Edward	II 1820, 93 (116)
Fitzroy, see also Grafton, Dukes of	
Fitzwalter, Robert	IV 37, App V
Fitzwilliam, William, Viscount Milton, 4th Earl	II 1778, 67; 1820, 95 (106); 1821-3, 131 (53)
Fitzwilliam, William Thomas Spencer, 6th Earl	II 1893, 200 (51)
Fitzwilliam, Lady Alice	II 1893, 200 (22)
Fitzwilliam, Hon C W	II 1881, 187 (339)
Fitzwilliam, Hon Henry	II 1889, 196

Fleetwood, Charles	I 333
Fleetwood, Sir Peter Hesketh	II 1833, 141 (25)
Fleming, C E	II 1833, 141 (54)
Fletcher, Eric George Molyneux, Baron	I 334
Fletcher, Sir Henry	II 1881, 187 (4); 1899, 256 (71)
Fletcher, Isaac	II 1872-3, 180 (137)
Fletcher, Mr	II 1832, 139
Fletcher-Cooke, C F	II 1960, 266 (74)
Flower, Cyril	II 1881, 187 (159); 1884, 191; 1889, 196
Flower, Ernest	II 1899, 206 (188)
Floyer, John	II 1881, 187 (48)
Foley, 5th Baron	II 1876, 184 (151)
Foley, P J	II 1893, 197 (354)
Foljambe, C G T	II 1881, 187 (261)
Foljambe, F J S	II 1872-3, 180 (23); 1875, 183 (141)
Folkes, Sir W J H B	II 1833, 141 (29)
Folkestone, Viscount see Radnor	
Forbes, 20th Baron	II 1893, 198 (29)
Forbes, Sir Charles	II 1821-3, 131 (34)

Fordyce, W D	II 1872-3, 180 (37)
Forester, 2nd Baron	II 1833, 141 (87);
Forester, 3rd Baron	II 1833, 141 (291); 1876, 184 (O); 1880, 186
Forester, C T W, 4th Baron	II 1881, 187 (46)
Forester, Colonel G C W	II 1854, 162; 1872-3, 180 (1)
Forster, Charles	II 1854, 162; 1884, 191
Forster, William Edward	I 335. II 1869, 178, 179; 1872-3, 180; 1874-5, 181 (39); 1875, 183 (45); 1876, 184 (225); 1878, 185; 1880; 1881, 187 (175)
Forsyth, William	II 1874-5, 181 (34); 1875, 183 (35)
Fort, Richard	II 1881, 187 (275)
Fortescue, 1st Earl	II 1820, 93 (136)
Fortescue, Hugh, 2nd Earl and Viscount Ebrington	I 336. II 1832, 139; 1833, 141 (138)
Fortscue, 3rd Earl	II 1876, 184 (149); 1883, 188; 1893, 198 (181)
Fortescue, Hugh William, 5th Earl	I 337

Fortescue, Chichester see Carlingford, Baron	
Fortescue, Hon D F	II 1872-3, 180 (73)
Forwood, Arthur B	II 1893, 197 (176)
Forz, William de see Aumarle	
Foster, Sir B Walter	II 1893, 197 (247); 1899, 206 (212)
Foster, Sir Charles	II 1881, 187 (203)
Foster, H S	II 1893, 197 (168)
Foster, Sir Walter	II 1906-8, 214 (77)
Fountaine, Sir Andrew	II 1729, 51
Fowke, Sir Frederick	II 1821, 112
Fowler, Sir Henry see Wolverhampton	
Fowler, Matthew	II 1893, 197 (49); 1899, 206 (209)
Fowler, R N (Sir Robert?)	II 1872-3, 180 (39); 1884, 191
Fowler, William	II 1881, 187 (166)
Fowler-Burton, Major	II 1911, 217 (102)
Fox, Charles James	I 338-348. II 1785, 72; 1796, 76. IV 38, App IV
Fox, Charles Richard	II 1833, 141 (72)
Fox, G L	II 1820, 93 (104)
Fox, Sir Stephen	I 349

Fox, S W L	II 1833, 141 (299)
Fox, W J	II 1854, 162
François II of France	V Burchett 6 (27)
Franklyn, Mrs	II 1911, 217 (261)
Fraser, Alexander Mackenzie	I 350
Fraser, H C P J	II 1960, 266 (20)
Fraser, I M	II 1960, 266 (65)
Fraser, Thomas	II 1960, 266 (119)
Frederick, William (Frederick III) of Prussia	II 1858, 166
Frederick, Duke of York see York	
Frederick, Sir Charles	II 1911, 217 (128)
Freeman-Mitford, Algernon see Redesdale	
" " John " "	
Freeman-Thomas see Willingdon	
Freemantle, Hon T F	II 1881, 187 (44)
Freeth, D K	II 1960, 266 (93)
French, Field Marshal Lord	II 1920, 228
French, Lady	II 1911, 217 (211)
French, Hon Charles	II 1875, 183 (78)
French, Fitzstephen	II 1833, 141 (284)
Frere, John Hookham	I 351
Fry, Lewis	II 1881, 187 (299)

Fry, Theodore	II 1893, 197 (24)
Frye, Frederick C	II 1893, 197 (10)
Fuller, John	I 352
Fullerton, Hugh	II 1906-8, 214 (72)
Gage, 5th Viscount	II 1893, 198 (151)
Gainford, Joseph A Pease, 1st Baron	II 1906-8, 214 (11)
Gainsborough, 2nd Earl of	II 1876, 184 (103)
Gainsborough, 3rd Earl of	II 1893, 198 (7)
Gainsborough, Countess of	II 1893, 200 (31)
Gaitskell, Hugh	II 1951, 257; 1959, 262; 1960, 263, 266 (117)
Galbraith, Professor	II 1914, 224
Galloway, 8th Earl of	II 1820, 93 (16)
Galloway, Lord Garlies, 10th Earl of	II 1872-3, 180 (18); 1876, 184 (98); 1893, 198 (35)
Galloway, M	II 1832, 139
Galway, 6th Viscount	II 1872-3, 180 (28); 1875, 183 (140)
Galway, 7th Viscount	II 1893, 198 (65)
Galup, M J	II 1918, 226 (58)
Gambier, Baron	II 1820, 95 (82)
Gane, J Lawrenn	II 1893, 197 (212)

Gardey, M (France)	II 1918, 226 (2)
Gardiner, Rt Rev Stephen See also Horne, Robert (incorrectly titled Gardiner)	V Shaw 66
Gardner, Admiral Sir Alan, 1st Baron	II 1796, 76
Gardner, Col A C	II 1906-8, 214 (58)
Gardner, Hubert	II 1893, 197 (29)
Gardner, Col R H	II 1874-5, 181 (37)
Garfit, Thomas	II 1881, 187 (60)
Garfit, William	II 1899, 206 (158)
Gargrave, Sir Thomas	I 353, 354
Garlies, Lord see Galloway, 10th Earl of	
Garnier, J C	II 1881, 187 (57)
Garrow, Sir William	II 1820, 93 (100x), 95 (54)
Garvagh, Lady	II 1893, 198 (1)
Gascoigne, Chief Justice	V Cope 12, App I; Redgrave 61
Gascoigne, General J	II 1821-3, 131 (17)
Gascoyne-Cecil see Salisbury, Marquess of	
Gaselee, General Sir Alfred and Lady	II 1911, 217 (212-3)
Gaskell, Daniel	II 1833, 141 (325)
Gaskell, J M	II 1833, 141 (227)

Gathorne-Hardy, see Cranbrook	
Gathorne-Hardy, Hon A E	II 1893, 197 (343)
Gatliff, General A F	II 1920, 228
Geddes, Sir Eric	II 1919
Gedge, Sydney	II 1899, 206 (72)
George, I	I 355. IV App II, III
George II	I 356. II 1741-2, 56; 1755, 61. IV App II, III
George III	I 357. II 1773, 66; 1804, 78, 79. IV App II, III
George IV	I 358, 359. II 1795, 75; 1821, 99-130. IV App II, III, XI
George V	I 360, 361. II 1911, 217, 218 (1), 219; 1918; 1920, 228, 229; 1930, 238; 1936, 240
George VI	I 362. II 1911, 217, 218 (35); 1920, 228, 229; 1936, 240; 1937, 241, 242. III 565
George, Prince see Kent, Duke of	

George, Prince of Denmark	II c 1695, 45
George, Saint	III 338*. IV App II. V Tristram 84
George, Dr W A (British Honduras)	II 1950, 255
George-Brown, George Alfred, Baron	II 1960, 266 (113); 1966, 274
Gerard, 1st Baron	II 1876, 184 (88)
Gerard, 2nd Baron	II 1893, 198 (134)
Gerard, Lady	II 1893, 198 (5)
Germain, Lord George, see Sackville	
Gibb, J M	II 1906-8, 214 (70)
Gibbs, A G H	II 1893, 197 (161)
Gibbs, Thomas	II 1804, 81
Gibbs, Sir Vicary (1751-1820)	I 363
Gibbs, Vicary	II 1893, 197 (170)
Gibson, Edward see Ashbourne	
Gibson, T Milner	II 1854, 162; 1860, 172, 173 (9)
Giffard, Hardinge, see Halsbury	
Gifford, 1st Baron	II 1820, 92, 93 (63), 95 (59)
Gilbert, Davies	II 1821-3, 131 (17)
Gilpin, Charles	II 1872 3, 180 (11)

Gimson, Sir Franklin (Singapore)	II 1950, 255
Gladstone, Hubert J	II 1881, 187 (208); 1893, 197 (51); 1905-6
Gladstone, John	II 1821-3, 131 (64)
Gladstone, Sir Thomas	II 1833, 141 (229)
Gladstone, William Ewart	I 364-368. II 1833, 141 (228); 1854, 162, 163; 1860, 172, 173 (30); 1861, 176; 1869, 178; 1872-3, 180 (70); 1875, 183 (47); 1878, 185; 1880; 1881, 187 (181); 1883, 189; 1884, 190, 191; 1886; c. 1886, 192; 1892; 1893, 197 (242); 1894; 1894-5, 202. IV 39, 40
Gladstone, W H	II 1881, 187 (321)
Glanville, H J	II 1917, 225
Glanville, Sir John	I 369, 370
Glasgow, 1st Earl of	II 1707, 47
Glasgow, 6th Earl of	II 1876, 184 (91)
Glenbervie, Sylvester Douglas, 1st Baron	I 371
Glenelg, Charles Grant, 1st Baron	I 372. II 1821-3, 131 (30); 1832, 139

Gloucester, Prince Henry, Duke of	II 1911, 217 (36); 1920, 228; 1936, 240
Gloucester, William Frederick, Duke of	II 1820, 93 (127), 95 (79)
Gloucester, Geoffrey de Mandeville, Earl of	IV 41, App V
Gloucester, Bishops of	II 1820, 95 (49); 1821, 107; 1876, 184 (6); 1893, 200 (100)
Glover, Sir Douglas	II 1960, 266 (37)
Glynn, G G see Wolverton	
Glynn, Sergeant John	II 1769, 63
Glynn, Sir Richard	II 1960, 266 (32)
Glynne, Sir Stephen R	II 1833, 141 (106)
Gneisenau, Field Marshal von	II 1815, 91. V Maclise 53, App VII
Godber, Joseph Bradshaw	II 1960, 266 (25); 1966, 274
Goddard, A L	II 1875, 183 (108)
Goddard, Sir D F	II 1906-8, 214 (76)
Goderich, Viscount, see Ripon, Earl of	
Godolphin, Sidney, 1st Earl of (1645-1712)	I 373. II 1707, 47
Godolphin, Sydney	II 1730, 52, 53, 54

Goldsmid, Sir F H	II 1875, 183 (65)
Goldsmid, Sir Julian	II 1893, 197 (214)
Gooch, Sir Daniel	II 1881, 187 (99)
Gooch, Sir T S	II 1821-3, 131 (45)
Goodhew, V H	II 1960, 266 (83)
Goodrich, Thomas	I 374
Goodwin, James Archer	II 1820, 97
Goodwin, Dr Thomas	II 1643/4, 25
Gordon, 4th Duke of	II 1778, 67
Gordon, 5th Duke of and Marquess of Huntly	I 375
Gordon, E Strathearn, Baron	II 1874-5, 181 (40)
Gordon, (Lord) George	II 1780, 69
Gordon, Hon J E	II 1899, 206 (57)
Gordon, Strathearn	I 376
Gordon, William	II 1833, 141 (326)
Gordon-Lennox, Charles, see Richmond	
Gordon-Lennox, Lady Helen	II 1911, 217 (88)
Gordon-Walker, P C	II 1950, 256
Gore, C	II 1832, 139
Gore-Langton, W H P	II 1872-3, 180 (145)
Gore-Langton, W S	II 1881, 187 (89)

Gorst, Sir J Eldon	II 1881, 187 (115); 1893, 197 (62)
Gosset, Captain F R	II 1881, 187 (129); 1884, 191; 1886; 1893, 197 (198)
Gosset, Captain R A	II 1884, 191
Goschen, George Joachim, 1st Viscount	I 377. II 1869, 178, 179; 1878, 185; c. 1886, 192; 1886-7, 193; 1893, 197 (182); 1895; 1896, 204; 1899, 206 (40)
Gosford, 2nd Earl of	II 1820, 93 (133)
Gosford, 4th Earl of	II 1893, 200 (116)
Gosse, Sir Edmund William	IV 42
Gough, Lord	II 1861, 176
Goulburn, Henry	I 378. II 1821-3, 131 (28); 1833, 141 (250)
Goulding, E A	II 1899, 206 (73)
Gourdon, Bertrand de	V Cross
Gourley, E T	II 1875, 183 (79); 1881, 187 (160)
Gow, Mrs	II 1911, 217 (230)
Gower, George Leveson, see Sutherland, 1st Duke of	
Gower, Earl	II 1770, 65; 1778, 67

Gower, Hon E F Leveson	II 1881, 187 (271)
Grafton, Charles Fitzroy, 2nd Duke of	I 379
Grafton, Augustus Henry Fitzroy, 3rd Duke of	I 380. II 1778, 67 (34)
Grafton, 4th Duke of	II 1820, 93 (163), 95 (88)
Grafton, 7th Duke of	II 1893, 200 (2)
Graham, H J L	II 1893, 198 (178), 200 (165)
Graham, H R	II 1876, 184 (229); 1899, 206 (170)
Graham, Sir James Robert George	II 1832, 139; 1833, 141 (146); 1845, 155; 1854, 162, 163
Granard, 7th Earl of	II 1876, 184 (187)
Granard, 8th Earl of	II 1910; 1911, 217 (115)
Granby, Marquess of see Rutland	
Grant, Andrew	II 1881, 187 (340)
Grant, Sir Archibald	II 1729, 51
Grant, Charles see Glenelg	
Grant, Daniel	II 1881, 187 (308)
Grant, F W	II 1821-3, 131 (65)
Grant, Sir G M	II 1881, 187 (322)
Grant, Sir Hope	II 1861, 176

Grant, I P	II 1821-3, 131 (80)
Grant, Sir John Peter	I 381
Grant, O E	II 1876, 184 (228)
Grant, Sir Robert	II 1833, 141 (153)
Grant, Sir William	I 382
Grant-Ferris, Sir Robert, see Harvington	
Grant-Ferris, Wing Commander Robert	II 1960, 266 (50)
Grantham, Thomas Robinson, 2nd Baron	I 383
Grantham, Lord see De Grey of Wrest	
Grantham, William	II 1875, 183 (56); 1881, 187 (139)
Grantley, Fletcher Norton, 1st Baron	I 384, 385
Granville, 1st Earl	II 1820, 93 (166), 95 (74)
Granville, Granville George Leveson-Gower 2nd Earl	II 1854, 163; 1869, 178; 1876, 184 (130); 1880; 1883, 188, 189; 1884, 190. IV 43
Grattan, Henry	I 386, 387. II 1780, 68; 1910. IV 44, App IV
Gray, E Dwyer	II 1881, 187 (90); 1914, 224
Gray, Ernest	II 1899, 206 (114)
Green, W D	II 1899, 206 (91)

Greenall, Gilbert	II 1874-5, 181 (78)
Greene, Edward	II 1874-5, 181 (83)
Greene, H D	II 1893, 197 (67)
Greene, Thomas	II 1833, 141 (186)
Greene, W R	II 1899, 206 (137)
Greenfell, W H	II 1881, 187 (165)
Greenwood, Hamar, 1st Viscount	II 1906-8, 214 (51)
Greenwood, Arthur W J	II 1945, 252
Greenwood, G G	II 1906-8, 214 (68)
Greer, Thomas	II 1881, 187 (88)
Gregory, G B	II 1872-3, 180 (118); 1875, 183 (122)
Gregory, John	I 388
Gregory, Sir William	I 389
Grenfell, Pascoe	II 1821-3, 131 (22)
Grenfell, W H	II 1893, 197 (266)
Grenville, William Wyndham, 1st Baron	I 393-395. II 1820, 93 (168), 95 (91)
Grenville, 2nd Baron	II 1893, 200 (84)
Grenville, George	I 390, 391
Grenville, R N	II 1872-3, 180 (129)

Grenville, Thomas	I 392
Greville, Captain Hon. A W F	II 1872-3, 180 (17)
Greville, Sir Charles John	II 1833, 141 (302)
Greville, C C F	II 1837, 143, 144 (5)
Grey, Charles, 2nd Earl	I 396-399. II 1820, 92, 93 (114), 95 (72); 1829, 133; 1831-2, 135; 1832, 136, 137, 139; 1833, 141 (9); 1837, 143, 144 (15). IV 45
Grey, Sir Henry George, 3rd Earl	II 1832, 139; 1833, 141 (132); 1837, 143, 144 (9); 1846; 1876, 184 (E); 1880, 186
Grey, Lady, Jane, see Dudley	
Grey, A H G	II 1881, 187 (226)
Grey, Hon. Charles	II 1832, 139
Grey, C Gordon	II 1804, 81
Grey, Sir George	I 400, 401. II 1846; 1854, 162, 163; 1860, 172, 173 (31)
Grey of Fallodon, Edward, 1st Viscount	I 402. II 1893, 197 (251); 1905-6; 1909, 216; 1912, 222; 1914, 223 (2); 1915

Grey of Ruthin, 23rd Baron	II 1893, 198 (113)
Grey-Egerton, Sir Philip de Malpas, 10th Bart	I 403
Griffin, Admiral Thomas	I 404
Griffiths, James	II 1950, 256
Griffiths, J N	II 1911, 217 (298)
Grigg, Sir James	II 1943, 246
Grimond, Joseph	II 1959, 262; 1960, 266 (128)
Grimston, Viscount see Verulam	
Grimston, Sir Harbottle	I 405, 406
Gronow, Rees Howell	II 1833, 141 (340)
Grosvenor, Earl see Westminster	
Grosvenor, Hon. Albertine	II 1893, 200 (38)
Grosvenor, Lord Richard see Stalbridge	
Grosvenor, Lord Robert see Ebury	
Grote, George	II 1833, 141 (216)
Grove, T N A	II 1893, 197 (8)
Guest, A E	II 1872-3, 180 (57)
Guest, Sir Josiah John	I 407. II 1833, 141 (285)
Guest, M J	II 1881, 187 (168)
Guest, Hon Miss	II 1893, 200 (10)

Guilford, Frederick North, 2nd Earl	I 410-412. II 1778, 67 (12); 1785, 72
Guilford, 5th Earl	II 1820, 95 (101)
Guilford, Francis North, 1st Baron	I 408, 409
Guinness, Hon Rupert see Iveagh	
Gull, Sir W C	II 1899, 206 (94)
Gully, Edward	I 413. II 1899, 206 (282); 1906-8, 214 (134)
Gully, John	II 1833, 141 (282)
Gully, William Court see Selby	
Gunter, Colonel Robert	II 1893, 197 (92)
Gurdon, R T	II 1881, 187 (260)
Gurney, Sir Henry (Malaya)	II 1950, 255
Gurney, Hudson	II 1821-3, 131 (37)
Gurney, Sir Somerville	II 1911, 217 (82)
Gurney, W B	II 1820, 93 (64), 95 (67)
Gwydir, 2nd Baron	II 1820, 92, 93 (164x); 1829, 133
Gwydir, 4th Baron	II 1893, 200 (110)
Gwynne, R S	II 1914, 223 (81)
Gwynne, Rupert and Hon Mrs	II 1911, 217 (308, 305)

Haddington, 8th Earl of	II 1821-3, 131 (14)
Haddington, 11th Earl of	II 1876, 184 (95)
Haig, 1st Earl	II 1920, 228
Hailes, P Buchan-Hepburn, 1st Baron	II 1951, 257
Hailsham, Douglas McGarel Hogg, 1st Viscount	I 414
Hailsham, Quintin Hogg, 2nd Viscount	II 1961-2, 271; 1966, 274
Haldane, Richard Burdon, 1st Viscount	I 415, 416. II 1893, 197 (257); 1905 6; 1906-8, 214 (28)
Hale, Sir Matthew	I 417
Hale, Mr	II 1832, 139
Halford, Sir Henry	II 1820, 95 (130)
Halifax, George Savile, Marquess of	II 1688, 42, 43 (12). V Ward 93, 94, App V
Halifax, Charles Montagu, Earl of	I 418, 419
Halifax, Charles Wood, 1st Viscount	I 420, 421. II 1832, 139; 1833, 141 (97); 1846; 1854, 162, 163; 1860, 172, 173 (32); 1869; 1876, 184 (129)
Halifax, Charles Lindley Wood, 2nd Viscount	II 1893, 200 (101)

Hall, George Henry, 1st Viscount	II 1945, 252
Hall, Sir Benjamin see Llanover	
Hall, Benjamin	I 422
Hallyburton, Lord Douglas Gordon	II 1833, 141 (31)
Halot, M (France)	II 1918, 226 (53)
Halsbury, Hardinge Stanley Giffard, 1st Earl of	I 423, 424. II 1881, 187; 1885; 1893, 198 (24), 200 (176); 1895; 1901, 207
Halsey, T F	II 1881, 187 (45); 1893, 197 (110); 1899, 206 (102)
Hamilton, 10th Duke of	II 1820, 93 (148)
Hamilton, Marquess of, see Abercorn, Duke of	
Hamilton of Dalzell, 1st Baron	II 1893, 200 (86)
Hamilton, Lord A	II 1821-3, 131 (72)
Hamilton, Lady Anne	II 1820, 93 (178)
Hamilton, Charles (1697-1733) see Binning	
Hamilton, Charles	II 1833, 141 (374)
Hamilton, Lord Claud	II 1872-3, 180 (16); 1874-5, 181, 182 (91); 1909, 216; 1911, 217, 218 (271)
Hamilton, Lady	II 1911, 217 (85)

Hamilton, Lord Frederick	II 1893, 197 (119)
Hamilton, Admiral Sir Frederick Tower	II 1911, 217 (86)
Hamilton, Lord George	II 1874-5, 181 (21); 1884, 191; 1885; 1886-7, 193; 1893, 197 (177); 1895; 1896, 204; 1899, 206 (42)
Hamilton, Ion Trant	II 1872-3, 180 (68)
Hamilton, J G C	II 1872-3, 180 (114); 1881, 187 (324)
Hamilton, Louisa see Buccleuch	
Hamilton-Gordon, George, see Aberdeen	
Hamilton-Temple-Blackwood, Frederick, see Dufferin and Ava	
Hammersley, A St G and Mrs	II 1911, 217 (301-2)
Hammett, R C	II 1948, 254
Hammond, 1st Baron	II 1876, 184 (162)
Hammond, Hon Hays	II 1911, 217 (172)
Hamond, C F	II 1874-5, 181 (72); 1875, 183 (63)
Hampden, 2nd Viscount	II 1820, 93 (41)
Hampden, John	I 429-431. IV 46, App IV. V Lucas 48

Hampden of Glynde, Henry Bouverie William Brand, 1st Viscount	I 425-428. II 1872-3, 180 (102); 1874-5, 181; 1878, 185; 1881, 187 (190); 1884, 191
Hampden of Glynde, Henry Robert, 2nd Viscount	II 1893, 200 (27)
Hampton, Sir John Somerset Pakington, 1st Baron	II 1860, 172, 173 (18); 1867, 177; 1876, 184 (40)
Hampton, 3rd Baron	II 1893, 198 (163)
Hamson, Vincent Everard	I 432
Hanbury, R W	II 1875, 183 (38); 1893, 197 (159); 1899, 206 (35)
Hanbury-Tracy, Hon. C D R	II 1872-3, 180 (136)
Hankey, Thomson	II 1875, 183 (37)
Hanmer, 1st Baron	II 1833, 141 (226); 1876, 184 (164)
Hanmer, H	II 1804, 81
Hanmer, Sir Thomas (1677-1746)	I 433, 434
Hanmer, Sir Thomas	II 1804, 81
Hannen, Baron	II 1893, 200 (133)
Hanover, King of see Cumberland, Duke of	
Hansard, Luke	I 435-437
Hansard, Thomas Curson	I 438
Hansard (?)	II 1886

Harbord, Victor	II 1911, 217 (173)
Harcourt, 2nd Earl	II 1778, 67
Harcourt, William, Field Marshal, 3rd Earl	I 440. II 1820, 93 (60a), 95 (62)
Harcourt, Simon, 1st Viscount (1661-1727)	I 439
Harcourt, Lewis, Baron Nuneham, 1st Viscount (1863-1922)	II 1906-8, 214 (22); 1909, 216; 1912, 222; 1915 (10)
Harcourt, Colonel E W	II 1881, 187 (63)
Harcourt, G G	II 1833, 141 (17)
Harcourt, Sir William George Granville Venables Vernon	I 441. II 1878, 185; 1880; 1881, 187 (177); 1883, 189; 1884, 190, 191; 1886; 1892; 1893, 197 (241); 1894-5, 202; 1899, 206(17); 1901; 1901, 208. III 176. IV 47.
Hardie, James Keir	I 442. II 1893, 197 (101); 1909, 216; 1914, 223 (102). IV 48
Hardinge, 1st Viscount	II 1833, 141 (157)
Hardinge, 2nd Viscount	II 1876, 184 (73)
Hardinge, Nicholas	I 443

Hardwicke, Philip Yorke, 1st Earl of	I 444, 445
Hardwicke, 4th Earl of	II 1833, 141 (288)
Hardwicke, 5th Earl of	II 1876, 184 (25); 1893, 200 (119)
Hardwicke, 8th Earl of	II 1911, 217 (164)
Hardy, Admiral Sir Charles (the younger)	I 446
Hardy, John	II 1833, 141 (234)
Hardy, John (b. 1809)	II 1872-3, 180 (113)
Hardy, Lawrence	II 1893, 197 (115a)
Hardy, Captain	V Maclise 54, App VII
Hare, J H see Blakenham	
Harewood, Edward Lascelles, 1st Earl of	I 447
Harewood, Henry Lascelles, 2nd Earl of, and Viscount	I 448. II 1820, 93 (17), 95 (14)
Harewood, 4th Earl of	II 1876, 184 (110)
Harewood, 5th Earl of	II 1893, 198 (179)
Harland, Sir Edward J	II 1893, 197 (78)
Harland, William Charles	II 1833, 141 (318)
Harlech, 1st Baron	II 1876, 184 (105)
Harlech 2nd Baron	II 1893, 200 (170)
Harley, Robert, see Oxford and Mortimer	

Harmer (Sherriff)	II 1832, 139
Harmsworth, C B	II 1906-8, 214 (120)
Harmsworth, R L	II 1906-8, 214 (18)
Harmsworth, Miss	II 1911, 217 (244)
Harold II	V Pickersgill 60
Harrington, 8th Earl of	II 1893, 198 (124)
Harrington, T	II 1914, 224
Harris, see Malmesbury, Earls of	
Harris, Sir Percy	II 1943, 247
Harrison, Sir George	I 449
Harrowby, 1st Earl of	II 1820, 93 (79), 95 (24)
Harrowby, Viscount Sandon, 2nd Earl of	II 1833; 141 (4); 1876, 184 (5)
Harrowby, 3rd Earl of	II 1895, 183 (87); 1876, 184 (223); 1881, 187 (16); 1885; 1893, 198 (43)
Harshorn, Vernon	II 1924, 233
Hart, Judith	II 1966, 274
Hartington see Devonshire	
Hartland, F A D	II 1881, 187 (10)
Hartley, David (the younger)	I 450

Harvey, D W	II 1833, 141 (221)
Harvey, J E	II 1960, 266 (73)
Harvington, Robert Grant-Ferris, Baron	I 451
Haslam, Lewis	II 1906-8, 214 (38); 1917, 225; 1918, 226 (12)
Haslett, Sir James H	II 1899, 206 (151)
Hastings, 16th Baron	II 1833, 141 (373)
Hastings, 5th Baron	II 1893, 200 (146)
Hastings, Lady	II 1893, 198 (13)
Hastings, G W	II 1881, 187 (327)
Hastings, Warren	I 452, 453. II 1788, 73, 74
Hatch, E F G	II 1899, 206 (28)
Hatherley, William Page Wood, Baron	I 454. II 1869, 178, 179
Hatherton, 1st Baron	II 1821-3, 131 (68); 1832, 139; 1833, 141 (134)
Hatherton, 2nd Baron	II 1876, 184 (193)
Hatherton, 3rd Baron	II 1893, 200 (148)
Hatsell, John	I 455. II 1785, 72
Hatton, Sir Christopher	I 456
Havelock, Sir Henry	II 1861, 176

Hawarden, Cornwallis Maude, 4th Viscount	II 1876, 184 (P); 1880, 186
Hawarden, 6th Viscount	II 1911, 217 (186)
Hawke, Edward, 1st Baron	I 457
Hawke, 7th Baron	II 1893, 198 (115)
Hawkesbury, 1st Viscount	II 1893, 200 (63)
Hawkesbury, Lord see Liverpool	
Hay, Sir Andrew Leith	II 1833, 141 (140)
Hay, Sir John	II 1833, 141 (327)
Hay, Admiral Sir John	II 1875, 183 (42); 1881, 187 (100); 1884, 191
Haydon, B R	II 1832, 139
Hayes, Sir Edmund Samuel	II 1833, 141 (207)
Hayter, Charles	II 1820, 93 (32)
Hayter, Sir George	II 1820, 93 (181); 1833, 141 (375)
Hayter, Sir William	II 1854, 162
Hayter, Lady	II 1893, 198 (155)
Hazel, Dr A E W	II 1906-8, 214 (97)
Hazlerigg see Hesilrige	
Headfort, 2nd Marquess of	II 1832, 139
Headfort, 3rd Marquess of	II 1876, 184 (109)
Headfort, 4th Marquess of	II 1911, 217 (132)

Headlam, T E	II 1872-3, 180 (157)
Heald, Sir Lionel	II 1960, 266 (79)
Healey, Denis Winston	II 1960, 266 (108); 1966, 274
Healy, Timothy M	II 1893, 197 (135); 1914, 224
Heath, Arthur R	II 1899, 206 (160)
Heath, Edward Richard George	II 1960, 266 (13); 1966, 274
Heath, James	II 1893, 197 (100)
Heath, P R	II 1889, 196
Heathcote-Drummond-Willoughby, Gilbert, see Ancaster	
Heathfield, George Augustus Eliott, 1st Baron	I 458
Heaton-Armstrong, W C	II 1906-8, 214 (13)
Helder, Augustus	II 1899, 206 (128)
Helme, Sir Norval	II 1906-8, 214 (84); 1911, 217, 218 (312); 1917, 225; 1918, 226 (48)
Helmsley, Viscount	II 1881, 187 (106); 1914, 223
Hely-Hutchinson, John	I 459
Hely-Hutchinson, John (1757-1832), see Donoughmore	
Hemingford, Dennis Henry Herbert, 1st Baron	I 460

Henderson, Arthur (senior)	II 1915 (1); 1924, 233; 1930, 238
Henderson, Arthur (junior)	II 1950, 256
Henderson, Frank	II 1881, 187 (259)
Hendry, Lt Colonel Forbes	II 1960, 266 (51)
Heneage, Edward	II 1881, 187 (206); 1893, 197 (282)
Heneage, George F	II 1833, 141 (119)
Henley, 3rd Baron	II 1893, 200 (79)
Henley, Anthony	I 461
Henley, J W	II 1860, 172, 173 (28); 1875, 183 (43)
Henley, Robert see Northington	
Hennebicq, Leon	II 1918, 226 (37)
Henniker, John Henniker-Major, 2nd Baron	I 462
Henniker, 4th Baron	II 1833, 141 (194)
Henniker, 5th Baron	II 1876, 184 (92); 1893, 198 (119)
Henniker-Heaton, Sir John	II 1893, 197 (187); 1899, 206 (200); 1907, 215; 1909, 216
Henrietta Maria, Queen of Charles I	II 1641, 21. IV App III
Henry I	IV App I, II, III

Henry II	IV App I, II, III
Henry III	II 1253, 1. IV App II, III
Henry IV	IV App II, III
Henry V	IV 49, App II, III, VI. V Cope 12, App I; Redgrave 61
Henry VI	II 1446, 3. IV App II, III
Henry VII	III Chapel 234, 498 511; Tomb 503. IV App II, III, VII. V Burchett 6 (1); Eden 32, App VIII
Henry VIII	II 1523, 5, 6, 7; 1547. IV App II, III, VII. V Burchett 6 (5); Cowper 22; Salisbury 64, App VIII
Henry, Prince see Gloucester	
Henry, C S	II 1906-8, 214 (110)
Henry, Sir Edward and Lady	II 1911, 217 (224-5)
Henry, J	II 1820, 95 (113)
Henry, Mitchell	II 1875, 183 (39); 1881, 187 (238)
Heppel, Mr	II 1832, 139

Herbert, Henry see Carnarvon	
Herbert, Philip see Pembroke	
Herbert, Sidney, 1st Baron	II 1833, 141 (180); 1854, 162, 163
Herbert, Hon Sidney	II 1881, 187 (83); 1884, 191; 1893, 197 (174)
Herbert, T A	II 1906-8, 214 (105)
Herbison, Margaret McCrorie	II 1960, 266 (131); 1966, 274
Hereford, Henry de Bohun, Earl of	IV 50, App V
Hereford, 14th Viscount	II 1820, 93 (145)
Hereford, Bishop of	II 1893, 200 (43)
Herland, Hugh	V Salisbury 65
Hermon, Edward	II 1881, 187 (117)
Hermon-Hodge, R T	II 1899, 206 (52)
Heron, Sir Robert	II 1821-3, 131 (49); 1833, 141 (161)
Herries, 11th Baron	II 1893, 200 (77)
Herries, John Charles	I 463. II 1833, 141 (252)
Herschell, Farrer, 1st Baron	I 464. II 1881, 187 (196); 1892; 1893, 198, 199 (168), 200, 201 (173)

Herschell, Lady	II 1893, 200 (33)
Hertford, Francis Charles, Earl of Yarmouth, 3rd Marquess of	II 1821, 120; 1821-3, 131, 132 (I)
Hertford, Francis Seymour, 5th Marquess of	II 1876, 184 (17)
Hertford, Hugh, 6th Marquess of	II 1874-5, 181 (47); 1893, 198 (36)
Hertford, Richard de Clare, Earl of	IV 51, App V
Hervey, Lord Augustus	II 1874-5, 181 (75)
Hesilrige, Sir Arthur	I 465. V Lucas 48
Heygate, William	II 1811, 86, 87; 1821-3, 131 (13)
Heygate, W U	II 1874-5, 181 (89)
Heytesbury, Lady	II 1893, 198 (14)
Hezekiah	V Tristram 72, 74
Hibbert, Sir J T	II 1893, 197 (39)
Hick, John	II 1872-3, 180 (128)
Hickman, Sir Alfred	II 1893, 197 (165); 1899, 206 (82)
Hicks-Beach, Sir Michael see St Aldwyn	
Higgins, Mr	II 1804, 81
Higgins, Clement	II 1893, 197 (295)
Higginson, General Sir George	II 1911, 217 (210)
Hill, 1st Viscount	II 1820, 93 (11), 95 (65)

Hill, Rowland, 2nd Viscount	II 1833, 141 (290)
Hill, Lord Arthur see Sandys	
Hill, Lord Arthur W	II 1881, 187 (21); 1884, 191; 1886; 1893, 197 (76)
Hill, A S	II 1872-3, 180 (147)
Hill, Alexander Staveley	II 1881, 187 (80)
Hill, Dr Charles, 1st Baron	II 1960, 266 (18)
Hill, Sir Clement and Lady	II 1911, 217 (256, 258)
Hill, Colonel Sir E S	II 1893, 197 (344); 1899, 206 (146)
Hill, Sir James	II 1917, 225
Hill, Lord Marcus see Sandys	
Hill, Rowley	II 1881, 187 (287)
Hill, S A	II 1875, 183 (12)
Hill, Mr	II 1832, 139
Hillingdon, 1st Baron	II 1893, 198 (63)
Hinchingbrooke see Sandwich	
Hindlip, 2nd Baron	II 1893, 200 (111)
Hoare, Edward Brodie	II 1893, 197 (126); 1899, 206 (126)
Hoare, Hugh	II 1804, 81
Hoare, Hugh E	II 1893, 197 (326)
Hoare, P M	II 1872-3, 180 (161)

Hobart, John, see Buckinghamshire	
Hobart, Sir Robert H	II 1906-8, 214 (109)
Hobhouse, Baron	II 1893, 198 (174)
Hobhouse, Lady	II 1893, 198 (10)
Hobhouse, Sir Benjamin	I 466
Hobhouse, Sir C E H	II 1893, 197 (28); 1906-8, 214 (30)
Hobhouse, Sir John Cam, see Broughton	
Hoby, Sir Philip	I 467
Hodge, Hermon	II 1889, 196
Hodge, John	II 1917, 225
Hodges, Thomas Law	I 468. II 1833, 141 (56)
Hodges, Sir William	I 469
Hodgkinson, Mr	II 1780, 69
Hogg, Douglas, see Hailsham	
Hogg, Sir James Weir	II 1854, 162
Hogg, Colonel Sir James, see Maghermorne	
Hogg, Quintin, see Hailsham	
Hoghton, Sir Henry Philip	I 470
Holdsworth, Mrs George	II 1911, 217 (72)
Holker, Sir John	II 1881, 187 (105)

Holland, Henry Richard Vassal Fox, 3rd Baron	I 472. II 1820, 92, 93 (120), 95 (75); 1831-2, 135; 1832, 136, 137, 139; 1833, 141, (6); 1837, 143, 144 (29)
Holland, David Cuthbert Lyall	I 471
Holland, Sir Henry see Knutsford	
Holland, Sir H T	II 1881, 187 (65)
Holland, L R	II 1899, 206 (64)
Holland, Samuel	II 1881, 187 (330)
Holland, W H	II 1893, 197 (316)
Holles, Denzell, 1st Baron	I 473, 474. V Gow 40; Lucas 48
Holmes, W	II 1821-3, 131, 132 (F)
Holmesdale, Viscount see Amherst	
Holms, John	II 1875, 183 (143); 1881, 187 (143)
Holms, William	II 1875, 183 (53)
Holt, J M	II 1872-3, 180 (54); 1874-5, 181 (32)
Home, 12th Earl of	II 1893, 198 (76)
Home, 14th Earl of see Douglas-Home	

Home, Captain D M	II 1874-5, 181 (65); 1875, 183 (58)
Honnibone, Mr	II 1804, 81
Honnorat, M (France)	II 1918, 226 (22)
Honywood, Filmer	I 475, 476
Hood, Samuel, 1st Viscount	I 477
Hood, Colonel Arthur Wellington Alexander Nelson	II 1874-5, 181 (104)
Hood, Thomas	II 1820, 92, 93
Hood of Avalon, Baron	II 1893, 198 (37)
Hood of Avalon, Lady	II 1893, 198 (8)
Hood of Whitley, 4th Viscount	II 1893, 198 (189)
Hood of Whitley, Lady	II 1893, 200 (6)
Hooker, Lady	II 1911, 217 (206)
Hooper, A G	II 1906-8, 214 (16)
Hope, General Sir Alexander	I 478
Hope, Fitzalan, see Rankeillour	
Hope, H J	II 1911, 217 (285)
Hopetoun, John Hope, 1st Earl	I 479
Hopkinson, Alfred	II 1899, 206 (132)
Hornby, R P	II 1960, 266 (70)
Horne, Viscount	II 1919
Horne, Robert	I 480

Horne, Sir William	II 1832, 139; 1833, 141 (152)
Horne, Sir William K (Kenya)	II 1950, 255
Horner, Francis	I 481
Horne-Tooke, Rev John	I 482. II 1769, 63; 1796, 76
Horniman, F J	II 1899, 206 (207)
Horrocks, Lt-Gen. Sir Brian	I 483
Horrocks, S	II 1821-3, 131 (81)
Horsman, Edward	II 1872-3, 180 (43); 1875, 183 (49)
Hoskyns, C W, see Wren-Hoskyns	
Hotham, 3rd Baron	II 1821-3, 131 (76); 1833, 141 (192)
Hothfield, 1st Baron	II 1893, 200 (53)
Hothfield, Lady	II 1893, 198 (2)
Houblon, Sir John	I 484
Houghton, 1st Baron	II 1876, 184 (154)
Houghton, 2nd Baron	II 1893, 198 (202) 200 (14)
Houldsworth, Sir W H	II 1893, 197 (74); 1899, 206 (187)
Howard, Lord Thomas	V Burchett 5
Howard, Lord Thomas	II 1685, 38
Howard, Thomas see Arundel and Surrey	

Howard see also Norfolk, Dukes of	
Howard, Sir Charles	II 1937, 242; 1945, 248, 249; 1953, 258
Howard, C W G E	II 1872-3, 180 (45)
Howard, E Stafford	II 1881, 187 (225)
Howard, Hon George	II 1820, 93 (28)
Howard, George	I 485
Howard, James	II 1881, 187 (167)
Howard, John M	II 1960, 266 (39)
Howard, Joseph	II 1893, 197 (131)
Howard, Philip H	II 1833, 141 (52)
Howard, Sir Robert	II 1688, 42 (19)
Howard de Walden, John Whitwell Griffin, 4th Baron	I 486
Howard of Effingham, Lord High Admiral	V Burchett 5
Howe, Admiral Richard Howe, 1st Earl	I 486A
Howe, 3rd Earl	II 1893, 198 (140)
Howell, George	II 1893, 197 (330)
Howell, W T	II 1899, 206 (74)
Howick see Grey	
Hozier, Hon J H C	II 1893, 197 (162); 1899, 206 (62)

Hubbard, Hon Alice	II 1893, 200 (32)
Hubbard, Hon Rose	II 1893, 200 (30)
Hucks, William	II 1729, 51
Hudson, G B	II 1893, 197 (103); 1899, 206 (147)
Hudson, Thomas	II 1833, 141 (240)
Hughes, Emrys	II 1960, 266 (121)
Hughes, General Ivor	II 1953, 259; 1960, 264, 265
Hughes, Thomas	II 1872-3, 180 (51)
Hughes-Hallet, Admiral John	II 1960, 266 (88)
Hughes-Young, M H C	II 1960, 266 (104)
Hulse, E H	II 1893, 197 (196)
Hume, Joseph	I 487. II 1821-3, 131 (41); 1832, 139; 1833, 141 (218); 1845, 155; 1854, 162. IV 52
Humphrey, John	II 1833, 141 (143)
Hunt, Sir F Seager	II 1899, 206 (26)
Hunt, G Ward	II 1874; 1874-5, 181 (5)
Hunt, Major Rowland	II 1917, 225
Hunter, W A	II 1893, 197 (345)

Hunt-Grubbe, Admiral Sir Walter	II 1911, 217 (214)
Huntington, Charles P	II 1893, 197 (299)
Huntly, George, Marquess of, see Gordon, Duke of	
Huntly, 8th Marquess of	II 1820, 93 (89), 95 (5)
Huntly, George, Earl of Aboyne, 9th Marquess of	II 1820, 93 (88)
Huntly, 11th Marquess of	II 1893, 200 (26)
Hurd, Sir Anthony	II 1960, 266 (91)
Husbands, K N R (Barbados)	II 1950, 256
Huskisson, William	I 488. II 1821-3, 131, 132 (12)
Hutchinson, C H	II 1821-3, 131 (67)
Hutchinson, John, see Hely Hutchinson	
Hutchinson, Captain W G G	II 1893, 197 (113)
Hutton, John	II 1899, 206 (116)
Hutton, Rev	II 1804, 81
Hyde, Edward, see Clarendon	
Hylton, 1st Baron	II 1833, 141 (183)
Hylton, 2nd Baron	II 1893, 198 (89)
Hylton, George, 3rd Baron	I 489
Hylton, Lady	II 1893, 200 (21)

Hylton-Foster, Sir Harry Braustyn	I 490. II 1960, 263, 264, 265, 266 (105); 1961, 267
Ibbetson, Sir H Selwin see Rookwood	
Ibbetson, Sir J Selwin	II 1872-3, 180 (59)
Iddesleigh, Stafford Henry Northcote, 1st Earl of	I 496. II 1867, 177; 1874; 1874-5, 181, 182 (2); 1878, 185; 1881, 187 (15, 110); 1884, 191; 1885; 1886-7, 193; 1893, 198, 199 (152). IV 53
Iddesleigh, Countess of	II 1893, 198 (22)
Ilbert, Sir Courtenay	I 492. II 1906-8, 214 (9); 1910
Ilchester, 5th Earl of	II 1876, 184 (176); 1893, 200 (134)
Ilitch, M (Serbia)	II 1918, 226 (57)
Illingworth, Percy and Mrs	II 1911, 217 (237-8)
Inchiquin, 4th Earl of	II 1729, 51
Inchiquin, 14th Baron	II 1876, 184 (65); 1893, 198 (109)
Inchiquin, Lady	II 1893, 200 (34)
Inderwick, F A	II 1881, 187 (218)
Inglefield, Admiral Sir Frederick	II 1911, 217 (196)

Inglis, Sir John	II 1861, 176
Inglis, Sir Robert H	II 1833, 141 (258); 1854, 162
Ingham, Robert	II 1833, 141 (329)
Ingram, Sir William J	II 1875, 183 (50); 1893, 197 (4)
Inskip, Thomas, see Caldecote	
Ireland, John, Dean of Westminster	II 1821, 102, 110
Ireton, Henry	I 493
Irving, Sydney	I 494
Isaacs, Rufus Daniel, see Reading	
Isabella of France, Queen of Edward II	IV App III
Isabella, second Queen of Richard II	IV App III
Ishiguro, Dr Isoti (Japan)	II 1918, 226 (35)
Islay, 1st Earl of	II 1707, 47
Islington, Sir John Dickson-Poynder, 1st Baron	II 1893, 197 (98)
Isted, Mr	II 1804, 81
Iveagh, Rupert Guinness, 2nd Earl of	II 1893, 200 (144)
Jacks, William	II 1893, 197 (293)
Jackson (Deputy)	II 1832, 139
Jackson, Lt. Colonel F S	II 1917, 225
Jackson, Admiral Sir Henry	II 1920, 228

Jackson, Sir H M	II 1881, 187 (210)
Jackson, W L	II 1881, 187 (55); 1893, 197 (58)
Jacob	V Cope
Jacobsen, T O	II 1917, 225
Jocoby, J A	II 1893, 197 (224); 1899, 206 (8)
James I	II 1604, 12; 1605; 1621; 1623; 1624. IV App II, III, XI
James II	II 1685, 36-40. III 599. IV App II, III
James IV of Scotland	V Burchett 6 (21)
James V of Scotland	V Burchett 6 (24)
James, Sir Henry, 1st Baron	II 1881, 187; 1884, 191; 1893, 197 (290); 1893, 200 (157); 1895
James, Charles H	II 1881, 187 (235)
James, William	II 1833, 141 (280)
James, William, and Mrs	II 1911, 217 (89, 75)
James, W H	II 1881, 187 (347)
Jane, Lady Jane Grey, see Dudley	
Jane Seymour (wife of Henry VIII)	V Burchett 6 (7)

Jardine, Ernest	II 1917, 225; 1918, 226 (36)
Jarvis, A Weston	II 1889, 196
Jay, Douglas Patrick Thomas	II 1960, 266 (111); 1966, 274
Jebb, Professor R C	II 1893, 197 (118); 1899, 206 (205)
Jeffrey, Francis, 1st Baron	I 495. II 1832, 139; 1833, 141 (85)
Jeffreys, George, 1st Baron	I 497, 498
Jeffreys, A F	II 1893, 197 (166)
Jeffreys, Edward Winnington	I 496
Jehoiachin, King of Israel	V Tristram 75, 76
Jekyll, Sir Joseph	I 499. II 1730, 52-54
Jekyll, Joseph	I 500
Jenkins, Sir John J	II 1899, 206 (98)
Jenkins, Roy Harris	II 1966, 274
Jenkinson, see Liverpool, Earls of	
Jenkinson, Francis B G	II 1893, 197 (57); 1899, 206 (20)
Jenkinson, Sir George	II 1874-5, 181 (30)
Jenner, Edward	II 1820, 95 (123)
Jermyn see Bristol, Marquesses of	

Jersey, Viscount Villiers, 4th Earl of	II 1778, 67
Jersey, Viscount Villiers, 5th Earl of	II 1820, 93 (22), 95 (135); 1833, 141 (312); 1837, 143, 144 (25)
Jersey, Viscount Villiers, 6th Earl of	II 1833, 141 (188)
Jersey, 7th Earl of	II 1876, 184 (61); 1893, 198 (72)
Jersey, Countess of	II 1893, 200 (27)
Jervis, John, see St Vincent	
Jessel, Captain H M	II 1911, 217 (317)
Joab	V Tristram 79
Joan of Navarre, Queen of Henry IV	IV App III
Jocelyn see Roden	
Jodrell, Richard Paul	I 501
John, King	IV App I, II, III. V Sims 67, App IX
John II, King of France	V West 100
John, Prince of Denmark	V Burchett 6 (3)
John, Saint	V Tristram 70A
Johnson, E S T	II 1960, 266 (35)
Johnson, William	II 1893, 197 (121)
Johnston, William	II 1899, 206 (67)
Johnstone, A	II 1872-3, 180 (64)

Johnstone, Sir Frederick	II 1881, 187 (229)
Johnstone, Sir H B	II 1872-3, 180 (26)
Johnstone, Sir John V B	II 1833, 141 (67)
Joicey, Sir James	II 1893, 197 (255)
Joicey, Colonel John	II 1881, 187 (255)
Joliffe, Hilton	II 1821-3, 131 (2)
Jones, David Brymor	II 1893, 197 (273)
Jones, Sir (William) Elwyn	II 1966, 274
Jones, Major Evan R	II 1893, 197 (268)
Jones, Leif	II 1906-8, 214 (123)
Jones, William	II 1906-8, 214 (50)
Joseph of Arimathea	V Parris
Joseph, Sir Keith (Sinjohn)	II 1960, 266 (96); 1966, 274
Jowett, F W	II 1924, 233
Jowitt, William Allen, 1st Earl	I 502. II 1945, 252
Judas Maccabeus	V Tristram 77
Karslake, Sir John B	II 1874-5, 181 (31)
Kavanagh, A	II 1874-5, 181 (101)
Kaye, Dr Richard	II 1773, 66
Keane, 2nd Baron	II 1876, 184 (146)

Kearley see Devonport	
Keating, Matthew	II 1917, 225
Keble, Richard	I 503
Keene, Whitshed	I 504
Keith, George Keith Elphinstone, Viscount	I 505. II 1820, 95 (66)
Kelly, Sir Fitzroy	I 506. II 1854, 162
Kelly, Thomas	II 1837, 143, 144 (33)
Kelvin, Baron	II 1893, 200 (33)
Kelvin, Lady	II 1893, 200 (16)
Kemp, George	II 1899, 206 (169)
Kemp, Thomas Read	II 1833, 141 (220)
Ken, Thomas (Bishop of Bath & Wells)	II 1688, 41
Kenealy, E V H	II 1878, 185
Kenmare, 4th Earl of	II 1876, 184 (141)
Kennard, Colonel E H	II 1875, 183 (102); 1881, 187 (1)
Kennaway, Sir John	II 1875, 183 (51); 1881, 187 (27); 1899, 206 (84); 1906-8, 214 (131)
Kennedy, Thomas Francis	II 1833, 141 (154)
Kennion, Mrs	II 1911, 217 (914)

Kensington, William Edwardes, 4th Baron	I 507. II 1881, 187 (187); 1884, 191; 1893, 200 (83)
Kent, Edward, Duke of	IV App II
Kent, George, Duke of	II 1911, 217 (37); 1936, 240
Kent, Victoria, Duchess of	IV App II
Kent, Hubert de Burgh, Earl of	IV 54, App V
Kenyon, 2nd Baron	II 1820, 93 (23)
Kenyon, 4th Baron	II 1893, 198 (87)
Kenyon, James	II 1899, 206 (133)
Kenyon-Slaney, Col W S	I 508
Keown, William	II 1872-3, 180 (156)
Keppel, Augustus, 1st Viscount	I 509, 510
Keppel, Admiral Sir Colin	I 511. II 1923, 231, 232; 1930, 236, 237; 1935, 239
Keppel, Lady	II 1911, 217 (73)
Kerr, Admiral Lord Walter	II 1911, 217 (228)
Kerrison, Sir Edward	II 1833, 141 (225)
Kerry, Earl of	II 1833, 141 (63)
Key, Sir John	II 1832, 139
Keyser, Sister Agnes	II 1911, 217 (78)

Keyser, Miss	II 1911, 217 (79)
Khan, Aga	II 1930, 238
Khan, Tamizuddin (Pakistan)	II 1950, 255
Kilmaine, 4th Baron	II 1893, 200 (117)
Kilmany, William Austruther-Gray, Baron	I 512. II 1960, 266 (19)
Kilmuir, David Patrick Maxwell-Fyfe, Earl of	II 1957, 260; 1959, 262; 1961-2, 271
Kimball, M R	II 1960, 226 (82)
Kimber, Henry	II 1899, 206 (106)
Kimberley, John Wodehouse, 1st Earl of	II 1869, 178; 1880; 1883, 189; 1884, 190; 1892; 1893, 198 (199), 200 (13); 1894-5, 202. IV 55
Kincaid-Smith, Capt Malcolm	II 1906-8, 214 (104)
King, 7th Baron	II 1820, 93 (140), 95 (107); 1832, 139
King, Edward Bolton	II 1833, 141 (333)
King, Dr Horace, see Maybray-King	
King of Ockham, Peter, 1st Baron	I 513, 514
Kingscote, Colonel R N F	II 1872-3, 180 (4)
Kinloch-Cooke, Sir Clement	II 1917, 225
Kinnaird, 10th Baron	II 1872-3, 180 (158); 1875, 183 (120)

Kinnaird, 11th Baron	II 1893, 200 (78)
Kinnaird, Hon Douglas	II 1820, 93 (121)
Kinnear, Rev John	II 1881, 187 (214)
Kinnoul 13th Earl of	II 1911, 217 (146)
Kinross, J B Balfour, 1st Baron	II 1881, 187 (192); 1893, 197 (237)
Kintore, Algeron Hawkins Thomond Keith-Falconer, 9th Earl of	I 515
Kirk, P M	II 1960, 266 (92)
Kitchener, Field Marshal Viscount	II 1911, 217 (8); 1915
Kitto, John Vivian	I 516
Knatchbull, Sir Edward	II 1833, 141 (259)
Knatchbull-Hugesson, Edward	II 1872-3, 180 (138); 1875, 183 (67)
Knight, Anna	I 517
Knight, F W	II 1875, 183 (115); 1881, 187 (352)
Knight, John	I 517
Knightley, Baron	II 1893, 198 (55)
Knollys, Hon Louvima	II 1911, 217 (74)
Knollys, Gen Sir William Thomas	I 518. II 1880, 186
Knowles, Lees	II 1899, 206 (80)

Knowles, Thomas	II 1881, 187 (19)
Knox, Lady Eileen	II 1911, 217 (26)
Knutsford, Sir Henry Holland, Viscount	II 1886-7, 193; 1893, 198, 199 (25)
Labouchere, Henry	II 1881, 187, (231); 1884, 191; 1886; 1899, 206 (12)
Labouchere see also Taunton	
Lacon, Sir Edmund	II 1874-5, 181 (49)
Lacon, Sir H M	II 1875, 183 (99)
Lake, John (Bishop of Chichester)	II 1688, 41
Lamb, E H	II 1906-8, 214 (48); 1911, 217 (259)
Lamb, Hon George	II 1832, 139
Lamb, Miss	II 1911, 217 (245)
Lamb, William, see Melbourne	
Lambert, George and Mrs	II 1911, 217 (242-3)
Lambert, John	I 519
Lambton, Hon F W	II 1881, 187 (325)
Lambton, John, see Durham	
Lamington, 2nd Baron	II 1893, 200 (95)
Lamont, Norman	II 1909, 216
Lanesborough, 6th Earl of	II 1876, 184 (75)
Langley, J B	II 1906-8, 214 (80)

Langley, Sir Roger	V Ward 93
Langton, Stephen, Archbishop	IV 56, App II, V
Langton, William Gore	II 1833, 141 (91)
Lansdowne, William Petty, 1st Marquess of	I 520. II 1778, 67 (47)
Lansdowne, Henry Petty-Fitzmaurice, 3rd Marquess of	I 521. II 1820, 92, 93 (131), 95 (71); 1831-2, 135; 1832, 136, 137; 1833, 141 (3); 1837, 143, 144; 1845, 155; 1846; 1854, 163
Lansdowne, Henry Charles Petty-Fitzmaurice, 5th Marquess of	II 1876, 184 (124); 1895; 1906-8, 214 (129); 1909, 216; 1910; 1911, 217 (121); 1915
La Pegna, M (Italy)	II 1918, 226 (18)
Larmor, Sir Joseph	II 1911, 217 (260)
Lascelles see Harewood, Earls of	
Lathom, Edward, 2nd Baron Skelmersdale, 1st Earl of	I 893. II 1876, 185 (115); 1893, 198 (14)
Lathom, 3rd Earl of	II 1911, 217 (175)
Latimer, Archbishop	V Board 4, App VIII
Laud, Archbishop	II 1643, 24
Lauderdale, 8th Earl of	II 1820, 93 (99) 95 (63)

Lauderdale, 11th Earl of	II 1876, 184 (31)
Laurie, Sir Robert	I 522
Laurier, Sir Wilfred	II 1911, 217 (170)
Law, Andrew Bonar	I 523. II 1914, 223 (58); 1915; 1918, 226 (44); 1919; 1920, 228
Law, Edward, see Ellenborough	
Lawes, Sir John Bennet	I 524
Lawley, Hon H B	II 1881, 187 (277)
Lawrence, John, 1st Baron	II 1861, 176
Lawrence, 2nd Baron	II 1893, 200 (50)
Lawrence, Sir Henry	II 1861, 176
Lawrence, Alderman Sir James C	II 1875, 183 (133); 1881, 187 (205)
Lawrence, Sir Trevor	II 1881, 187 (247)
Lawson, Sir John Grant	I 525
Lawson, J J	II 1945, 252
Lawson, Sir Wilfred	II 1875, 183 (6); 1878, 185; 1881, 187 (233); 1884, 191; 1906; 1906-8, 214 (78)
Layard, Sir Austin Henry	I 526
Laycock, Robert	II 1881, 187 (224)

Leburn, Gilmour	II 1960, 266 (23)
Lechmere, Mr	II 1804, 81
Lecky, W E H	I 527. II 1899, 206 (159)
Leconfield, 2nd Baron	II 1876, 184 (58)
Lee of Fareham, Viscount	II 1919
Lee, Frederick	II 1960, 266 (107)
Lee, Henry	II 1881, 187 (236)
Lee, Major Vaughan	II 1874-5, 181 (46); 1881, 187 (23)
Lee, Sir William	I 528
Lee (Clerk)	II 1860, 172, 173
Lee-Warner, Sir William	II 1911, 217 (233)
Leeds, Thomas Osborne, 1st Duke of	I 529, 530. II 1688, 42
Leeds, Francis Godolphin Osborne, 5th Duke of	I 531
Leeman, J J	II 1881, 187 (162)
Lees, Elliot	II 1889, 196
Leese, Sir Joseph	II 1906-8, 214 (63)
Lefevre, Charles Shaw, see Eversley	
Lefevre, R L	II 1832, 139
Lefroy, Anthony	II 1833, 141 (177)
Lefroy, Thomas Langlois	II 1833, 141 (255)

Legge, George (1648-91), see Dartmouth, Baron	
Legge, George (1755-1810) see Dartmouth, 3rd Earl of	
Legge, Henry Bilson	I 532
Legge, William Heneage, see Dartmouth, 6th Earl of	
Legh, Hon T W	II 1899, 206 (154)
Legh, W J	II 1874-5, 181 (62); 1881, 187 (82)
Leicester, Robert Dudley, Earl of	I 533
Leicester, of Holkham, Thomas William Coke, 1st Earl of	I 534, 535. II 1804, 81; 1821-3, 131 (70); 1832, 139
Leicester, 2nd Earl of	II 1893, 200 (80)
Leigh, 2nd Baron	II 1876, 184 (158); 1893, 200 (60)
Leigh, Sir Edward Chandos	I 536
Leigh, Lieut. Colonel Egerton	II 1875, 183 (90)
Leigh, J B	II 1911, 217 (83)
Leighton, Sir Baldwin	II 1881, 187 (85)
Leighton, Stanley	II 1881, 187 (51); 1899, 206 (104)
Leinster, William Robert Fitzgerald, 2nd Duke of	I 537
Leinster, 3rd Duke of	II 1820, 93 (139), 95 (105)

Leinster, 5th Duke of	II 1893, 200 (1)
Leinster, Duchess of	II 1893, 198 (16)
Leith, J F	II 1875, 183 (93)
Le Marchant, Sir Denis	II 1854, 162; 1860, 172, 173 (13)
Lemonon, M	II 1918, 226 (33)
Lennox, Hon Henry	II 1872-3, 180 (160); 1874-5, 181 (6); 1876, 184 (221)
Lenthall, William	I 538, 539, 540. II 1653, 30. V Cope 21, App IV
Leslie, John	II 1875, 183 (136)
Le ster, Benjamin L	II 1833, 141 (89)
Lester, Sir Reginald	II 1911, 217 (94)
L'Estrange, Sir Roger	I 541
Lethbridge, Sir Thomas	II 1821-3, 131 (16)
Leven, 5th Earl of	II 1707, 47
Leven and Melville, 13th Earl of	II 1893, 198 (44)
Lever, A L	II 1906-8, 214 (107)
Leveson-Gower, E F	II 1886
Leveson-Gower, George, see Sutherland	
Leveson-Gower, Granville George, see Granville, 2nd Earl	

Levy, Sir Maurice	II 1906-8, 214 (47)
Levy, M B (France)	II 1918, 226 (52)
Lewis, Sir George Cornewall	II 1860, 172, 173 (33)
Lewis, T F	II 1821-3, 131 (3)
Lewisham, Viscount, see Dartmouth	
Ley, Henry	II 1854, 162
Ley, John (Clerk)	II 1785, 72
Ley, John Henry	I 542. II 1821-3, 131, 132 (B); 1833, 141 (158)
Ley, William (Assistant Clerk)	II 1821-3, 131, 132 (D); 1833, 141 (160); 1854, 162; 1860, 172, 173 (17)
Ley, William (Second Clerk Assistant 1860)	I 543
Lichfield, 3rd Earl of	II 1893, 200 (108)
Liddell, Sir Frederick Francis	I 544
Lidderdale, Sir David	II 1966, 274
Lifford, James Hewitt, 4th Viscount	II 1876, 184 (N); 1880, 186, 187
Limerick, 1st Earl of	II 1820, 93 (12), 95 (9)
Limerick, William H J Pery, 3rd Earl of	I 545. II 1876, 184 (39); 1893, 198 (172)

Lincoln, Abraham	IV App IX
Lincoln, Bishop of	II 1893, 200 (46)
Lincoln Earl of see Newcastle	
Lincolnshire, Charles Robert Wynn-Carrington, 1st Marquess of	I 546, 547. II 1893, 200, 201 (16); 1905-6; 1910; 1911, 217, 218 (33)
Lindsay, Earl of	V Cope 17
Lindsay, Lord see Crawford, 26th Earl	
Lindsay, Colonel Hon. C H	II 1872-3, 180 (14)
Lindsay, Colonel Sir Lloyd	II 1874-5, 181 (45); 1881, 187 (112)
Lingen, Baron	II 1893, 198 (187), 200 (159)
Lipton, Colonel Marcus	II 1960, 266 (122)
Lisburne, 7th Earl of	II 1911, 217 (181)
Lisgar, 1st Baron	II 1833, 141 (179)
Lismore, 2nd Viscount	II 1893, 198 (182), 200 (163)
Listowel, 3rd Earl of	II 1893, 200 (99)
Littleton, Edward, 1st Baron	I 548
Littleton, Sir Thomas	I 549
Litton, Edward Falconer	II 1881, 187 (270)
Liverpool, Charles Jenkinson, 1st Earl of	I 550

Liverpool, Robert Banks Jenkinson, Baron Hawkesbury and 2nd Earl of	I 551, 552. II 1820, 93 (81), 95 (46)
Liverpool, Arthur Savile, 2nd Earl of	II 1911, 217 (137)
Liverpool, Bishop of	II 1893, 200 (97)
Livingstone, David	II 1861, 176
Llandaff, Bishop of	II 1820, 93 (52)
Llangattock, Baron	II 1893, 198 (120)
Llangattock, Lady	II 1893, 198 (7)
Llanover, Sir Benjamin Hall, 1st Baron	II 1847
Llewellin, J J	II 1943, 247
Llewellyn ab Gryffid	II 2
Lloyd, G B	II 1917, 225
Lloyd, G W	II 1960, 266, (46)
Lloyd, Sir J E	II 1874-5, 181 (39); 1875, 183 (129)
Lloyd, Morgan	II 1881, 187 (204)
Lloyd, Selwyn, see Selwyn-Lloyd	
Lloyd, Sir T D	II 1872-3, 180 (52)
Lloyd, William (Bishop of St Asaph)	II 1688, 41
Lloyd-George, David, 1st Earl	I 553, 554. II 1905-6; 1906-8, 214 (26); 1910; 1912, 222; 1914, 223 (6); 1915; 1919; 1919, 227; 1920, 228, 229; 1942, 245. IV 57

Loch, James	II 1833, 141 (372)
Loch, Miss	II 1911, 217 (61)
Locke, John	II 1875, 183 (110)
Locke, Joseph	I 555
Locke, Wadham	II 1833, 141 (116)
Lockhart, J J	II 1821-3, 131 (47)
Lockton, Charles L	I 556
Lockwood, Sir Frank	II 1899, 206 (10); 1909, 216
Loder, Robert	II 1881, 187 (133)
Londesborough, 1st Earl of	II 1893, 198 (70)
London, Bishops of	II 1523, 5, 6, 7; 1685, 38 (M); 1688, 42, 43; 1820, 93 (80), 95 (47); 1876, 184 (9); 1893, 200, 201 (22); 1902, 212; 1911, 217 (5); 1920, 228, 229
Londonderry, Robert Stewart, Viscount Castlereagh, 2nd Marquess of	I 557, 558. II 1820, 92, 93 (172), 95 (141); 1821-3, 131, 132 (10)
Londonderry, William Stewart, Viscount Castlereagh, 3rd Marquess of	II 1833, 140, 141; 1845, 155
Londonderry, Frederick William, 4th Marquess of	II 1833, 140, 141 (165)

Londonderry, 6th Marquess of	II 1881, 187 (77); 1893, 198 (49); 1901, 207; 1911, 217 (133)
Londonderry, Charles Vane-Tempest-Stewart, Viscount Castlereagh, 7th Marquess of	II 1914, 223 (85)
Londonderry, Marchioness of	II 1893, 198 (21)
Londres, Henri de, Archbishop	IV 58, App V
Long, Sir Charles	II 1821-3, 131, 132
Long, Walter Hume, 1st Viscount	II 1881, 187 (67); 1889, 196; 1896, 204; 1899, 206 (45); 1906-8, 214 (5); 1915; 1919
Longford, 2nd Earl of	II 1820, 95 (10)
Longford, 5th Earl of	II 1893, 200 (141)
Longspee, William see Salisbury, Earl of	
Lonsdale, William Lowther, 1st Earl of	I 559
Lonsdale, William Lowther, 2nd Earl of	I 560
Lonsdale, 5th Earl of	II 1893, 198 (1)
Lonsdale, Dowager Countess of	II 1893, 200 (2)
Lopes, Sir Massey	II 1874-5, 181 (20); 1881, 187 (31)
Lopes, Sir Ralph	II 1833, 141 (364)
Loreburn, Robert Threshie Reid, 1st Earl	I 561. II 1905-6; 1908-9; 1911, 217 (113)

Lorne, Marquess of see Argyll	
Lothian, 6th Marquess of	II 1820, 93 (57)
Lothian, 9th Marquess of	II 1886-7, 193; 1893, 198 (26), 200 (175)
Loudoun, 3rd Earl of	II 1707, 47
Loughborough, see Rosslyn	
Louis XII of France	V Burchett 6 (15)
Lousada, Mr	II 1820, 95 (139)
Lovat, Simon Fraser, 11th Baron	II 1747, 59, 60
Lovat, 13th Baron	II 1876, 184 (184)
Lovelace, 1st Earl of	II 1876, 184 (205)
Low, Sir Toby see Aldington	
Lowe, Sir F W	II 1899, 206 (180); 1917, 225; 1918, 226 (41)
Lowe, Robert see Sherbrooke	
Lowles, John	II 1899, 206 (157)
Lowther, Henry Cecil	II 1833, 141 (196)
Lowther, James	II 1899, 206 (33)
Lowther, James William see Ullswater	
Lowther, William	II 1881, 187 (17)
Lowther, William see also Lonsdale	

Loyd, A K	II 1917, 225
Lubbock, Sir John, see Avebury	
Lucan, 3rd Earl of	II 1876, 184 (41)
Lucan, 4th Earl	II 1893, 200 (114)
Lucan, George Charles Bingham, 5th Earl of	I 562
Lucas-Tooth, Sir Hugh	II 1960, 266 (36)
Ludgate, Mr	II 1820, 95 (120)
Ludlow, 2nd Earl of	II 1804, 81
Luiggi, Luigi (Italy)	II 1918, 226 (16)
Luigi, M	II 1918, 226 (30)
Lupton, Professor Arnold	II 1906-8, 214 (39)
Lurgan, 3rd Baron	II 1893, 198 (117)
Luscombe, T	II 1820, 95 (125)
Lushington, Dr Stephen	II 1820, 92, 93 (93), 95 (80); 1821-3, 131 (24)
Lusk, Sir Andrew	II 1881, 187 (157)
Luttrell, H F	II 1906-8, 214 (53)
Luxford, John	I 563
Lygon, William, see Beauchamp	
Lymington see Portsmouth	

Lyndhurst, John Singleton Copley, 1st Baron	I 564, 565. II 1820, 93 (48), 95 (61); 1821-3, 131 (33); 1829, 133; 1833, 141 (315); 1837, 143, 144 (21); 1845, 155; 1861, 176
Lyttelton, George, 1st Baron	I 566
Lyttelton, William Henry, Baron Wescote, 1st Baron	II 1778, 67 (15)
Lyttelton, George William, 4th Baron	I 567
Lyttelton, Hon. A	II 1899, 206 (198)
Lyttelton, Oliver see Chandos	
Lytton, Victor Alexander, 2nd Earl of	II 1893, 200 (147)
Lytton, Countess of	II 1893, 198 (19)
Lytton, Edward Bulwer-Lytton, 1st Baron	I 568. II 1832, 139; 1860, 172, 173 (23); 1861, 176
Lyveden, 1st Baron	II 1832, 139; 1833, 141 (142)
Lyvedon, 2nd Baron	II 1876, 184 (204)
Maberley, John	II 1821-3, 131 (57)
Macandrew, Charles Glen, 1st Baron	I 569. II 1950, 225
Macarthey, J W E	II 1875, 183 (112); 1884, 191
McArthur, Alexander	II 1881, 187 (290)

McArthur, Sir William (Alderman)	II 1881, 187 (151)
McArthur, W A	II 1893, 197 (219)
Macarthy, Justin	II 1884, 191; 1893, 197 (137); 1910; 1914, 224
Macartney, W E	II 1893, 197 (189); 1899, 206 (48)
Macauley, Thomas Babington, 1st Baron	I 570. II 1832, 139; 1833, 141 (10); 1846; 1854, 162; 1861, 176
McCallum, J M	II 1906-8, 214 (112)
McCaw, W J	II 1911, 217 (299); 1917, 225
McCaw, Miss	II 1911, 217 (300)
Macclesfield, Thomas Parker, 1st Earl of	I 571
Macclesfield, 6th Earl of	II 1893, 200 (165)
McCombie, William	II 1875, 183 (119)
McCormick, V C	II 1917, 225
Macdona, J Cumming	II 1893, 197 (207); 1899, 206 (70)
Macdonald, James Ramsay	I 572, 573. II 1912, 222; 1914, 223 (103); 1924, 233; 1929, 235; 1930, 238; 1931

Macdonald, R G	II 1821-3, 131 (43)
Macdonald, W Ross (Canada)	II 1950, 255, 256
McDonnell, Sir Schomberg Kerr	II 1893, 200 (143)
McEwan, William	II 1893, 197 (303)
Macfarlane, Donald F (or D H)	II 1881, 187 (169); 1893, 197 (233)
McFie, R A	II 1872-3, 180 (80)
McGregor, Lt Colonel	II 1820, 93 (26)
McGregor, John	II 1854, 162
McInnes, Miles	II 1893, 197 (306)
McKenna, Sir J N	II 1881, 187 (161)
McKenna, Reginald	II 1906-8, 214 (25); 1914, 223 (7); 1915 (11)
Mackenzie, J A S	II 1832, 139
McKenzie, Sir Kenneth Muir	II 1911, 217 (191)
Mackeson, Brigadier H R	II 1951, 257
Mackinder, H J	II 1917, 225
Mackintosh, C F	II 1875, 183 (98); 1881, 187 (156)
Macintosh, Sir James	II 1821-3, 131 (6)
McLagan, Peter	II 1875, 183 (13); 1881, 187 (320); 1893, 197 (42)

McLaren, C B B see Aberconway	
McLaren, Duncan	II 1881, 187 (245)
McLaren, H D	II 1906-8, 214 (57)
McLaren, John, Baron	II 1881, 187(197)
McLaren, Martin	II 1960, 266 (69)
McLaren, Walter S B	II 1893, 197 (321)
Maclean, Sir Donald	II 1917, 215
Maclean, J M	II 1899, 206 (32)
Maclean, Neil	II 1943, 247
Macleod, Iain Norman	II 1960, 263, (16); 1966, 274
Macleod, Roderick	II 1833, 141 (43)
Maclise, Daniel	I 574. II 1861, 176
Macliver, P S	II 1881, 187 (253)
Maclure, Sir John W	II 1893, 197 (363); 1899, 206 (27)
M'Clure, Thomas	II 1872-3, 180 (106)
MacMaster, Donald	II 1917, 225
McMaster, S R	II 1960, 266 (52)
McMicking, Major Gilbert	II 1911, 217 (288)
Macmillan, Sir Harold	II 1957, 260; 1959, 262; 1960, 263, 266 (9); 1961, 267

Macmillan, Maurice	II 1960, 266 (33)
Macnamara, Dr P C and Mrs M	II 1911, 217 (239-40)
Macnaughton, Edward, 1st Baron	I 575
MacNeill, J G S	II 1914, 223 (95)
Macpherson, Ian see Strathcarron	
Macpherson, Sir John (Nigeria)	II 1950, 255
Macpherson, N M S	II 1960, 266 (24)
Maden, John Henry	II 1893, 197 (267)
Madocks, W A	II 1821-3, 131 (84)
Magheramorne, Col Sir James Hogg, 1st Baron	II 1875, 183 (95); 1876, 184 (215); 1881, 187 (101)
Magheramorne, 2nd Baron	II 1893, 198 (133)
Magniac, Charles	II 1881, 187 (265)
Magnus, Sir Philip	II 1911, 217 (262)
Mahon, Viscount see Stanhope, Earl	
Mainwaring, William	I 576
Maitland, Sir John	II 1960, 266 (53)
Majocchi, Theodore	II 1820, 92, 93 (65)
Makins, Colonel W T	II 1881, 187 (130)
Malcolm, Sir Ian	II 1899, 206 (81); 1917, 225

Malcolm, J W	II 1872-3, 180 (9); 1874-5, 181 (24)
Mallalieu, F W	II 1917, 225
Malmesbury, James Harris, 1st Earl of	I 577
Malmesbury, James Howard Harris, 3rd Earl of	I 578. II 1867, 177; 1874, 181; 1876, 184 (19)
Malmesbury, 4th Earl of	II 1893, 198 (96)
Manchester, George Montagu, 4th Duke of	II 1770, 65; 1778, 67
Manchester, 5th Duke of	II 1804, 81
Manchester, 7th Duke of	II 1876, 184 (34)
Manchester, 9th Duke of	II 1911, 217 (104)
Manchester, Edward Montagu, 2nd Earl of	I 579
Mandeville, Francis	II 1893, 197 (150)
Mandeville, Geoffrey de see Gloucester	
Manners, Lord Edward	II 1899, 206 (183)
Manners, Lord John see Rutland	
Manners-Sutton, Charles see Canterbury	
Manning, William	II 1821-3, 131 (63)
Manningham-Buller see Dilhorne	
Mansfield, William Murray, 1st Earl of	I 581, 582. II 1778, 67 (21). IV 59, App IV

Mansfield, William, Viscount Stormont, 3rd Earl of	II 1820, 93 (5)
Mansfield, Viscount Stormont, 4th Earl of	II 1833, 141 (248)
Mansfield, Sir James	I 580
Mansfield, John	II 1821-3, 131 (67)
Manvers, 2nd Earl	II 1820, 93 (6)
Manvers, 3rd Earl	II 1876, 184 (74); 1893, 198 (108)
Maple, Sir J Blundell	II 1893, 197 (366)
Mappin, Sir Frederick T	II 1881, 187, (296); 1893, 197 (302)
Mar, 22nd Earl of	II 1707, 47
Mar and Kellie, 26th Earl of	II 1893, 200 (130)
March, Earl of see Richmond and Gordon	
Marchwood, F G Penny, Viscount	II 1943, 247
Margaret of Anjou, Queen of Henry VI	IV App III
Margaret, Saint, Queen of Scotland	V Bell 2
Margaret, Princess (sister of Henry VIII)	V Burchett 6 (22); Cowper 22
Marjoribanks, Edward	II 1881, 187 (227); 1893, 197 (239)
Marjoribanks, Stewart	II 1833, 141 (41)
Marks, G C	II 1906-8, 214 (54)
Marks, H H	II 1899, 206 (161)

Marlborough, John Churchill, 1st Duke of	I 583, 584. II 1688, 42. V Maclise
Marlborough, 6th Duke of	II 1833, 141 (237)
Marlborough, 7th Duke of	II 1876, 184 (28)
Marlborough, 9th Duke of	II 1893, 200 (158)
Marlborough, Duchess of	II 1902, 211
Marples, Ernest	II 1960, 266 (97)
Marquand, H A	II 1960, 266 (109)
Marriott, W T	II 1881, 187 (150); 1893, 197 (71)
Marryatt, Joshua	II 1821-3, 131 (18)
Marryshow, T A (Windward Is.)	II 1950, 255
Marshal, William see Pembroke	
Marshall, John	II 1833, 141 (131)
Marshall, William	II 1804, 81
Martin, James	I 585
Martin, John	I 586
Martin, P W	II 1872-3, 180 (49); 1875, 183 (135)
Martin, Richard Biddulph	II 1893, 197 (356); 1899, 206 (185)
Martyn, Sir Joseph	I 587
Marvell, Andrew	I 588

Mary I	IV App II, III. V Burchett 6 (12); Shaw 66, App VIII
Mary II, Queen of William III	II 1688, 42, 43. IV App II, III, XI. V Ward 94, App V
Mary, Queen of Scots	IV App VII. V Burchett 6 (26)
Mary of Guise (Queen of James V of Scotland)	V Burchett 6 (25)
Mary of Modena, Queen of James II	II 1685, 37-40
Mary of Teck, Queen of George V	I 589, 590. II 1911, 217 (2), 218, 219; 1918; 1920, 228, 229
Mary, Princess (sister of Henry VIII)	V Burchett 6 (16); Cowper 22
Mary, Princess (daughter of George III)	IV App II
Mary, Princess (daughter of George V)	II 1911, 217 (34)
Maryborough, W W Pole, Baron	II 1821-3, 131 (8)
Mason, Roy	II 1966, 274
Massey, W N	II 1860, 172, 173 (11)
Massie, John	II 1906-8, 214 (82)
Massy, 6th Baron	II 1893, 198 (83)
Master, Captain Chester	II 1881, 187 (8)
Masterman, John	I 591
Mather, William	II 1893, 197 (298)

Matheson, Alexander	II 1875, 183 (103)
Mathews, Charles	II 1820, 95 (18)
Matilda, Queen of Henry I	IV App III
Matilda, Queen of Stephen	IV App II, III
Matthews, Henry	II 1886-7, 193; 1893, 197 (175)
Maud, Queen of Norway	II 1920, 228
Maude, Queen of William I	IV App III
Maudling, Reginald	II 1960, 266 (100); 1966, 274
Maugham, Frederick Herbert, 1st Viscount	I 592
Maule, G	II 1820, 95 (37)
Maule, William see Panmure	
Mauley see de Mauley	
Mavalankar, G V (India)	II 1950, 255, 256
Mawbey, Sir Joseph	I 593
Mawby, R L	II 1960, 266 (66)
Maxfield, William	II 1893, 197 (242)
Maximilian II	II 1576, 8
Maxwell, Sir H E	II 1881, 187 (61); 1899, 206 (163)
Maxwell, Captain J M Heron	II 1881, 187 (248)
Maxwell-Fyfe see Kilmuir	

May, Thomas Erskine see Farnborough	
Maybray-King, Horace, Baron	I 594, 595. II 1966, 274
Maydon, Lt Commander Lynch	II 1960, 266 (78)
Mayer, Nathan see Rothschild	
Mayne, William Otway	I 596
Mayo, 4th Earl of	II 1820, 95 (136)
Mayo, Richard Bourke, Baron Naas and 6th Earl of	II 1867, 177
Mayo, 7th Earl of	II 1893, 198 (67)
Mayo, Countess of	II 1893, 198 (11)
Mearing, W (messenger)	II 1953, 259
Meath, 12th Earl of	II 1893, 200 (160)
Meathrel, E E	II 1935, 239
Melbourne, William Lamb, 2nd Viscount	I 597, 598. II 1820, 93 (101); 1821-3, 131, 132 (14); 1832, 139; 1833, 141 (8); 1837, 143, 144 (12). IV 60
Mellor, John W	II 1881, 187 (250); 1893, 197 (205)
Mellor, T W	II 1874-5, 181 (80)
Melville, Henry Dundas, 1st Viscount	I 599-602. II 1806, 24
Melville, Robert Saunders Dundas, 2nd Viscount	I 603. II 1820, 93 (55)

Melville, B V	II 1899, 206 (120)
Mercure, Saint	III 308. V Tristram 86
Merivale, Charles	I 604
Metcalfe, Sir Frederick William	I 605
Methuen, 3rd Baron	II 1920, 228
Meux, Admiral Sir Hedworth	II 1911, 217 (17); 1917, 225; 1920, 228
Meux, Lady	II 1911, 217 (84)
Meysey-Thompson, Sir Henry	II 1893, 197 (332); 1899, 206 (204)
Miall, Edward	II 1854, 162; 1872-3, 180 (33)
Michalacopoulos, Andre (Greece)	II 1918, 226 (43)
Middleton, 9th Baron	II 1893, 198 (130)
Middleton, R T	II 1881, 187 (152)
Midleton, 8th Viscount	II 1876, 184 (50); 1893, 198 (46)
Milbank, Sir Powlett	II 1899, 206 (215)
Mildman, Archibald (Clerk Assistant)	II 1893, 197 (56)
Mildmay, Francis B	II 1889, 196; 1893, 197 (335); 1899, 206 (129)
Mildmay, Paulet St John	II 1833, 141 (101)
Mill, John Stuart	I 606

Miller, John	II 1872-3, 180 (107)
Miller, Sir Thomas	II 1804, 81
Miller, William Henry	II 1833, 141 (293)
Milles, Hon G W see Sondes	
Mills, Arthur	II 1875, 183 (29)
Mills, Sir C H	II 1881, 187 (81)
Mills, Air Chief Marshal Sir George	II 1966, 274
Mills, John	II 1833, 141 (21)
Milman, Sir Archibald	II 1878, 185; 1881, 187 (191); 1886; 1899, 206 (21)
Milner, James, 1st Baron	I 607. II 1943, 246; 1950, 255
Milner, Sir Frederick G	II 1893, 197 (158); 1899, 206 (34)
Milton, Viscount	II 1899, 206 (168)
Milton see also Fitzwilliam	
Milton, John	I 608
Milward, Colonel V	II 1899, 206 (75)
Minto, 2nd Earl of	II 1846
Minto, 3rd Earl of	II 1876, 184 (155)
Minto, 4th Earl of	II 1893, 200 (74); 1911, 217 (99)

Mitchell, Thomas	II 1820, 97
Mitchell, Air Chief Marshal Sir William	I 609
Mitchison, G R	II 1960, 266 (112)
Mitford, John Freeman, see Redesdale	
Molamure, Sir A F (Ceylon)	II 1950, 255, 256
Molesworth, Sir William	II 1833, 141 (199); 1854, 162, 163
Molson, (Arthur) Hugh, Baron	II 1959, 262
Mompesson, Giles	II 1620
Monck, General, see Albermarle	
Monckton, Sir Walter, 1st Viscount	II 1951, 257
Monckton, E P	II 1899, 206 (164)
Monckton, Francis	II 1875, 183 (139)
Monckton, Hon G E M	II 1874-5, 181 (106); 1875, 183 (138)
Money, W T	II 1821-3, 131 (35)
Monk, C J	II 1899, 206 (134)
Monk, I B	II 1821-3, 131 (69)
Monk-Bretton, J G Dodson, 1st Baron	II 1874-5, 181 (154); 1880; 1881, 187 (334); 1883, 189; 1884, 190; 1893, 200 (5)
Monkhouse	II 1893, 200

Monkswell, 2nd Baron	II 1893, 200 (19)
Monmouth and Buccleuch, James Scott, Duke of	I 610, 611
Monsell, William see Emly	
Monson, Viscount Oxenbridge, 7th Baron	II 1876, 184 (145); 1893, 200 (15)
Montagu, Duke of	II 1778 (5)
Montagu of Beaulieu, 1st Baron	II 1893, 198 (147)
Montagu, Sir Charles, see Halifax	
Montagu, Edward, see Manchester	
Montagu, Hon Edwin Samuel	II 1906-8, 214 (113); 1919
Montagu, Sir James	I 612, 613
Montague, Lord Robert	II 1872-3, 180 (65); 1875, 183 (24)
Montague, Lady Margaret	II 1911, 217 (81)
Monteagle, Thomas Spring-Rice, 1st Baron	I 614. II 1821-3, 131, 132 (25); 1831-2, 135; 1832, 139; 1833, 141 (151); 1837, 143, 144 (11); 1845, 155
Monteagle, 2nd Baron	II 1876, 184 (171); 1893, 200 (131)
Montgomerie, Roger	II 1874-5, 181 (68)
Montgomery, Sir G G	II 1872-3, 180 (71)

Montgomery, H G	II 1906-8 214 (94)
Montrose, James, 4th Duke of	II 1845, 155
Montrose, James, 5th Earl and Marquess of	V Ward 88, App V
Montrose, Duchess of	II 1902, 211
Monyhill, Mr	II 1804, 81
Moon, Sir Ernest Robert	I 615
Moon, E R P	II 1899, 206 (186)
Moon, Mr	II 1832, 139
Moore, Sir John	I 616
Moore, Sir Thomas	II 1960, 266 (75)
Moore, Thomas	II 1820, 95 (26)
Moore, Mr	II 1804, 81
Moorsom, James	II 1893, 197 (261)
Mordaunt, Charles see Peterborough	
More, Robert Jasper	II 1893, 197 (280)
More, Sir Thomas	I 617-619. V Cowper 22, App VIII, Forbes 33, App IX
Morgan, Sir Charles	I 620
Morgan, Hon F C	II 1881, 187 (38)
Morgan, G H	II 1906-8, 214 (56)
Morgan, Sir G Osborne	II 1872-3, 180 (58) 1881, 187 (172); 1893, 197 (216)

Morgan, W Pritchard	II 1893, 197 (276)
Morley, 1st Earl of	II 1820, 93 (157), 95 (84)
Morley, 3rd Earl of	II 1876, 184 (208); 1893, 200 (168)
Morley, John, 1st Viscount	II 1892; 1893, 197 (240), 200, 201 (156); 1894-5, 202; 1905-6; 1911, 219; 1921, 230
Morley, Arnold	II 1881, 187 (220); 1892; 1893, 197 (246); 1894-5, 202
Morley, Samuel	II 1881, 187 (311); 1884, 191
Mornington see Wellesley	
Morpeth see Carlisle	
Morris, Baron	II 1893, 198 (100)
Morrison, Herbert Stanley, Baron	II 1945, 252; 1950, 256; 1951, 257
Morrison, J G	II 1960, 266 (59)
Morrison, R C	II 1943, 247
Morrison, Walter	II 1899, 206 (87)
Morrison, W S see Dunrossil	
Morrison-Bell, Captain E F and Mrs	II 1911, 217 (306-7)
Morse, L L	II 1906-8, 214 (12)

Morton, 11th Earl of	II 1707, 47
Morton, 18th Earl of	II 1881, 187 (326)
Morton, A C	II 1906-8, 214 (15); 1917, 225
Moseley, Sir Oswald	II 1833, 141 (57)
Moses	V Herbert 41, App VI; West 97
Moss, Judge Samuel	II 1906-8, 214 (99)
Mostyn, 2nd Baron	II 1833, 141 (113); 1876, 184 (195)
Mostyn, 3rd Baron	II 1893, 198 (93); 1911, 217 (119)
Mostyn, Hon Mrs	II 1911, 217 (178)
Mottistone, J E B Seely, 1st Baron	II 1906-8, 214 (29)
Moule, Mrs Stanley	II 1911, 217 (193)
Mount, William G	II 1893, 197 (112a); 1899, 206 (143)
Mount Edgcumbe, Viscount Valletort, 1st Earl	II 1778, 67 (6)
Mount Edgcumbe, Viscount Valletort, 2nd Earl of	II 1778, 67 (7)
Mount Edgcumbe, 4th Earl of	II 1876, 184 (97); 1893, 200 (180)
Mount Stephen, Baron	II 1893, 200 (154)
Mowbray, Sir John Robert	II 1872-3, 180 (30); 1874-5, 181 (88); 1875, 183 (17); 1881, 187 (47); 1893, 197 (109); 1899, 206 (136). IV 61

Mowbray, Robert G C	II 1893, 197 (160)
Mowbray, William de	IV 62, App V
Mowbray and Stourton, 8th Baron	II 1893, 198 (8); 1911, 217 (105)
Mowbray and Stourton, Lady	II 1893, 200 (37)
Moyes, Andrew	I 621
Muir-Mackenzie, Kenneth Augustus, Baron	I 622
Mulgrave, Henry Phipps, Viscount Normanby, 1st Earl of	I 623. II 1820, 95 (12); 1821-3, 131 (64)
Muncaster, 5th Baron	II 1875, 183 (30)
Mundella, Anthony J	II 1881, 187 (179); 1883, 188; 1892; 1893, 197 (243)
Mungo, Saint	V Bell 2
Munro, Robert	II 1919
Munster, 2nd Earl of	II 1876, 184 (230)
Muntz, George Frederick	II 1854, 162
Muntz, P H (or A)	II 1878, 185; 1889, 196
Murchison, Sir Roderick	II 1861, 176
Murray, Andrew see Dunedin	
Murray, Charles	II 1881, 187 (64)
Murray, Colonel Charles W	II 1893, 197 (96)
Murray, Sir George and Lady	II 1911, 217 (222-3)

Murray, Sir John Archibald	II 1833, 141 (94)
Murray, William see Mansfield	
Murrell, W (train-Bearer)	II 1923, 231, 232; 1930, 236, 237; 1935, 239
Musgrave, Sir R C	II 1881, 187 (75)
Muskerry, 4th Baron	II 1893, 198 (77)
Myers, William Henry	II 1893, 197 (114)
Naas see Mayo	
Naghten, Colonel A R	II 1874-5, 181 (95)
Nagle, Admiral Sir Edmund	II 1821, 114
Naoroji, Dr Dadabhai	I 624. II 1893, 197 (320)
Napier, Hon Mark F	II 1893, 197 (222)
Napier of Magdala, Field Marshal, 1st Baron	II 1876, 184 (1); 1880, 186
Napier of Magdala, 2nd Baron	II 1893, 198 (191)
Napier of Merchistoun (and Ettrick), 10th Baron	II 1893, 200 (92)
Naude, J F T (S. Africa)	II 1950, 255, 256
Naruse, Tatsun (Japan)	II 1918, 226 (31)
Neave, Airey M S	II 1960, 266 (63)
Nelson, Horatio, 1st Viscount	I 625. II 1805, 82. V Maclise 54, App VII

Nelson, 1st Earl	II 1820, 93 (159)
Nelson, 3rd Earl	II 1876, 184 (54)
Nevill, Miss Merisia	II 1893, 198 (154)
Neville, Ralph	II 1893, 197 (277)
Neville, R N	II 1872-3, 180 (150)
Newark, Viscount	II 1833, 141 (125)
Newark, ? Viscount	II 1889, 196
Newcastle, William Cavendish, Duke of	I 626
Newcastle, Thomas Pelham-Holles, 1st Duke of	I 627, 628
Newcastle, Henry Pelham, 4th Duke of	II 1820, 95 (42)
Newcastle, Henry, Earl of Lincoln, 5th Duke of	II 1833, 141 (304); 1854, 163
Newdegate, Charles Newdigate	I 629. II 1872-3, 180 (155); 1874-5, 181 (84); 1875, 183 (4); 1881, 187 (50)
Newdigate, Francis Alexander	II 1893, 197 (113a); 1899, 206 (153)
Newnes, F H	II 1906-8, 214 (114)
Newnes, Sir George	II 1893, 197 (272)
Newnham, Lord Mayor	II 1782, 71
Newport, Viscount see Bradford	
Newport, Sir J	II 1821-3, 131 (8)

Newsam, James	I 517
Newton, H K	II 1911, 217 (255)
Nichol, Sir J	II 1821-3, 131 (26)
Nicholas, Sir Edward	I 630
Nicholl, John	II 1833, 141 (169)
Nicholls, George	II 1906-8, 214 (101)
Nicholson, A W	II 1906-8, 214 (8)
Nicol, D N	II 1899, 206 (119)
Njoku, R A (Nigeria)	II 1961, 267
Noel, Ernest	II 1881, 187 (344)
Noel, Sir Gerard (Edwardes)	I 631. II 1833, 141 (368)
Noel, Hon Gerard James	II 1874-5, 181 (19); 1875, 183 (15); 1876, 184 (231)
Noel-Buxton, 1st Baron	II 1924, 233
Nolan, Colonel John P	II 1893, 197 (138)
Nollekens, Joseph	II 1820, 95 (28)
Norfolk, Thomas Howard, 3rd Duke of	II 1523, 6, 7. V Shaw 66
Norfolk, Thomas Howard, 4th Duke of	I 632
Norfolk, Henry Charles, Earl of Surrey, 13th Duke of	II 1833, 141 (90); 1845, 155

Norfolk, Henry Fitzalan Howard, 15th Duke of	I 633. II 1876, 184 (M); 1880, 186; 1893, 198, 199 (66); 1911, 219 (9)
Norfolk, Duchess of	II 1685, 38 (O)
Norfolk, Roger le Bigod, Earl of	IV 63. App V
Normanby, Rev C C H, 3rd Marquess of	II 1893, 200 (125); 1911, 217 (139)
Normanby, Viscount see Mulgrave	
Normanton, 3rd Earl of	II 1876, 184, (142); 1893, 198, (136)
Normanton, Countess of	II 1893, 200 (19)
Norreys see Abingdon	
North, 11th Baron	II 1893, 200 (172)
North, Frederick, Lord North see Guilford	
North, Frederick	II 1833, 141 (342)
North, Colonel J S	II 1874-5, 181 (54)
Northampton, 5th Marquess of	II 1893, 197 (217), 198 (183), 200 (162)
Northbrook, Sir Francis Baring, 1st Earl of	II 1876, 184 (211); 1880; 1883, 189; 1884, 190; 1893, 200 (7)
Northbrook, Viscount Baring, 2nd Earl of	II 1881, 187 (263)
Northbrook, Francis T Baring, 1st Baron	II 1833, 141 (128); 1860, 172, 173 (2)

Northcote, Sir Stafford Henry see Iddesleigh	
Northey, William	II 1804, 81
Northington, Robert Henley, 1st Earl of	I 634
Northumberland, 1st Duke of	II 1820, 93 (20), 95 (4)
Northumberland, Hugh Percy, Baron Warkworth, 2nd Duke of	I 637
Northumberland, Henry George, Earl Percy 7th Duke of	II 1874-5, 181 (15); 1884, 191; 1899, 206 (166); 1911, 217 (13)
Northumberland, Algernon Percy, 10th Earl of	I 635, 636
Northwick, 2nd Baron	II 1820, 93 (51)
Northwick, 3rd Baron	II 1876, 184 (37)
Norton, Sir Charles Bowyer Adderley, 1st Baron	II 1874-5, 181 (25); 1876, 184 (56); 1893, 198 (137)
Norton, Captain Cecil W	II 1893, 197 (19); 1911, 217 (257)
Norton, Mrs	II 1911, 217 (247)
Norton, Sir Fletcher see Grantley	
Norton-Griffiths, Sir John	II 1911, 217 (298)
Norway, Queen of, see Maud	
Norwood, C M	II 1881, 187 (349)
Nottingham, Heneage Finch, 1st Earl of	I 638

Nottingham, 2nd Earl, see Winchilsea	
Nugent, George Nugent Grenville, Baron	I 639
Nugent, 2nd Baron	II 1821-3, 131 (12); 1832, 139
Nugent-Temple-Grenville, George, see Buckingham Marquess of	
Nuttall, Harry	II 1917, 225
Nuvoloni, M (Italy)	II 1918, 226 (29)
Oakley, Mr	II 1804, 81
Oakshott, Sir Hendrie	II 1960, 266 (30)
Oates, Titus	III App II (c. 1687)
O'Brien, J F X	II 1893, 197 (147)
O'Brien, Sir Patrick	II 1872-3, 180 (149)
O'Brien, Patrick	II 1914, 223 (97)
O'Brien, P J	II 1893, 197 (142)
O'Brien, William	II 1893, 197 (152); 1910; 1914, 224
O'Brien, Hon Miss	II 1893, 200 (36)
O'Connell, Daniel	I 640, 641. II 1829, 133; 1832, 139; 1833, 141 (257); 1845, 155; 1910
O'Connor, Arthur	I 642
O'Connor, Dennis	II 1833, 141 (275)

O'Connor, Thomas P	II 1893, 197 (140); 1914, 223, 224 (94)
O'Conor, Charles O	II 1872-3, 180 (126)
O'Conor, D M	II 1872-3, 180 (152)
O'Donnell, F H O	II 1881, 187 (96)
O'Donoghue, Thomas Henry	I 643
O'Driscoll, Florence	II 1893, 197 (148)
O'Ferrall, Richard More	II 1833, 141 (50)
Ogilvie, Lady Mabel	II 1911, 217 (24)
Ogilvy, Sir John	II 1872-3, 180 (120)
Ogle, C B	II 1820, 93 (31)
Oglethorpe, General James E	II 1729, 51
O'Hagan, 1st Baron	II 1876, 184 (135)
O'Kelly, James	II 1881, 187 (97)
Oldroyd, Mark	II 1893, 197 (3)
Oliveira, Benjamin	II 1854, 162
Oliver, Richard	I 644
O'Loghlen, Sir C M	II 1872-3, 180 (79); 1875, 183 (132)
O'Neill, Hon Edward, 2nd Baron	II 1875, 183 (114); 1893, 198 (156)
Onley, C S	II 1821-3, 131 (55)

Onslow, 1st Earl of	II 1778, 67 (14)
Onslow, 4th Earl of	II 1893, 200 (140)
Onslow, Richard, 1st Baron	I 651
Onslow, Arthur	I 645-649. II 1730, 52, 53, 54; 1741-2, 56, 57; 1755, 61. III 298
Onslow, Arthur	II 1821-3, 131, 132 (6)
Onslow, G J H	II 1872-3, 180 (81)
Onslow, Richard	I 650
Onslow, Colonel Richard	II 1730, 52, 53, 54
Oram, Sir Matthew H (New Zealand)	II 1950, 255, 256
Oranmore and Browne, 1st Baron	II 1833, 141 (84)
Oranmore and Brown, 2nd Baron	II 1876, 184 (G); 1880, 186; 1883, 188; 1893, 200 (161)
O'Reilly, Boyle	II 1914, 224
O'Reilly, Major M W	II 1872-3, 180 (53)
Orford, Edward Russell, Earl of	I 652. II 1688, 42
Orford, Robert Walpole, 1st Earl of	I 653-655. II 1730, 52, 53, 54; 1741-2, 56, 57. IV 64, App IV

Orford, 2nd Earl of	II 1820, 95 (8)
Orford, Horace Walpole, 4th Earl of	I 656
Oriel, 1st Baron	II 1804, 81; 1821-3, 131 (52)
Ormelie, Earl of see Breadalbane	
Ormonde, James Butler, 1st Duke of	I 657
Ormonde, James Butler, 2nd Duke of	I 658
Ormonde, 3rd Marquess of	II 1893, 198 (64)
Ormsby-Gore, J R	II 1872-3, 180 (97); 1874-5, 181 (86)
Ormsby-Gore, Major W R	II 1874-5, 181 (52)
Orr-Ewing, Archibald	II 1874-5, 181 (82); 1881, 187 (58)
Orr-Ewing, C L	II 1899, 206 (141)
Osborne, Bernal	II 1854, 162
Osborne, Sir George	II 1804, 81
Osborne, Thomas see Leeds	
O'Shea, Captain W H	II 1881, 187 (164)
Ossington, John Evelyn Denison, 1st Viscount	I 659-661. II 1833, 141 (12); 1858, 167, 168; 1860, 172, 173 (14); 1868; 1869
Ossory, Thomas Butler, Earl of	I 662
Oswald, Richard Alexander	II 1833, 141 (283)

Otway, A J	II 1872-3, 180 (87); 1881, 187 (155)
Outram, Sir James	II 1861, 176
Overman, Mr	II 1804, 81
Overtoun, Baron	II 1893, 200 (91)
Owen, Sir Richard	II 1861, 176
Oxenbridge, Viscount see Monson	
Oxford, Robert de Vere, Earl of	IV 65, App V
Oxford, Aubrey de Vere, 20th Earl of	II 1685, 38
Oxford, 5th Earl of	II 1820, 95 (137)
Oxford, Bishop of	II 1893, 200 (73)
Oxford and Asquith, Herbert Henry Asquith, 1st Earl of	I 663. II 1892; 1893, 197 (238); 1894-5, 202; 1899, 206 (15); 1901, 208; 1905-6; 1906-8, 214 (24); 1910; 1911, 217, 218 (167); 1912, 222; 1914, 223 (1); 1915; 1916; 1920, 228, 229. IV 66
Oxford and Mortimer, Robert Harley, 1st Earl of	I 664-666
Page, Sir Gregory	II 1729, 51
Page, T S (N. Rhodesia)	II 1950, 255
Page, Walter H	II 1917, 225

Paget, Frederick	II 1833, 141 (354)
Paget, R H	II 1874-5, 181 (35); 1881, 187 (87)
Paget, T T	II 1881, 187 (201)
Paget, Lady	II 1911, 217 (67)
Pakington see Hampton	
Palgrave, Sir Reginald Francis Douce	I 667. II 1878, 185; 1881, 187 (189); 1893, 197 (55); 1899, 206 (22)
Palliser, Sir William	II 1881, 187 (146)
Pallmer, Charles Nicholas	I 668
Palmer, C M	II 1881, 187 (298)
Palmer, Colonel Dampier	II 1893, 197 (191)
Palmer, George W	II 1893, 197 (1)
Palmer, Godfrey and Mrs	II 1911, 217 (320-1)
Palmer, Robert	II 1833, 141 (232)
Palmer, Sir Roundell see Selborne	
Palmer, Lady Sophia	II 1893, 198 (25)

Palmerston, Henry John Temple 3rd Viscount	I 669-671. II 1821-3, 131, 132 (29); 1832, 139; 1833, 141 (144); 1837, 143, 144 (13); 1845, 155; 1846; 1854, 162, 163; 1858, 167, 168; 1860, 172, 173 (12); 1861, 176. III 1851, 156. IV 67, 68, App IX
Pankhurst, Emmeline	IV App X
Panmure, William Ramsay Maule, 1st Baron	I 672. II 1821-3, 131 (77)
Pannell, N A	II 1960, 266 (38)
Parke, J see Wensleydale	
Parker, Thomas, see Macclesfield	
Parkes, Ebenezer	II 1899, 206 (125)
Parkes, Sir Edward E	II 1918, 226 (34)
Parnell, Charles	II 1914, 224
Parnell, Charles Stewart	II 1881, 187 (95); 1884, 191; 1886; 1910
Parnell, Sir Henry	II 1821-3, 131 (61)
Parr, Rev Samuel	II 1820, 95 (27)
Parr, T H	I 673
Parsons, Mrs	II 1911, 217 (254)

Partington, Hon Oswald	II 1906-8, 214 (115); 1917, 225
Partridge, Ernest	II 1960, 266 (76)
Passfield, Sidney Webb, Baron	II 1924, 233
Patrick, Saint	III 338*. IV App II
Patten, Colonel J W see Winmarleigh	
Patrick-Cockran, R W	II 1881, 187 (59)
Paul, Herbert W	II 1893, 197 (305)
Paul, Saint	IV App II
Paulet, William, see Winchester	
Paulton, James M	II 1893, 197 (259a)
Pavia, Angelo (Italy)	II 1918, 226 (47)
Pead, J H	II 1953, 258
Pearce, John	II 1821-3, 131 (44)
Pearson, C	II 1832, 139
Peart, Frederick, Baron	II 1966, 274
Pease, Sir Arthur	II 1881, 187 (279); 1899, 206 (110)
Pease, Henry Fell	II 1893, 197 (304)
Pease, Joseph	II 1833, 141 (243)
Pease, Joseph A see Gainford	
Pease, Sir Joseph W	II 1875, 183 (111); 1881, 187 (144); 1893, 197 (262)

Pease, Pike and Margaret	II 1911, 217 (275-6)
Peddie, J Dick	II 1881, 187 (243)
Peel, Hon W R W, 1st Earl	II 1911, 217 (316)
Peel, Arthur Wellesley, 1st Viscount	I 674-677. II 1881, 187 (183); 1884, 191; c. 1886, 192; 1893, 197 (54)
Peel, Frederick	II 1854, 162
Peel, General Jonathan	I 678. II 1860, 172, 173 (24); 1867, 177
Peel, Sir Robert, 1st Bart	I 679
Peel, Sir Robert, 2nd Bart	I 680-684. II 1821-3, 131, 132 (25); 1829, 133; 1833, 141 (249); 1837, 143, 144 (27); 1845, 155. IV 69, App IX
with Wellington	I 685
Peel, Sir Robert, 3rd Bart	II 1875, 183 (113); 1878, 185
Peel, Sir William	II 1861, 176
Pelham, Henry (born c. 1595)	I 686
Pelham, Henry (1695-1754)	I 687-689
Pelham, Henry (1785-1851) see Newcastle	
Pelham, Lord Thomas see Chichester	
Pelham-Holles, Thomas, see Newcastle	

Pell, Albert	II 1874-5, 181 (50); 1881, 187 (351)
Pembroke, William Marshal, Earl of	IV 70, App V
Pembroke, Philip Herbert, 4th Earl of	I 690
Pembroke, 8th Earl of	II 1685, 38
Pembroke, 13th Earl of	II 1893, 198 (42)
Pembroke, 14th Earl of	II 1911, 217 (151)
Pendarves, E W W	II 1832, 139; 1833, 141 (112)
Pender, Sir James	II 1899, 206 (172)
Pender, Sir John	II 1884, 191; 1893, 197 (328)
Pennant, Hon Violet Douglas	II 1911, 217 (59)
Pennefather, de F	II 1917, 225
Pennington, Frederick	II 1881, 187 (242)
Penrhyn, 2nd Baron	II 1893, 200 (124)
Pentland, Sir John Sinclair, 1st Baron	II 1905-6; 1906-8, 214 (32)
Penzance, Baron	II 1876, 184 (117)
Peploe, Major D P	II 1874-5, 181 (96)
Pepys, Charles see Cottenham	
Pepys, Samuel	I 691
Perceval, Alexander	II 1833, 141 (213)

Perceval, Spencer	I 692-694. II 1812, 88. IV 71, 72
(with Bellingham)	I 695
Percival see Egmont	
Percival, Mrs	II 1911, 217 (199)
Percy, Hon Henry	II 1815, 91. V Maclise 53, App VII
Percy, Thomas	II 1605-6, 14, 15
Percy see also Northumberland	
Perkins, Sir Frederick	II 1875, 183 (52)
Perkins, W (doorkeeper)	II 1960, 264, 265
Perkins, W F	II 1917, 225
Perkins, William Turner	I 696
Perks, Robert W	II 1893, 197 (9)
Perryn, Sir Richard	I 697
Peter the Great, King	V Maclise
Peter, Saint	IV App II
Peterborough, Charles Mordaunt, 1st Earl of	II 1688, 42 (18), 43
Peterborough, Charles Mordaunt, 3rd Earl of	I 698
Peterborough, Countess of	II 1685, 38 (P)
Peterborough, Bishops of	II 1688, 41; 1778, 67 (17); 1876, 184 (13); 1911, 217 (29)

Pethwick- Lawrence, 1st Baron	II 1950, 256
Peto, Sir Samuel Morton	I 699. II 1854, 162
Petre, 16th Baron	II 1911, 217 (187)
Petty and Petty-Fitzmaurice, see Lansdowne	
Phelips, Sir Edward	I 700. II 1604, 12
Philip II of Spain	V Burchett 6 (13)
Philippa of Hainault, Queen of Edward III	III 305. IV App III. V Cope 9, App I; Hayter; Tristram 85 (4)
Philips, Sir George	II 1833, 141 (135)
Phillimore, Dr Joseph	II 1821-3, 131 (50)
Phillimore, J G	II 1854, 162
Phillips, Charles	II 1820, 95 (17)
Phillips, George (senior)	II 1821-3, 131 (73)
Phillips, John Wynford	II 1893, 197 (232)
Phillpotts, Captain Arthur	II 1899, 206 (105)
Phinn, Thomas	II 1854, 162
Phipps, C P	II 1881, 187 (2)
Phipps, E	II 1821-3, 131 (49)
Piaz, Dal (France)	II 1918, 226 (17)

Pickford, Mr	II 1804, 81
Pickford, William see Sterndale	
Picton, James Allanson	II 1893, 197 (265)
Picton, Sir Thomas	I 701, 702
Pierpoint, Robert	II 1899, 206 (150)
Pike, Irene Mervyn, Baroness	II 1966, 274
Pike, Mervyn	II 1960, 266 (27); 1966, 274
Pim, Captain Bedford	II 1875, 183 (97)
Pinney, William	II 1833, 141 (107)
Pirbright, Henry de Worms, 1st Baron	II 1881, 187 (103); 1884, 191; 1893, 197 (73); 1899, 206 (195)
Pirie, D V	II 1906-8, 214 (125)
Pitt, Dame Edith	II 1960, 266 (29)
Pitt, J C	II 1778, 67 (41)
Pitt, William (the elder) see Chatham	
Pitt, William (the younger)	I 703-713. II 1778, 67 (39); 1785, 72; 1804, 80. IV 73, 74, App IV
Platt-Higgins, F	II 1899, 206 (95)
Playfair, Dr Lyon, 1st Baron	II 1875, 183 (128); 1881, 187 (273); 1884, 191; 1893, 200, 201 (39)

Playfair, Lady	II 1893, 200, 201 (17)
Plimsoll, Samuel	II 1872-3, 180 (5); 1875, 183 (70)
Plumer, Thomas	II 1821-3, 131 (5)
Plumer, William	I 714
Plumptre, John Pemberton	II 1833, 141 (15)
Plunket, 1st Baron	II 1821-3, 131 (36); 1832, 139
Plunket, 5th Baron	II 1911, 217 (116)
Plunket, Hon Horace C	II 1893, 197 (364)
Plunkett, David R	II 1884, 191; 1893, 197 (120)
Plymouth, Baron Windsor, 1st Earl of	II 1893, 198 (144); 1911, 217 (152)
Pocock, Admiral Sir George	I 715
Pole, Admiral Sir Charles Morice	I 716
Pole, W W see Maryborough	
Pole-Carew, Sir Reginald	II 1911, 217 (168)
Pollard, G H	II 1906-8, 214 (17)
Pollock, Sir Jonathan F	II 1833, 141 (294)
Poltimore, 2nd Baron	II 1876, 184 (144); 1893, 198 (30)
Pomfret, 3rd Earl of	II 1820, 93 (130), 95 (111)

Ponsonby, Sir Frederick	II 1911, 217 (124)
Ponsonby, General Sir William	I 717
Ponsonby, see also Bessborough, Earls of	
Popham, Sir John	I 718
Portland, William Henry Cavendish-Bentinck, 3rd Duke of	I 720. II 1778, 67 (44)
Portland, 4th Duke of	II 1820, 93 (52)
Portland, 6th Duke of	II 1893, 198 (39)
Portland, Duchess of	II 1902, 211
Portland, Hans William Bentinck, 1st Earl of	I 719. II 1688, 42 (11)
Portman, 1st Viscount	II 1833, 141 (370)
Portman, 2nd Viscount	II 1881, 187 (268); 1893, 200 (28)
Portsmouth, 5th Earl of	II 1876, 184 (163)
Portsmouth, 6th Earl of	II 1881, 187 (213); 1911, 217 (158)
Pory, John	II 1619, 16
Potter, Richard	II 1833, 141 (241)
Potter, Thomas B	II 1893, 197 (325)
Poulter, John Sayer	II 1833, 141 (80)
Powell, Sir Francis Sharp	II 1881, 187 (43); 1893, 197 (132); 1899, 206 (103)

Powell, J A	II 1820, 93 (27), 95 (34)
Powell, Colonel W E	II 1821-3, 131 (71)
Powell, W R H	II 1874-5, 181 (63); 1881, 187 (306)
Power, Richard	II 1881, 187 (94)
Powerscourt, 7th Viscount	II 1876, 184 (148); 1893, 200 (49)
Powis, Viscount Clive, 2nd Earl of	II 1833, 141 (246)
Powis, 3rd Earl of	II 1876, 184 (63)
Powis, 4th Earl of	II 1893, 198 (98)
Powis, Countess of	II 1893, 200 (5)
Powle, Henry	I 721. II 1688, 42, 43 (16)
Poynder, Sir J D	II 1899, 206 (55)
Poynter, Sir Edward	II 1911, 217 (177)
Poyntz, W S	II 1832, 139; 1833, 141 (71)
Praed, C T	II 1874-5, 181 (98)
Praed, William	I 722
Praed, Mr (junior)	II 1804, 81
Pratt, Charles, see Camden	
Price, Sir Charles	I 723
Price, David E C	II 1960, 266 (72)

Price, Richard	II 1821-3, 131 (57)
Price, Sir Robert	I 724
Price, Robert John	II 1893, 197 (270)
Prideaux-Brune, Edmund	II 1911, 217 (136)
Priestley, Sir Arthur	II 1906-8, 214 (37); 1917, 225
Priestley, Sir William O	II 1899, 206 (108)
Priestly, Briggs	II 1893, 197 (2)
Primrose, Archibald see Rosebery	
Prior, Matthew	I 725, 726
Prior, Mr	II 1832, 139
Pritchard, Mr	II 1832, 139
Pritchard, Asa H (Bahamas)	II 1950, 255
Profumo, John (Jack)	II 1960, 266 (17)
Provand, Andrew D	II 1893, 197 (278)
Pryce-Jones, Colonel Sir Edward	II 1899, 206 (54); 1917, 225; 1918, 226 (14)
Pryce-Jones, Sir Pryce	II 1893, 197 (211)
Puckering, Sir John	II 1584, 10, 11
Pugh, L P	II 1881, 187 (241)
Pugin, Auguste Charles	II 1820, 92, 93
Pulleston, J H	II 1881, 187 (122)

Pulman, James (usher)	II 1845, 155
Pulteney, Sir William (1684-1764), see Bath	
Pulteney, General Sir William (1861-1941)	I 727, 728
Pusey, W J (train-bearer)	II 1937, 242; 1945, 248, 249, 250, 251 (2); 1953, 258, 259
Pym, Guy	II 1899, 206 (111)
Pym, John	I 729-733. II 1641, 22; 1646. V Lucas 48
Qualtrough, Sir Joseph D (I.O.M.)	II 1950, 255
Quarme, R (not MP)	II 1920, 95 (116)
Queensberry, 2nd Duke of	II 1707, 47
Quency, Saher de see Winchester	
Quickswood, Hugh Cecil, 1st Baron	II 1893, 200 (150); 1899, 206 (167); 1914, 223 (86)
Quist, Sir Emmanuel (Ghana)	II 1950, 255
Rachel	V Cope
Radnor, 2nd Earl of	II 1778, 67 (49)
Radnor, 4th Earl of	II 1876, 184 (111)
Radnor, Viscount Folkestone, 5th Earl of	II 1874-5, 181 (28); 1884, 191
Radnor, Viscount Folkestone, 6th Earl of	II 1893, 200 (145)
Radstock, William Waldergrave, 1st Baron	I 734

Raffan, P W	II 1917, 225
Raglan, 2nd Baron	II 1876, 184 (62)
Raglan, 3rd Baron	II 1893, 198 (122)
Raikes, H C	II 1874-5, 181 (17); 1875, 183 (83)
Raleigh, Sir Walter	I 735. IV App VII. V Lawrence 46, 47, App IX
Ralli, Pendeli	II 1881, 187 (342)
Ramsay, see Dalhousie	
Ramsbottom, John	II 1833, 141 (26)
Ramsden, John Charles	II 1833, 141 (122)
Ramsden, J E	II 1960, 266 (103)
Ramsey, see De Ramsey	
Randles, Sir John	II 1917, 225; 1918, 226 (45)
Ranfurly, 5th Earl of	II 1893, 198 (78); 1911, 217 (163)
Rankeillour, James Fitzalan Hope, 1st Baron	I 736. II 1911, 217 (253)
Rankin, James	II 1881, 187 (9); 1893, 197 (319); 1899, 206 (142)
Raphael, Sir H H	II 1914, 233 (32); 1917, 225
Rasch, Major F C	II 1899, 206 (191)

Rathbone, William	II 1893, 197 (292)
Rathdonell, 2nd Baron	II 1893, 198 (196)
Rawson, Danforth	II 1911, 217 (120)
Rawson, Colonel R H and Miss R	II 1911, 217 (263-4)
Raymond, Robert, 1st Baron	I 737
Rea, Russell	II 1906-8, 214 (60)
Reading, Rufus Daniel Isaacs, Marquess of	I 738, 739. II 1911, 217, 218 (246); 1930, 238
Reay, 11th Baron	II 1893, 200 (66)
Redesdale, 1st Earl	II 1876, 184 (3)
Redesdale, Algernon Bertram Freeman-Mitford, Baron	II 1893, 197 (208)
Redesdale, John Freeman-Mitford, Baron	I 740-742
Redmayne, Sir Martin	II 1960, 266 (7)
Redmond, John Edward	II 1893, 197, (108); 1910; 1914, 223 (92), 224
Redmond, William H K	II 1893, 197 (107)
Reed, Sir Charles	II 1872-3, 180 (144); 1881, 187 (142)
Reed, Sir Edward J	II 1893, 197 (35)
Reed, Robert see Loreburn	
Rees, J D	II 1906-8, 214 (100)
Rees-Davies, William	II 1893, 197 (256)

Reeves, Mr	II 1804, 81
Reid, Brig. Sir Francis	I 743. II 1960, 264, 265
Reid, Sir John Rae	II 1833, 141 (230)
Reid, R T	II 1881, 187 (234)
Rendel, Stuart	II 1881, 187 (314); 1893, 197 (12)
Rendelsham, 5th Baron	II 1874-5, 181 (107); 1881, 187 (118)
Rennie, John	II 1820, 95 (127)
Renshaw, Charles B	II 1893, 197 (153)
Repton, G W J	II 1875, 183 (117)
Revelstoke, 1st Baron	II 1893, 200 (29)
Revelstoke, 2nd Baron	II 1911, 217 (129)
Reynelle, Mr	II 1804, 81
Reynolds, Sir Joshua	I 744
Ribblesdale, Thomas Lister, 4th Baron	I 745. II 1893, 200 (38)
Ribeyre, M (France)	II 1918, 226 (8)
Ricardo, David	II 1821-3, 131 (39)
Rice, T Spring see Monteagle	
Rich, Richard, 1st Baron	I 746

Richard I	III 254, 498. IV 76, 77, App I, II, III, VI. V Cross; Philpot 58, App IX
Richard II	IV App II, III. V Salisbury 65
Richard III	IV App II, III. V Cowper 24
Richard, Henry	II 1875, 183 (64); 1881, 187 (239)
Richardson, Arthur	II 1906-8, 214 (45)
Richardson, Joseph	II 1893, 197 (17)
Richardson, Thomas	II 1881, 187 (237)
Richardson, Sir Thomas	II 1899, 206 (7)
Richmond, 3rd Duke of	II 1778, 67 (51)
Richmond, Charles Gorden-Lennox, 5th Duke of	I 747. II 1820, 93 (1), 95 (1); 1832, 139; 1833, 141 (1); 1845, 155
Richmond and Gordon, Charles Henry, 6th Duke of	II 1874; 1876, 184 (20); 1885; 1893, 198, 199 (48)
Richmond and Gordon, Earl of March, 7th Duke of	II 1881, 187 (78); 1911, 217 (14)
Rickards, Sir George Kettilby	I 748
Rickman, John	I 749, 750. II 1821-3, 131, 132 (C); 1833, 141 (159)

Ridley, Matthew White, 1st Viscount	I 753, 754. II 1872-3, 180 (88); 1875, 183 (36); 1884, 191; 1893, 197 (83); 1895; 1896, 204; 1899, 206 (41)
Ridley, Sir Matthew White, 2nd Bart	I 751
Ridley, Sir Matthew White, 3rd Bart	I 752. II 1821-3, 131, 132 (44)
Ridsdale, J E	II 1960, 266 (80)
Rigal, M (France)	II 1918, 226 (59)
Rigby, Sir John	II 1893, 197 (41)
Ripley, H W	II 1875, 183 (54)
Ripon, Frederick J Robinson, Viscount Goderich, 1st Earl of	I 755. II 1821-3, 131, 132 (11); 1831-2, 135; 1832, 139; 1833, 141 (5)
Ripon, George Frederick Robinson, Earl de Grey, 1st Marquess of	I 756, 757. II 1869, 178; 1876, 184 (128); 1892; 1893, 198, 199 (198), 200, 201 (12); 1894-5, 202; 1905-6; 1906-8, 214 (130)
Ripon, Bishops of	II 1876, 184 (16); 1893, 200 (44); 1911, 217 (4)
Rippon, Cuthbert	II 1833, 141 (274)

Rippon, (Aubrey) Geoffrey	II 1966, 274
Ritchie, Charles Thompson, 1st Baron	I 758. II 1874-5, 181 (79); 1881, 187 (348); 1884, 191; 1886-7, 193; 1895; 1896, 204; 1899, 206 (44); 1901, 208
Rivers, 2nd Baron	II 1820. 93 (47)
Rizzio, David	IV App VII
Roberts, Frederick Sleigh, 1st Earl	I 759, 760. II 1911, 217 (6)
Roberts, C D C	II 1881, 187 (11)
Roberts, John see Pelham, Henry	
Roberts, John Bryn	II 1881, 187 (300); 1893, 197 (300)
Roberts, Sir J H	II 1917, 225
Robertson, A R W (Trinidad & Tobago)	II 1950, 255
Robertson, David	II 1872-3, 180 (100)
Robinson, Sir Christopher	II 1820, 93 (40), 95 (36)
Robinson, Sir G	II 1821-3, 131, 132 (82)
Robinson, George Richard	II 1833, 141 (233)
Robinson, Sir Roland	II 1961, 267
Robinson, Sir Septimus	I 761

Robinson, Thomas	II 1893, 197 (15)
Robinson see also Ripon	
Roche, William	II 1833, 141 (271)
Rochester, Lawrence Hyde, Earl of	I 762
Rochester, Samuel Bradford, Bishop of	II 1725, 49
Rochester, Bishop of	II 1876, 184 (12)
Rockingham, Charles Watson-Wentworth, 2nd Marquess of	I 763-765. II 1778, 67 (52). IV 78
Roden, Robert, Viscount Jocelyn, 4th Earl of	II 1845, 155; 1876, 184 (66)
Roden, 5th Earl of	II 1893, 198 (169)
Rodney, Admiral George Brydges, 1st Baron	I 766
Rodney, 7th Baron	II 1893, 200 (142)
Rodney, 8th Baron	II 1911, 217 (188)
Rodwell, B B H	II 1874-5, 181 (93)
Roe, Sir Thomas (1614)	V Rothenstein 62, App IX
Roe, Sir Thomas	II 1906-8, 214 (96)
Roebuck, A W (Canada)	II 1950, 256
Roebuck, J A	II 1833, 141 (215); 1878, 185
Rogers, Professor Thorold	II 1881, 187 (281)
Rolfe, Robert Monsey, see Cranworth	

Rolle, John, 1st Baron	I 767. II 1820, 93 (97)
Rollit, Sir Albert Kaye	II 1893, 197 (173)
Rollo, 10th Baron	II 1876, 184 (182); 1893, 198 (149)
Rolls, J A	II 1881, 187 (70)
Romilly, 2nd Baron	II 1876, 184 (192)
Romilly, 4th Baron	II 1911, 217 (174)
Romilly, Sir Samuel	I 768
Romney, 4th Earl of	II 1893, 198 (75)
Romney, Countess of	II 1893, 200 (14)
Rontin, M (France)	II 1918, 226 (6)
Rooke, Admiral Sir George	I 769
Rookwood, Sir Henry Selwyn-Ibbetson, 1st Baron	II 1874-5, 181 (13); 1875, 183 (1); 1881, 187 (125); 1893, 198 (51)
Ros see De Ros	
Roscoe, Sir Henry E	II 1893, 197 (323)
Roscoe, William	II 1820, 95 (117)
Rose, Sir George	II 1832, 136, 137
Rose, Raymond	II 1918, 226 (11)
Rose, Sir William	II 1883, 188
Rosebery, 1st Earl of	II 1707, 47

Rosebery, 4th Earl of	II 1820, 93 (134)
Rosebery, Archibald Philip Primrose, 5th Earl of	I 770. II 1876, 184 (186); 1892; 1893, 198, (200), 200, (10); 1894; 1894-5, 202; 1899, 206 (194); 1902, 210; 1911, 217 (98). IV 79
Ross, John	II 1893, 197 (104)
Ross, William	II 1966, 274
Rosslyn, Alexander Wedderburn, 1st Earl of	I 771. II 1778, 67 (9)
Rosslyn, 2nd Earl of	II 1820, 93 (135), 95 (104); 1833, 141 (310)
Rosslyn, 4th Earl of	II 1876, 184 (52)
Rosslyn, 5th Earl of	II 1893, 200 (118)
Rossmore, 5th Baron	II 1893, 198 (128)
Rossmore, Lady	II 1893, 198 (15)
Rotherham, Thomas	I 772
Rothschild, Nathan Mayer, 1st Baron	II 1875, 183 (33); 1893, 200 (32)
Rothschild, Baron F J de	II 1893, 197 (333)
Rothschild, Leopold de	II 1911, 217 (80)
Rothschild, Mrs Leopold de	II 1893, 198 (159)

Rothschild, Baron L N	II 1872-3, 180 (42)
Rothschild, Baron M A	II 1872-3, 180 (41)
Round, James	II 1872-3, 180 (127); 1893, 197 (115)
Roundell, C S	II 1881, 187 (254)
Rous, Francis	I 773, 774
Rous, Admiral Henry J	II 1841, 153
Rowlands, James	II 1906-8, 214 (98)
Rowlands, W Bowen	II 1893, 197 (13)
Rowley, Sir Josias	II 1821-3, 131 (78)
Royds, Colonel C M	II 1899, 206 (135)
Royle, A H F	II 1960, 266 (67)
Rudge, John	I 775
Ruffside, Col. Douglas Clifton Brown, 1st Viscount	I 776-778. II 1943, 246; 1945, 248, 249, 250 (2), 251; 1950, 255, 256
Ruini, Bartolommeo (Italy)	II 1918, 226 (20)
Runciman, Sir Walter, 1st Baron	II 1906-8, 214 (34); 1915
Runciman, Mr	II 1804, 81
Rupert, Prince	V Cope 17
Rushworth, John	I 779, 780

Russell, Lord John, 1st Earl	I 781-785. II 1804, 81; 1820, 95 (122); 1821-3, 131, 132 (30); 1831-2, 135; 1832, 136, 137, 139; 1833, 141 (149); 1837, 143, 144 (10); 1845, 155; 1846; 1854, 162, 163; 1860, 172, 173 (29); 1861, 176; 1876, 184 (137). III 1851, 156. IV 80, 81
Russell, John Francis Stanley, 2nd Earl	II 1893, 200 201 (37); 1901
Russell, Lord Arthur	II 1875, 183 (22)
Russell, Lord Charles James Fox	II 1804, 81; 1833, 141 (61); 1860, 172, 173 (16)
Russell, Charles	II 1833, 141 (187)
Russell, Sir Charles	II 1893, 197 (236)
Russell, Edward, see Orford	
Russell, Edward	II 1804, 81
Russell, Colonel F S	II 1899, 206 (199)
Russell, Francis	II 1804, 81
Russell, Lord George William	II 1820, 93 (110)
Russell, G W E	II 1881, 187 (274); 1893, 197 (30)

Russell, Lord John see 1st Earl	
Russell, J W	II 1821-3, 131 (72)
Russell, R S	II 1960, 266 (89)
Russell, Thomas W	II 1893, 197 (286)
Russell, Lord William (1639-83)	I 786. II 1683, 35. V Cope 16, App IV; Hayter
Russell, Lord William	II 1804, 81
Russell, William Congreve	II 1821-3, 131 (58); 1833, 141 (130)
Russell see also Bedford	
Rutherford, Colonel Sir John	II 1899, 206 (61); 1917, 225
Rutherford, Sir W Watson	I 787. II 1918, 226 (38)
Rutland, 5th Duke of	II 1820, 93 (2)
Rutland, 6th Duke of	II 1876, 184 (49)
Rutland, John James Robert Manners, 7th Duke of	II 1860, 172, 173 (22); 1867, 177; 1872-3, 180 (148); 1874; 1874-5, 181, 182 (7); 1875, 183 (89); 1884, 191; 1885; 1886-7, 193; 1893, 198 (22)
Rutland, 8th Duke of	II 1893, 197 (87)

Ryder, G R	II 1874-5, 181 (109)
Ryder, J H D	II 1899, 206 (184)
Rylands, Peter	II 1872-3, 180 (84); 1881, 187 (215); 1884, 191
Ryle, Mrs	II 1911, 217 (231)
Sackville, George Sackville Germain, 1st Viscount	I 788. II 1778, 67 (11)
Sackville, 2nd Baron	II 1893, 198 (118)
Sadler, Michael Thomas	I 789
St Albans, 8th Duke of	II 1820, 93 (132)
St Albans, 10th Duke of	II 1876, 184 (152)
St Albans, Bishop of	II 1893, 200 (94)
St Aldwyn, Michael Edward Hicks-Beach, 1st Earl	I 790-791. II 1881, 187 (109); 1884, 191; 1885; 1886-7, 193; 1893, 197 (183); 1895; 1896, 204; 1899, 206 (38); 1901; 1901, 208; 1906-8, 214 (4)
St Asaph, Bishops of	II 1688, 41; 1778, 67 (18); 1820, 93 (74); 1893, 200 (71)
St Auboise, Count (French Ambassador)	II 1845, 155
St Aubyn, Sir John	II 1872-3, 180 (108); 1881, 187 (336)

St David's, Bishop of	II 1820, 93 (82x)
St Germans, 1st Earl of	II 1820, 93 (46)
St Germans, 3rd Earl of	II 1876, 184 (209)
St Germans, 5th Earl of	II 1893, 200 (139)
St Helens, Baron	II 1820, 93 (102), 95 (13)
St John, Henry, see Bolingbroke	
St John of Bletso, 17th Baron	II 1893, 198 (126)
St Leonards, Edward Sugden, 1st Baron	I 792
St Leonards, 3rd Baron	II 1911, 217 (190)
St Levan, 1st Baron	II 1893, 200 (82)
St Vincent, John Jervis, Earl of	I 793
St Vincent, 5th Viscount	II 1893, 198 (88)
St Vincent, Viscountess	II 1893, 198 (4)
Salisbury, James Cecil, 1st Marquess of	I 794
Salisbury, 2nd Marquess of	II 1837, 143, 144 (31)
Salisbury, Robert Arthur Talbot Gascoyne-Cecil, Viscount Cranborne, 3rd Marquess of	I 795-797. II 1867, 177; 1872-3, 180; 1874; 1876, 184 (22); 1885; 1886; 1893, 198 (175), 200 (178); 1895. IV 83
Salisbury, James Edward Hubert Gascoyne-Cecil, 4th Marquess	IV 84

Salisbury, William Longspee, Earl of	IV 82, App V
Salisbury, Bishop of	II 1893, 200 (72)
Salmon, Mr	II 1804, 81
Salomons, Sir David	I 798
Saltoun, 18th Baron	II 1876, 184 (89)
Saltoun, 19th Baron	II 1893, 198 (58)
Samuel, Herbert Louis, 1st Viscount	I 799. II 1906-8, 214 (35); 1914, 223 (3); 1950, 256
Samuel, H S	II 1899, 206 (115)
Samuel, S M	II 1906-8, 214 (132)
Samuelson, H B	II 1872-3, 180 (103)
Sancroft, William (Archbishop of Canterbury)	II 1688, 41
Sandford, Baron	II 1893, 198 (110)
Sandhurst, 1st Viscount	II 1893, 200 (17)
Sandwich, 4th Earl of	II 1778, 67 (24)
Sandwich, 7th Earl of	II 1876, 184 (29)
Sandwich, Viscount Hinchingbrooke, 8th Earl of	II 1881, 187 (7); 1893, 198 (60); 1911, 217 (140)
Sandys, Arthur Moyses William Hill, 2nd Baron	II 1815, 91; 1833, 141 (355). V Maclise 53, App VII
Sandys, (Arthur) Marcus Hill, 3rd Baron	II 1832, 139; 1833, 141 (62)

Sandys, 4th Baron	II 1876, 184 (170); 1893, 198 (2)
Sandys, Duncan	II 1960, 266 (12); 1961, 268
Sandys, G J and Mrs	II 1911, 217 (283-4)
Sandys, Colonel Thomas M	II 1893, 197 (68)
Sanford, Edward A	II 1833, 141 (105)
Sankey, John, 1st Viscount	I 800. II 1930, 238
Sankey, Colonel Stuart	II 1926, 234
Sassoon, Arthur and Mrs	II 1911, 217 (90-91)
Saunders, Hilary St George	I 801
Saunders, William	II 1893, 197 (258)
Saunderson, E J	II 1872-3, 180 (104); 1893, 197 (190); 1899, 206 (66)
Savile, 1st Baron	II 1893, 200 (135)
Savile, Sir George	I 802
Savory, Sir Joseph	II 1893, 197 (66)
Sawbridge, John	II 1769, 64; 1782, 71
Saye and Sele, 8th Baron	II 1832, 139
Saye and Sele, 10th Baron	II 1876, 184 (172)
Saye and Sele, 11th Baron	II 1893, 200 (104)

Scarbrough, 10th Earl of	II 1893, 200 (96)
Scarisbrick, T L	II 1906-8, 214 (86)
Scarsdale, 2nd Baron	II 1778, 67 (28)
Schomberg, Frederick Harman, Duke of	I 803
Sclater-Booth, Diana	II 1893, 200 (29)
Sclater-Booth, George	II 1872-3, 180 (25); 1874-5, 181 (9); 1875, 183 (41); 1876, 184 (220); 1881, 187 (30)
Scobell, Captain George T	II 1854, 162
Scoble, Sir Andrew R	II 1893, 197 (125)
Scott, David John, see Buccleuch, Duchess of	
Scott, Sir Edward D	II 1833, 141 (34)
Scott, Lord Henry	II 1874-5, 181 (103); 1881, 187 (350)
Scott, James see Monmouth and Buccleuch	
Scott, James Winter	II 1833, 141 (358)
Scott, John, see Eldon	
Scott, Montague	II 1881, 187 (12)
Scott, Sir Walter	II 1820, 92, 93
Scott, Sir William see Stowell	
Scott-Gatty, Sir Alfred and Lady	II 1911, 217 (11, 218)
Scott-Robertson, Sir G	II 1911, 217 (309)

Scourfield, J H	II 1872-3, 180 (78)
Seafield, 1st Earl of	II 1707, 47
Seafield, 6th Earl of	II 1833, 141 (323)
Seaford, Baron	II 1821-3, 131 (22)
Sears, J E	II 1906-8, 214 (66)
Seaton, 3rd Baron	II 1893, 198 (92)
Sebright, Sir John Saunders	I 804. II 1804, 81; 1832, 139; 1833, 141 (357)
Sedgwick, L	II 1872-3, 180 (110)
Seely, Charles (senior)	II 1881, 187 (338)
Seely, Sir Charles	II 1899, 206 (60); 1917, 225
Seely, J E B see Mottistone	
Sefton, 4th Earl of	II 1876, 184 (118); 1893, 200 (149)
Selborne, Sir Roundell Palmer, 1st Earl of	I 805, 806. II 1860, 172, 173 (8); 1876, 184 (121); 1880; 1880, 186; 1883, 188, 189; 1884, 190; 1893, 200 (8)
Selborne, William Waldegrave, Viscount Wolmer, 2nd Earl of	II 1893, 197 (284); 1911, 217 (122); 1914, 223; 1915

Selby, William Court Gully, 1st Viscount	I 807-811. II 1893, 197 (261); 1896, 204; 1899, 206 (23); 1900; 1901; 1901, 208; 1903, 213
Seldon, John	I 812. IV 85, App IV
Selwyn-Ibbetson, Sir H J see Rookwood	
Selwyn-Lloyd, John Selwyn Brooke, Baron	I 813. II 1960, 266 (10)
Serre, M Louis (France)	II 1918, 226 (3)
Seton-Kerr, Henry	II 1893, 197 (209); 1899, 206 (131)
Sexton, Thomas	II 1893, 197 (136); 1914, 224
Seymour, Alfred	II 1872-3, 180 (61)
Seymour, Edward (1506-1552) see Somerset	
Seymour, Sir Edward, 4th Bart	I 814
Seymour, Henry	II 1833, 141 (167)
Shaftesbury, Anthony Ashley Cooper, 1st Earl of	I 815, 816
Shaftesbury, Cropley Ashley Cooper, 6th Earl of	I 817. II 1820, 93 (62), 95 (40)
Shaftesbury, Anthony Ashley-Cooper, 7th Earl of	I 818-820. II 1833, 141 (307); 1845, 155 (194); 1876, 184 (125)

Shaftesbury, 9th Earl of	II 1893, 198 (112); 1911, 217 (19)
Shaftesbury, 10th Earl of	II 1911, 217 (108)
Shakespeare, William	V Herbert, App II
Shannon, Henry Boyle, 1st Earl of	I 821
Shannon, 5th Earl of	II 1876, 184 (101)
Sharpe, Matthew	II 1833, 141 (24)
Sharples, Richard	II 1960, 266 (102)
Shaw, C E	II 1906-8, 214 (52)
Shaw, Sir Frederick	II 1833, 141 (212)
Shaw, Sir James Dods	I 822, 823
Shaw, Sir Robert	II 1821-3, 131 (60)
Shaw, Thomas	II 1893, 197 (253)
Shaw, Tom	II 1924, 233
Shaw, W Rawson	II 1893, 197 (220)
Shaw-Lefevre, see Eversley	
Sheffeyld, Lord	V Burchett 5
Sheffield, 1st Earl of	II 1804, 81; 1820, 95 (39)
Sheil, Richard Lalor	II 1833, 141 (239)
Shelburne, 2nd Earl of, see Lansdowne	
Shelley, Sir John	II 1854, 162

Shepherd, Malcolm Newton, 2nd Baron	I 824
Sheppard, Sir Fleetwood	I 825
Sherborne, 3rd Baron	II 1876, 184 (F)
Sherborne, 4th Baron	II 1880, 186; 1893, 198 (190)
Sherbrooke, Robert Lowe, 1st Viscount	I 826. II 1854, 162; 1869, 178; 1872-3, 180 (55); 1875, 183 (20); 1878, 185
Sheridan, Richard Brinsley	I 827, 828. II 1914, 224
Sherlock, David	II 1872-3, 180 (60)
Sherwell, Arthur and Mrs	II 1911, 217 (286-7)
Sherwell, A J	II 1917, 225
Sherwill, Sir Ambrose (Guernsey)	II 1950, 225
Shiels, Sir Drummond	II 1943, 246
Shinwell, Emanuel	II 1960, 266 (127)
Short, William	II 1966, 274
Shortt, Edward and Mrs	II 1911, 217 (265-6)
Shrewsbury, Charles, 12th Earl of and 1st Duke of	II 1685, 38
Shrewsbury, 19th Earl of	II 1876, 184 (67)
Shrewsbury, 20th Earl of	II 1893, 198 (94); 1911, 217 (107)
Sibthorp, Colonel C W	II 1854, 162
Sidebottom, T H	II 1874-5, 181 (112)

Sidmouth, Henry Addington, 1st Viscount	I 829-832. II 1820, 93 (76), 95 (44)
Sidmouth, 3rd Viscount	II 1876, 184 (64); 1893, 198 (116)
Sidney, Hon Algernon	I 833, 834
Sidney, Sir Philip	I 835. IV App VII
Silverman, Sydney	II 1951, 257; 1960, 266 (120)
Simeon, Sir J S Barrington	II 1899, 256 (113)
Simon, John Allesebrook, 1st Viscount	I 836. II 1914, 223 (4); 1915; 1942, 245; 1943, 246
Simon, Paul (France)	II 1918, 226 (7)
Simonds, Gavin Turnbull, 1st Viscount	I 837, 838
Simonds, W B	II 1872-3, 180 (123); 1874-5, 181 (94)
Sinclair, 6th Baron	II 1893, 198 (82)
Sinclair, Sir George	II 1833, 141 (16)
Sinclair, Sir John	II 1804, 81
Sinclair, Sir John (1908), see Pentland	
Sinclair, Sir J G T	II 1872-3, 180 (98)
Sitwell, Mr	II 1804, 81

Skelmersdale, Edward Bootle-Wilbraham, 1st Baron	II 1821-3, 131 (69)
Skelmersdale, 2nd Baron see Lathom	
Skynner, Sir John	II 1778, 67 (20)
Smernhove, Rev M	II 1804, 81
Smith, Abel	II 1874-5, 181 (97)
Smith, Abel	II 1874-5, 181 (36); 1899, 206 (63)
Smith, Abel Henry	II 1893, 197 (88); 1899, 206 (85)
Smith, Clarence	II 1893, 197 (318)
Smith, F C	II 1874-5, 181 (60)
Smith, F E, see Birkenhead	
Smith, Harry	II 1893, 197 (25)
Smith, James Parker	II 1893, 197 (349)
Smith, John	I 840. II 1707, 47
Smith, John	II 1821-3, 131 (27)
Smith, Robert	II 1821-3, 131 (19)
Smith, Sir Swire	II 1917, 225
Smith, Hon W F D	II 1893, 197 (169); 1899, 206 (14)
Smith, William (1756-1835)	I 841. II 1821-3, 131 (28)
Smith, William	II 1893, 197 (331)

Smith, William Henry	I 842. II 1874-5, 181 (10); 1878, 185; 1881, 187 (126); 1884, 191; 1885; c.1886, 192; 1886-7, 193. IV 86
Smith, Sir William Sidney	I 843
Smith, Mr	II 1804, 81
Smith-Barry, A H	II 1899, 206 (29)
Smith-Stanley, Edward, see Derby	
Smollett, P B	II 1874-5, 181 (77)
Smuts, Jan Christiaan	I 844. II 1942, 245. IV App IX
Smyth, Sir John	II 1960, 172, 173 (44)
Smyth, Dr Richard	II 1875, 183 (100)
Smythe, Austin E A W	I 845
Snape, Thomas	II 1893, 197 (263)
Snowden, Philip, 1st Viscount	I 846. II 1924, 233
Soames, A W	II 1911, 217 (293)
Soane, Sir John	II 1820, 95 (29)
Soares, E J	II 1906-8, 214 (117)
Somers, 2nd Earl	II 1821-3, 131 (3); 1833, 141 (289)

Somers, 3rd Earl	II 1876, 184 (167)
Somers, John, 1st Baron	I 847. II 1688, 42 (17). IV 87, App IV
Somers, 5th Baron	II 1893, 198 (145)
Somerset, John Beaufort, Duke of	V Payne 57, App VIII
Somerset, Edward Seymour, 1st Duke of	I 848
Somerset, 11th Duke of	II 1820, 95 (25); 1832, 139
Somerset, 12th Duke of	II 1854, 162
Somerset, 14th Duke of	II 1893, 198 (13)
Somerset, 15th Duke of	II 1911, 217 (12)
Somerset, Duchess of	V Shaw 66
Somerset, Lord Granville	II 1821-3, 133 (70); 1833, 141 (251)
Somerset, Lord Henry	II 1874-5, 181 (14)
Somerset, General Lord Robert	II 1815, 91. V Maclise 53, App VII
Somerville, 15th Baron	II 1804, 81
Sondes, George Watson Milles, 1st Earl	II 1872-3, 180 (105)
Sophia, Queen of George I	IV App II, III
Sophia, Princess, daughter of George III	IV App II
Sotheron, Frank	I 849

Sotheron-Estcourt, T H S	II 1860, 172, 173 (21)
Southampton, Thomas Wriothesley, 1st Earl of	I 850. II 1523, 5, 6, 7
Southampton, Bishop of	II 1911, 217 (234)
Southesk, 6th Earl of	II 1893, 198 (127)
Southesk, 10th Earl of	II 1911, 217 (145)
Southey, Robert	II 1820, 92, 93, 95 (21)
Southwell, Edward	I 851
Southwell, Sir Robert	V Burchett 5
Southwell, Bishop of	II 1893, 200 (70)
Spain, Queen of	II 1920, 228
Speaker (unnamed)	I 1006
Speaker's Staff see Index of Titles and Subjects	
Spencer, 1st Earl	II 1778, 67 (53)
Spencer, George John, Viscount Althorp, 2nd Earl	I 852-854
Spencer, John Charles, Viscount Althorp, 3rd Earl	I 855. II 1821-3, 131 (31); 1832, 139; 1833, 141 (148)
Spencer, Frederick, Rear-Admiral, 4th Earl	II 1832, 139; 1833, 141 (64)

Spencer, John Poyntz, 5th Earl	I 856, 857. II 1876, 184 (127); 1880; 1883, 189; 1884, 190; 1886; 1892; 1893, 198, 199 (201); 200, 201 (11); 1894-5, 202; 1902, 210. IV 88
Spencer, Charles Robert, Viscount Althorp, 6th Earl	II 1881, 187 (262); 1893, 197 (48); 1910
Spencer, Lady Adelaide	II 1911, 217 (76)
Spicer, Sir Albert	II 1893, 197 (221); 1906-8, 214 (69)
Spineto, Nicholas Dorier, Marchese di (interpreter)	II 1820, 92, 93 (77), 95 (68)
Spooner, Richard	II 1854, 162
Spring-Rice, Thomas see Monteagle	
Stables, Edward (Clerk of the House)	II 1730, 52, 53, 54
Stacpoole, Captain William	II 1872-3, 180 (134)
Staff of the Official Report see Index of Titles and Subjects	
Stafford, 1st Marquess of	II 1778, 67 (23)
Stafford, Marquess of see Sutherland	
Stagg, John	II 1881, 187 (222)
Stair, 8th Earl of	II 1833, 141 (40)
Stair, 10th Earl of	II 1876, 184 (180)

Stalbridge, Lord Richard Grosvenor, 1st Baron	II 1875, 183 (116); 1881, 187 (185); 1884, 191
Stamford, 9th Earl of	II 1893, 200 (105)
Stamford, 10th Earl of	II 1911, 217 (180)
Stamfordham, Baron	II 1911, 217 (125)
Standaert, M	II 1918, 226 (39)
Stanger, H Y	II 1906-8, 214 (62)
Stanhope, James, 1st Earl	I 859, 860
Stanhope, 3rd Earl	II 1778, 67 (40)
Stanhope 4th Earl	II 1820, 95 (102)
Stanhope, Viscount Mahon, 5th Earl	II 1833, 141 (235)
Stanhope, Arthur Philip, Viscount Mahon, 6th Earl	II 1874-5, 181 (16); 1875, 183 (44); 1876, 184 (46); 1885; c.1886, 192; 1893, 198, 199 (52)
Stanhope, 7th Earl	II 1911, 217 (159)
Stanhope, Hon Edward	I 858. II 1874-5, 181 (92); 1881, 187 (107); 1886-7, 193; 1893, 197 (178)
Stanhope, Philip Dormer see Chesterfield	
Stanhope, W T W S	II 1872-3, 180 (40)
Stanley, Lord Edward see Derby	
Stanley, Edward J	II 1893, 197 (90)

Stanley, Colonel Frederick A	II 1872-3, 180 (132); 1881, 187 (28); 1886-7, 193
Stanley, H M	II 1899, 206 (97)
Stanley of Alderley, 2nd Baron	II 1832, 139; 1833, 141, (65)
Stanley of Alderley, 3rd Baron	II 1876, 184 (210)
Stanmore, 1st Baron	II 1893, 200 (68)
Stansfield, Sir James	II 1881, 187 (184); 1893, 197 (264)
Stansgate, William Wedgwood Benn, 1st Viscount	II 1930, 238; 1943, 247; 1957, 260
Stanton, A J	II 1875, 183 (10)
Stapleton, John	II 1872-3, 180 (56)
Starkey, J P C	II 1875, 183 (91)
Starkey, L R	II 1874-5, 181 (59)
Staunton, Sir George Thomas	II 1833, 141 (111)
Staveley, Thomas Kitchingman	II 1833, 141 (45)
Steele, Sir Richard	I 861
Steere, Lee	II 1874-5, 181 (58)
Stephanoff, James	II 1820, 92, 95 (124)
Stephen, King	IV App I, II, III. V Bell 3
Stephen, James	I 862

Stephen, Saint	IV App II. V Bell 3
Stephenson, Admiral Sir Henry	I 863
Stephenson, Robert	II 1861, 176
Stern, Sydney J	II 1893, 197 (297)
Sterndale, William Pickford, 1st Baron	I 864
Steuart, Robert	II 1833, 141 (55)
Stevens, Mr	II 1832, 139
Stewart, Hon Charles	I 865
Stewart, Gershom	II 1917, 225; 1918, 226 (51)
Stewart, James	II 1881, 187 (317)
Stewart, Michael	II 1960, 266 (110)
Stewart, Robert see Londonderry	
Stock, J H	II 1893, 197 (133); 1899, 206 (152)
Stockdale, Christopher Walters	I 866
Stockley, A	II 1953, 258, 259
Stone, Sir Benjamin	II 1899, 206 (118); 1909, 216
Stone, Mr	II 1804, 81
Storey, Samuel	II 1893, 197 (269)
Storey, Sir Samuel	II 1960, 266 (3)

Storey-Maskelyne, W H N	II 1881, 187 (288)
Stormont, Viscount see Mansfield	
Stothard, Thomas	II 1820, 95 (128)
Stowell, Sir William Scott, 1st Baron	II 1820, 93 (123x), 95 (132); 1821-3, 131 (53)
Strachey, Sir Edward see Strachie, Baron	
Strachie, 1st Baron	II 1893, 197 (218); 1906-8, 214 (116)
Stradbroke, 2nd Earl of	II 1876, 184 (107)
Strafford, Thomas Wentworth, 1st Earl of	I 867. II 1641, 21, 22
Strafford, Thomas Wentworth, 3rd Earl of	I 868, 869
Strafford, Sir John Byng, 1st Earl of	II 1833, 141 (37)
Strafford, Captain George Byng, 2nd Earl of	II 1832, 139; 1833, 141 (117); 1837, 143, 144
Strafford, George Byng, Viscount Enfield, 3rd Earl of	II 1872-3, 180 (94); 1876, 184 (161); 1893, 200 (54)
Strangways, Sir John	I 870
Strathallan, 7th Viscount	II 1876, 184 (96)
Strathcarron, Ian Macpherson, 1st Baron	II 1919
Strathmore, 14th Earl of	II 1911, 217 (156)
Strauss, B S	II 1906-8, 214 (87)

Strauss, E A	II 1917, 225
Strickland, Sir George	II 1833, 141 (163)
Strode, William	V Lucas 48
Strong, Sir Verey	II 1911, 217 (112)
Strong, Lady Mayoress	II 1911, 217 (65)
Stronge, Sir Norman (N. Ireland)	II 1950, 255
Strutt, Hon Henry	II 1872-3, 180 (83)
Stuart, see Bute, Earls of	
Stuart, Charles	II 1833, 141 (193)
Stuart, Lord Dudley Coutts	II 1833, 141 (78)
Stuart, James	II 1893, 197 (26)
Stuart, Villiers	II 1881, 187 (297)
Stuart-Wortley, C B	II 1906
Stubbins, Mr	II 1804, 81
Sturt, Hon Humphrey	II 1899, 206 (174)
Suffield, 5th Baron	II 1876, 184 (200); 1893, 200 (171)
Suffolk, Duke of	II 1523, 6, 7. III 120
Suffolk, Duchess of	V Burchett 6 (18)
Suffolk and Berkshire, 18th Earl of	II 1893, 200 (164)
Sugden, Edward, see St Leonards	

Sullivan, Alexander	II 1914, 224
Sullivan, A M	II 1881, 187 (121)
Sullivan, Sir Henry	I 871
Sullivan, Timothy	II 1881, 187 (92); 1893, 197 (106); 1914, 224
Summers, William	II 1881, 187 (294)
Summerskill, Dr Edith, Baroness	II 1960, 263, 266 (114)
Sumner, G H	II 1821-3, 131 (7)
Sunderland, Charles Spencer, 3rd Earl of	I 872
Surrey, William de Warenne, Earl of	IV 89, App V
Surrey, Earl of see Norfolk	
Sussex, Augustus, Duke of	II 1832, 139; 1837, 143, 144 (28). IV App II
Sutherland, George Granville Leveson-Gower 1st Duke of	I 873. II 1820, 93 (90), 95 (60)
Sutherland, 2nd Duke of	II 1820, 93 (35)
Sutherland, 3rd Duke of	II 1876, 184 (175); 1893, 198 (167)
Sutherland, 4th Duke of	II 1876, 184 (217); 1883, 188
Sutherland, Duchess of	II 1902, 211
Sutherland, 16th Earl of	II 1707, 47

Sutherland, Sir Thomas	II 1899, 206 (124)
Swansea, 1st Baron	II 1893, 200 (61)
Swaythling, 1st Baron	II 1893, 197 (259)
Sydenham, 1st Baron	II 1832, 139; 1833, 141 (145)
Sydenham, Sir Philip	I 874
Sydney, Sir Philip see Sidney	
Sydney, 1st Earl	II 1876, 184 (126)
Sydney, 2nd Viscount	II 1820, 93 (86)
Sykes, Colonel Sir A J	II 1917, 225
Sykes, Colonel Christopher	II 1872-3, 180 (142); 1874-5, 181 (38); 1875, 183 (137); 1881, 187 (79)
Talbot, Charles Chetwynd-Talbot, 2nd Earl	I 876
Talbot, Charles, Baron	I 875
Talbot, C R M	II 1833, 141 (126)
Talbot, Lady Edmund	II 1911, 217 (248)
Talbot, J G	II 1872-3, 180 (116); 1899, 206 (79)
Talbot, Miss Muriel	II 1911, 217 (200)
Talbot, Colonel Hon W P	II 1893, 198 (9), 200 (174)
Talbot, Lt Colonel Hon W R M C	II 1876, 184 (116)
Talbot, Hon Mrs	II 1911, 217 (198)

Talbot. de Malahide, 4th Baron	II 1833, 141 (279)
Tankerville, 6th Earl of	II 1893, 198 (158)
Tanner, Charles K	II 1893, 197 (146)
Tapsell, P H B	II 1960, 266 (71)
Taunton, Henry Labouchere, 1st Baron	II 1833, 141 (139); 1846
Tavistock, Marquess of see Bedford, Duke of	
Taylor, Francis	II 1893, 197 (281)
Taylor, G W	II 1821-3, 131 (38)
Taylor, John Henry	II 1820, 97
Taylor, Michael Angelo	I 877. II 1821-3, 131 (40); 1833, 141 (219)
Taylor, P A	II 1875, 183 (34)
Taylor, Richard	II 1832, 139
Taylor, Colonel T E	II 1881, 187 (124)
Taylor, Sir William J	II 1960, 266 (21)
Temple, Henry, see Palmerston	
Temple, Richard Grenville-Temple, 1st Earl	I 878. II 1778, 67 (48)
Temple, Sir Richard	II 1893, 197 (204)
Temple, W F C	II 1872-3, 180 (21); 1875, 183 (66)
Temple, Sir William	I 879

Templemore, 2nd Baron	II 1876, 184 (112)
Templemore, Arthur Cland Spencer Chichester, 4th Baron	I 880
Tennant, Charles	II 1881, 187 (313)
Tennant, Sir Edward	II 1906-8, 214 (122)
Tennyson, Alfred, Lord	II 1861, 176
Tennyson, 2nd Baron	II 1893, 200 (76)
Tennyson, Lady	II 1893, 200 (8)
Tennyson d'Eyncourt, Charles	II 1821-3, 131 (18); 1833, 141 (76)
Tenterden, 1st Baron	II 1820, 95 (55); 1829, 133
Teynham, 18th Baron	II 1893, 200 (106)
Thackeray, William Makepiece	II 1861, 176
Thanet, 9th Earl of	II 1804, 81; 1820, 93 (149)
Tharpe, Miss Montagu	II 1911, 217 (179)
Thatcher, Margaret	II 1960, 266 (84)
Thelwall, Charles	II 1832, 139
Thesiger, Hon E P	II 1893, 198 (177), 200 (166)
Thesiger, Sir Frederick, see Chelmsford	
Thomas, Sir Alfred	II 1906-8, 214 (49)
Thomas, Evan (?) (architect)	II 1820, 93 (29)

Thomas, J H	II 1924, 233; 1930, 238
Thomasson, J P	II 1881, 187 (163)
Thompson, Sir Kenneth	II 1960, 266 (99)
Thomson, Henry	II 1881, 187 (54)
Thorburn, Walter	II 1899, 206 (202)
Thorne, G R	II 1917, 225
Thornhill, Sir James	II 1729, 51; 1730, 52, 53, 54
Thornhill, Thomas	II 1881, 187 (56)
Thorneycroft, Peter	II 1960, 266 (14)
Thorton, G	II 1804, 81
Thornton, Henry	I 881
Thornton, Percy	II 1899, 206 (112)
Thornton, Samuel	I 882
Thornton, William	I 883
Thornton-Kemsley, Sir Colin	II 1960, 266 (77)
Thring, Baron	II 1893, 200 (42)
Thurloe, John	I 884
Thurlow, Edward, 1st Baron	I 885-887. II 1778, 67 (10)
Thurlow, 5th Baron	II 1876, 184 (165)
Thynne, Thomas, see Bath	

Tierney, George	I 888. II 1820, 93 (169); 1821-3, 131 (9)
Tilney, John D R T	II 1960, 266 (60)
Timotheus	V Tristram 77
Tindal, Sir Nicholas C	II 1820, 95 (115)
Titchfield, Marquess of	II 1821-3, 131 (34)
Tobin, A A	II 1911, 217 (274)
Tollemache, 1st Baron	II 1876, 184 (108)
Tollemache, 2nd Baron	II 1875, 183 (26); 1881, 187 (22); 1893, 198 (101)
Tollett, George	II 1804, 81
Tomlinson, William E M	II 1893, 197 (117a)
Tomney, Frank	II 1960, 266 (126)
Tooke see Horne-Tooke, J	
Tooke, William	II 1833, 141 (103)
Torr, John	II 1875, 183 (62)
Torrens, McCullough	II 1881, 187 (346)
Torrington, George Byng, 1st Viscount	I 889
Tottenham, Colonel A L	II 1881, 187 (104)
Touche, Sir Gordon Cosmo	I 890. II 1960, 266 (94)
Tournan, M (France)	II 1918, 226 (21)

Towers, Mr	II 1804, 81
Townsend, Charles	II 1893, 197 (41)
Townsend, James	II 1769, 64; 1782, 71
Townshend, George, Baron Ferrers and 2nd Marquess	II 1778, 67 (50)
Townshend, Charles, 2nd Viscount	I 891, 892
Townshend, Lord John	I 894
Townshend, Charles (1725-67)	I 893
Tracey, Hon F S A H	II 1881, 187 (209)
Treby, Sir George	II 1688, 42 (1)
Tredegar, 1st Viscount	II 1876, 184 (99)
Trelawney, Sir John	II 1872-3, 180 (34)
Trelawney, Sir Jonathan (Bishop of Bristol)	II 1688, 41, 42 (3)
Trenchard, Sir John	I 895
Trevelyan, Sir Charles P	II 1906-8, 214 (121); 1924, 233
Trevelyan, Sir George O	II 1884, 191; 1892; 1893, 197 (38); 1894-5, 202, 203
Trevor, 1st Baron	II 1893, 198 (111)
Trevor, Lady	II 1893, 200 (3)
Trevor, Sir John	I 896

Troubridge, Admiral Sir Ernest and Lady	II 1911, 217 (266-7)
Truro, Thomas Wilde, 1st Baron	I 897, 898. II 1820, 93 (175), 95 (134). IV 90
Tsapalos, Emile (Greece)	II 1918, 226 (28)
Tsouderos, Emmanuel (Greece)	II 1918, 226 (26)
Tuam, Archbishop of	II 1820, 93 (85)
Tunstall, Bishop	II 1523, 5, 6, 7
Turner, Francis (Bishop of Ely)	II 1688, 41
Turnour, Sir Edward	I 899, 900
Turton, R H	II 1960, 266 (43)
Twain, Mark see Clemens	
Tweeddale, 10th Marquess of	II 1893, 200 (3)
Tweedmouth, 1st Baron	II 1893, 200 (153)
Tweedmouth, 2nd Baron	II 1905-6
Twells, Philip	II 1874-5, 181 (105)
Twiss, Horace	II 1821-3, 131 (62)
Tyler, Sir Henry	II 1881, 187 (41)
Tyndall, O	II 1820, 93 (173)
Tynte, C J K	II 1833, 141 (18)
Tynte, C K K	II 1821-3, 131 (16)

Tyrconnel, John Brownlow, 1st Viscount	I 901
Tyrell, Sir John Tyssen	I 902. II 1833, 141 (189)
Tyrwhitt, Sir Thomas	I 903. II 1820, 93 (170), 95 (112)
Ullswater, James William Lowther, 1st Viscount	I 904-910. II 1899, 206 (216); 1906; 1906-8, 214 (32); 1910; 1911, 220; 1914, 223 (57); 1917, 225; 1920, 228, 229
Unknown Sitters: A Clerk	I 1005
A Speaker	I 1006
Upper Ossory, 2nd Earl of	II 1804, 81
Valentia, Viscount	II 1889, 196; 1899, 206 (109)
Valentine, Benjamin	V Gow 40, App IX
Valletort, Viscount see Mount Edgcumbe	
Vance, John	II 1874-5, 181 (87)
Van de Weyer, M (Belgian Ambassador)	II 1845, 155
Vane, Lord Henry see Cleveland	
Vane, Sir Henry	I 911, 912
Vansittart, Nicholas, see Bexley	
Vardon, Thomas	I 913

Vargas, Mr	II 1872-3, 180 (96)
Vasali, Count	II 1820, 95 (16)
Vaughan, John, see Carbery	
Vaughan, Sir R W	II 1821-3, 131 (54)
Vaux (of Harrowden), 6th Baron	II 1876, 184 (183)
Vavasir, Thomas	V Burchett 5
Venables, Alderman	II 1832, 139
Ventry, 4th Baron	II 1876, 184 (77)
Vere, Robert de see Oxford	
Vermeech, M	II 1918, 226 (1)
Verner, E W	II 1872-3, 180 (140); 1874-5, 181 (99); 1875, 183 (82)
Verner, Sir William	II 1833, 131 (222)
Verney, Sir Edmund	I 914
Verney, F W	II 1906-8, 214 (55)
Verney, Sir Harry	II 1833, 131 (14); 1881, 187 (291)
Verney, John	I 915
Verney, Sir Ralph	I 916. II 1923, 231, 232; 1930, 236, 237; 1935, 239; 1937, 242; 1945, 248, 249, 250, 251; 1953, 258, 259

Verney, Hon R G	II 1899, 206 (138)
Vernon, 5th Baron	II 1833, 131 (81)
Vernon, 6th Baron	II 1876, 184 (143)
Vernon, 7th Baron	II 1893, 200 (34)
Vernon, Hon C	II 1832, 139
Vernon, Admiral Edward	II 1729, 51
Vernon, G	II 1820, 93 (91)
Verulam, 1st Earl	II 1820, 93 (4), 95 (7)
Verulam, 2nd Earl	II 1833, 131 (303)
Verulam, Sir Francis Bacon, 1st Baron	I 917, 918
Vesey, Eustace de	IV 91, App V
Vicini, Antonio (Italy)	II 1918, 226 (15)
Victoria, Queen	I 919-922. II 1837, 143-147; 1838, 148, 149; 1839, 150; 1841, 152; 1845, 155; c. 1851, 158; 1852; 1857, 165; 1858, 166; 1866; 1886; 1887, 194, 195; 1897, 205. III 156. IV 92, 93, 94, App II. V Hayter; Severn
Victoria, Princess Royal	II 1841, 152; 1849, 156; 1858, 166

Victoria, Duchess of Kent, see Kent	
Vigors, Nicholas Aylward	II 1833, 131 (273)
Villiers, Viscount see Jersey	
Villiers, Hon Charles Pelham	I 923. II 1860, 172, 173 (10); 1872-3, 180 (13); 1893, 197 (44)
Villiers, E A	II 1906-8, 214 (75)
Villiers, George see Buckingham	
Vincent, Henry	I 924
Vincent, Colonel Sir Howard	II 1893, 197 (85); 1899, 206 (144)
Vivian, 1st Baron	II 1833, 131 (59)
Vivian, A P	II 1875, 183 (121); 1881, 187 (280)
Vivian, John Henry	II 1833, 141 (42)
Vivian, Sir R H	II 1821-3, 131 (73)
Vizard, William	II 1820, 93 (177), 95 (113)
Waddy, Samuel D	II 1893, 197 (309)
Wade, Field Marshal, George	I 925. II 1729, 51
Waithman, Robert	II 1832, 139
Wakefield, Sir Wavell	II 1960, 266 (2)
Wakefield, Bishop of	II 1893, 200 (45)

Wakefield, Mr	II 1804, 81
Waldegrave, William (1753-1825), see Radstock	
Waldegrave, 3rd Earl	II 1778, 67 (8)
Waldegrave, William Frederick, 9th Earl	I 926. II 1876, 184 (68); 1893, 198 (10); 1911, 217 (160)
Waldegrave, Countess	II 1893, 200 (39)
Walker, Joshua	II 1821-3, 131 (77)
Walker, Peter Edward	II 1966, 274
Walker, T E	II 1874-5, 181 (53)
Walker, W Hall	I 927
Wall, Charles, see Baring (family group)	
Wall, Charles Baring	II 1833, 131 (205)
Wallace, Thomas, 1st Baron	I 928. II 1821-3, 131 (13)
Wallace, John Stuart	II 1893, 197 (7)
Wallace, Sir Richard	II 1874-5, 181 (100); 1881, 187 (147)
Walpole, Horace, see Orford	
Walpole, Ralph C	I 929
Walpole, Sir Robert, see Orford	
Walpole, Spencer H	II 1860, 172, 173 (27); 1867, 177; 1874-5, 181, 182 (117); 1875, 183 (85); 1881, 187 (62)

Walrond, Sir William H	II 1881, 187 (68); 1899, 206 (18)
Walsh, Dr (Archbishop of Dublin)	II 1914, 224
Walsh, Stephen	II 1924, 233
Walsingham, Sir Francis	I 930. II 1584, 10
Walter, John	II 1833, 141 (39)
Walter, John	II 1872-3, 180 (19); 1875, 183 (69); 1881, 187 (170)
Walton, Sir Joseph	II 1911, 217 (270)
Walton, Mr	II 1804, 81
Wandesford, Christopher	I 931
Wantage, Baron	II 1893, 198 (71)
Wantage, Lady	II 1893, 200 (12)
Warburton, Henry	II 1832, 139; 1833, 141 (217)
Ward, Miss Dudley	II 1911, 217 (241)
Ward, Sir Henry George	II 1833, 141 (104)
Ward, Dame Irene	II 1960, 266 (87)
Ward, Sir Joseph	II 1911, 217 (171)
Ward, Hon R A	II 1899, 206 (214)
Ward, Robert	II 1821-3, 131 (48)
Warde, Lt. Colonel Charles	II 1893, 197 (93)

Wardlaw-Milne, Sir John	II 1943, 247
Warenne, William de see Surrey	
Warham, William, Archbishop	I 932. II 1523, 5, 6, 7
Waring, Colonel Thomas	II 1893, 197 (188); 1899, 206 (65)
Warkworth, see Northumberland	
Warner, Sir Courtney	II 1911, 217 (310)
Warner, Sir T C T	II 1893, 197 (339); 1906-8, 214 (118)
Warren, Charles	II 1821-3, 131 (42)
Warrender, Sir G	II 1821-3, 131 (27)
Warrington, Henry Booth, Lord Delamere, 1st Earl	I 933. II 1688, 42
Warwick, 3rd Earl of	II 1820, 93 (160)
Warwick, Countess of	II 1893, 200 (11)
Wason, Eugene	II 1906-8, 214 (128); 1911, 217 (269)
Wason, J C	II 1906-8, 214 (19)
Waterford, John Henry de la Poer, 5th Marquess of	II 1893, 198 (40)
Waterhouse, Major Samuel	II 1875, 183 (61)
Waters, Mr	II 1804, 81
Watkin, Sir Edward W	II 1881, 187 (301); 1884, 191; 1893, 197 (362)

Watkins, J L V	II 1833, 141 (93)
Watkins (Deputy)	II 1832, 139
Watney, James	II 1874-5, 181 (108); 1881, 187 (42)
Watson, Richard	II 1833, 141 (38)
Watson-Wentworth, Charles see Rockingham	
Watt, H A	II 1917, 225
Waveney, Baron	II 1876, 184 (174)
Waynflete, William of	I 934
Webb, Sidney see Passfield	
Webbe, Sir Harold	II 1951, 257
Webster, Sir Lonsdale	I 935
Webster, Sir Richard see Alverstone	
Webster, Robert Grant	II 1893, 197 (134)
Webster, T L	II 1906-8, 214 (7)
Wedderburn, Alexander, see Rosslyn	
Wedderburn, Sir William	II 1899, 206 (208)
Wedgwood, Josiah	II 1924, 233
Weir, James G	II 1893, 197 (228)
Welby, Lt. Colonel A C E	II 1899, 206 (139)
Wellesley, Arthur, see Wellington	

Wellesley, Richard Colley, Earl of Mornington, 1st Marquess	I 936-938. II 1820, 95 (92); 1832, 136, 137
Wellington, Arthur Wellesley, 1st Duke of	I 939-947. II 1814, 89; 1815, 91; 1820, 92, 93 (67), 95 (23); 1829, 133; 1833, 140, 141 (317); 1837, 143, 144 (24); 1845, 155; 1852, 159-161. III 157. IV 95. V Maclise 53 App VII
with Nelson	I 947
with Peel see Peel	
Wellington, 4th Duke of	II 1911, 217 (114)
Wells, William	II 1872-3, 180 (6)
Welsh, Sir Allan (S. Rhodesia)	II 1950, 255
Wemyss, 4th Earl of	II 1707, 47
Wemyss, Lord Elcho, 8th Earl of	II 1860, 172, 173 (6)
Wemyss, Lord Elcho, 9th Earl of	II 1893, 197 (348)
Wendover, Charles Robert Wynn-Carrington, Viscount	I 948. II 1911, 217 (147)
Wensleydale, J Parke, Baron	II 1820, 93 (39), 95 (35)
Wentworth, see Strafford, Earls of	

Westbury, Sir Richard Bethell, 1st Baron	I 949. II 1833, 141 (286), 1854, 162
Westbury, 3rd Baron	II 1876, 184 (81)
Westbury, Dowager Lady	II 1893, 200 (15)
Westcar, Mr	II 1804, 81
Westcote see Lyttelton	
Western, Charles C, Baron	II 1804, 81; 1821-3, 133 (10); 1832, 139
Westminster, 1st Duke of	II 1876, 184 (189); 1893, 198 (180)
Westminster, 1st Marquess of	II 1820, 93 (123), 95 (99); 1821-3, 131 (81); 1832, 139
Westminster, Deans of	II 1685, 38 (K); 1821, 102, 110; 1911, 217 (10)
Westmorland, 10th Earl of	II 1778, 67 (13); 1820, 93 (60)
Westmorland, 11th Earl of	II 1837, 143, 144 (32)
Westwood (Deputy)	II 1832, 139
Weyland, Richard	II 1833, 131 (35)
Whalley, Captain G H	II 1872-3, 180 (85); 1875, 183 (25); 1881, 187 (240)
Wharncliffe, 1st Earl of	II 1876, 184 (69); 1893, 198 (38)

Wharton, Thomas, 1st Marquess	I 950. II 1688, 42 (15)
Wharton, J Lloyd	II 1893, 197 (81)
Wheeler, Mr	II 1832, 139
Wheelhouse, W St J	II 1874-5, 181 (48); 1875, 183 (9)
Whitbread Samuel (1758- 1815)	I 951. II 1804, 81
Whitbread, Samuel (1830-1915)	I 952. II 1884, 191; 1893, 197 (36)
Whitbread, S C	II 1820, 93 (94); 1821-3, 131 (66)
Whitby (Deputy)	II 1832, 139
White, Sir George	II 1906-8, 214 (102)
White, Rev Henry	I 953
White, J Baseley	II 1889, 196
White, J D	II 1917, 225
White, Luke	II 1833, 131 (19)
White, Samuel	II 1833, 131 (20)
White, Thomas (Bishop of Peterborough)	II 1688, 41
Whitefoord, Caleb	I 954
Whitehead, Sir James	II 1893, 197 (210)
Whitehead, R E	II 1906-8, 214 (88)

Whitelaw, Alexander	II 1874-5, 181 (76)
Whitelaw, G Alexander	II 1875, 183 (31); 1893, 197 (94)
Whitelaw, William	II 1893, 197 (95)
Whitelaw, William	II 1966, 274
Whiteley, Sir Hubert	II 1899, 206 (179); 1917, 225
Whitelock, Bulstrode	I 955. II 1656, 31 (?)
White-Ridley see Ridley, Viscount	
Whitley, John Henry	I 956-959. II 1923, 231, 232; 1924, 233
Whitmore, Thomas	II 1821-3, 131 (59)
Whitmore, W W	II 1821-3, 131 (35)
Whittaker, Sir T P	II 1917, 225
Whitwell-Griffin, John, see Howard de Walden	
Whitworth, Earl	II 1820, 93 (44), 95 (58)
Whitworth, Benjamin	II 1881, 187 (304)
Whitworth, Thomas	II 1872-3, 180 (48)
Wickham, William	II 1899, 206 (175)
Wickham, William, see Wykeham	
Wicklow, 5th Earl of	II 1876, 184 (93)

Widdrington, Sir Thomas	II 1656, 31 (?)
Wiggin, Henry	II 1881, 187 (230)
Wight, C V (British Guiana)	II 1950, 255
Wigney, Isaac Newton	II 1833, 141 (48)
Wigram, Sir Robert	I 960
Wilberforce, Archdeacon Albert Basil Orme	I 961-963. II 1901; 1901, 208; 1903, 213; 1911, 220
Wilberforce, William	I 964-969. II 1821-3, 131, 132 (21)
Wilbraham, George	II 1833, 141 (79)
Wilde, Thomas, see Truro	
Wiles, Thomas	II 1906-8, 214 (127)
Wilkes, John	I 970-973. II 1769, 63; 1782, 71
Wilkie, Sir David	II 1820, 95 (20)
Wilkinson, William Arthur	II 1854, 162
Willey, Frederick Thomas	II 1960, 266 (106); 1966, 274
William I	IV 96, App I, II, III, VI V Lucas
William II	IV App I, II, III

William III	II 1688, 42 (13), 43; 1689, 44; c. 1695, 45. IV 97, App II, III, VI, XI. V Ward 94, App V
William IV (Duke of Clarence)	I 974, 975. II 1795, 75; 1804, 81; 1820, 92, 93 (10), 95 (3); 1829, 133; 1831, 134; 1831-2, 135; 1835, 142. IV App II, III, XI
William, Prince, Duke of Cumberland see Cumberland	
William, Prince of Orange	II 1734, 55
Williams, A O	II 1906-8, 214 (36)
Williams, Charles	I 976
Williams, E W B	II 1872-3, 180 (125); 1881, 187 (219)
Williams, F (doorkeeper)	II 1833, 141
Williams, John (Archbishop of York)	I 977
Williams, Sir John	II 1820, 92, 93 (96), 95
Williams, John	II 1821-3, 131 (65)
Williams, John Charles	II 1893, 197 (308)
Williams, Colonel Robert	II 1899, 206 (173)
Williams, Sir Robert	II 1821-3, 131 (83)

Williams, Sir William	I 978, 979
Williams, William	I 980. II 1821-3, 131, (75); 1854, 162
Williams, W L	II 1906-8, 214 (44)
Williams, W T	II 1960, 266 (123)
Williams, Mrs	II 1911, 217 (195)
Williams-Bulkeley, Sir Richard	II 1833, 141 (115)
Williamson, Sir Archibald	II 1918, 226 (32)
Williamson, Sir Hedworth	II 1833, 141 (124)
Williamson, Stephen	II 1881, 187 (335); 1893, 197 (34)
Williams-Wynn, Charles Watkin	I 981. II 1833, 141 (247)
Williams-Wynn, Sir Watkin, 3rd Bart	I 982
Williams-Wynn, Sir Watkin, 5th Bart	I 983. II 1804, 81
Williams-Wynn, Sir Watkin	II 1874-5, 181 (67); 1881, 187 (3)
Willingdon, F Freeman-Thomas, 1st Marquess of	II 1906-8, 214 (65)
Willis, William	II 1881, 187 (307)
Willoughby, Mr	V Burchett 5
Willoughby de Broke, 18th Baron	II 1893, 93 (146)
Wills, A W	II 1906-8, 214 (89)
Wills, Sir Gerald	II 1960, 266 (62)

Wilmington, Spencer Compton, 1st Earl of	I 984-987
Wilmot, 1st Baron	II 1950, 256
Wilmot, R J	II 1821-3, 131 (21)
Willmott, Sir Henry	II 1875, 183 (124); 1881, 187 (14)
Wilson, Sir Archdale	II 1861, 176
Wilson, Captain A S	II 1917, 225
Wilson, Charles H	II 1881, 187 (309); 1893, 197 (338)
Wilson, George	II 1847
Wilson, Sir (James) Harold	II 1960, 266 (115); 1966, 274
Wilson, Isaac	II 1881, 187 (316)
Wilson, James	II 1854, 162
Wilson, John	II 1893, 197 (16)
Wilson, John Tabour	II 1893, 197 (223)
Wilson, J W	II 1899, 206 (190); 1906-8, 214 (64)
Wilson, Lt. Colonel, L C	II 1917, 225
Wilson, Sir R T	II 1821-3, 131 (62)
Wilson, Thomas (1525-81)	I 988
Wilson, Thomas	II 1821-3, 131 (41)
Wilson, Thomas (d. 1936)	I 989
Wilson, Mr	II 1804, 81

Wilson, Mr	II 1832, 139
Wilson-Todd, Colonel William H	II 1893, 197 (359)
Wimborne, 1st Baron	II 1893, 198 (106)
Winchester, Saher de Quency, Earl of	IV 98, App V
Winchester, William Paulet, 1st Marquess of	I 990
Winchester, Marquess of	II 1641, 21, 22 (9)
Winchester, 13th Marquess of	II 1820, 93 (53)
Winchester, 16th Marquess of	II 1901, 207
Winchester, Bishops of	I 1001. II 1685, 38 (N); 1876, 184 (8); 1893, 200 (24); 1902, 212; 1911, 217 (16)
Winchilsea, Daniel Finch, 7th Earl of	I 991
Winchilsea, 9th Earl of	II 1804, 81
Winchilsea, 12th Earl of	II 1893, 200 (103)
Winchilsea, 14th Earl of	II 1911, 217 (142)
Windham, William	I 992, 993
Windsor, Edward VIII Duke of	II 1911, 217 (96); 1920, 228, 229; 1929, 235; 1936, 240
Windsor, 14th Baron see Plymouth	
Winfrey, Richard	II 1906-8, 214 (73)

Winmarleigh, Colonel J W Patten, 1st Baron	II 1833, 141 (191); 1860, 172, 173 (20); 1876, 184 (44)
Winn, Roland	II 1874-5, 181 (22); 1881, 187 (35)
Winter, Robert	II 1605-6, 14, 15
Winter, Thomas	II 1605-6, 14, 15
Wivell, Abraham	II 1820, 95 (30)
Wodehouse, John see Kimberley	
Wolff, Gustavus W	II 1893, 197 (155)
Wolff, Sir H Drummond	II 1881, 187 (123); 1884, 191
Wolmer see Selborne	
Wolsey, Cardinal Thomas	I 994, 995. II 1523, 5, 6, 7. V Forbes 33, App IX
Wolverhampton, Sir Henry Fowler, 1st Viscount	II 1881, 187 (221); 1892; 1893, 197 (245); 1894-5, 202; 1899, 206 (16); 1905-6
Wolverton, G G Glyn, 2nd Baron	II 1872-3, 180 (15); 1876, 184 (159)
Wolverton, 4th Baron	II 1893, 200 (90)
Wood, Sir Charles, see Halifax	
Wood, John and Hon Mrs W	II 1911, 217 (296-7)
Wood, Sir Matthew	II 1820, 93 (115), 95 (53); 1821-3, 131 (82); 1832, 139

Wood, T M	II 1915
Wood, William see Hatherley	
Woodall, William	II 1881, 187 (319)
Woodd, Basil Thomas	II 1875, 183 (104)
Woodhall, William	II 1893, 197 (248)
Woodthorpe, Mr	II 1832, 139
Worcester, Marquess of see Beaufort	
Worcester, Bishops of	II 1820, 93 (71); 1876, 184 (14)
Wordsworth, William	II 1820, 92, 93, 95 (121)
Wormald, S A	II 1953, 258, 259
Worms, Henry de, see Pirbright	
Wortley-Montagu, Sir Edward	I 996
Wray, Sir Christopher	I 997, 998
Wren, Sir Christopher	I 999
Wren-Hoskyns, Chandos	II 1872-3, 180 (122)
Wright, Christopher	II 1605-6, 14, 15
Wright, H S	II 1893, 197 (69)
Wright, John	II 1605
Wright, Sir Nathan	I 1000
Wright, Mr	II 1820, 95 (126)

Wrightson, Thomas	II 1893, 197 (127)
Wriothesley, Thomas, see Southampton	
Wriothesley, Lord (infant)	II 1804, 81
Wrottesley, 1st Baron	II 1833, 141 (133)
Wrottesley, 3rd Baron	II 1876, 184 (206); 1893, 200 (169)
Wykeham, William (Bishop of Winchester)	I 1001
Wylie, Alexander	II 1899, 206 (96)
Wyndham, George	II 1893, 197 (84); 1899, 206 (155); 1906-8, 214 (2)
Wyndham, William (1759-1834), see Grenville	
Wyndham, Sir William	I 1002
Wyn-Harris, Sir Percy (Gambia)	II 1950, 255
Wynn, see Williams-Wynn	
Wynn-Carrington, Charles (1845-1928), see Lincolnshire	
Wynn-Carrington, Charles (1895-1915), see Wendover	
Wynne, C W	II 1821-3, 131 (2)
Wyvill, M d'Arcy	II 1899, 206 (149)
Yarborough, Countess of	II 1893, 200 (4)
Yarmouth, Earl of, see Hertford, Marquess	
Yarrow, W	II 1820, 93

Yates, William	II 1960, 266 (85)
Yates, Dr	II 1804, 81
Yeardley, Sir George	II 1619, 16
Yeo, A W	II 1917, 225
Yeomen of the Guard see Index of Titles and Subjects	
Yoksimovitch, Drago (Serbia)	II 1918, 226 (49)
York, Frederick, Duke of	II 1820, 93 (82), 95 (38). IV App II
York, Richard Plantagenet, Duke of	V Payne 57, App VIII
York, Archbishops of	II 2; 1778, 67 (19); 1820, 92, 93 (83); 1829, 133; 1841, 152; 1876, 184 (10); 1893, 200, 201 (21)
Yorke, Charles	I 1003
Yorke, Sir Joshua	II 1821-3, 131 (61)
Yorke, Philip, see Hardwicke	
Yoshi, Count Koso (Japan)	II 1918, 226 (42)
Young, Arthur	I 1004. II 1804, 81
Young, A W	II 1872-3, 180 (154)
Young, C M	II 1820, 93 (30)
Young, George Frederick	II 1833, 141 (335)
Young, Captain	II 1899, 206 (178)

Younger, Sir George and Lady	II 1911, 217 (313-4)
Younger, William	II 1899, 206 (58)
Yovanovitch, Yovan (Serbia)	II 1918, 226 (24)
Ypres, Earl of	II 1920, 228
Zetland, 1st Marquess of	II 1876, 184 (169); 1893, 198 (28)
Ziethen	II 1815, 91. V Maclise 53, App VII
Zouche, 15th Baron	II 1876, 184 (100); 1893, 200 (67)

Abingdon Street	III 492
Adelphi	III 46
Adelphi Theatre	II 1842, 154
Admiralty	II 1842, 154. III 94, 579, 582, 595, 596
Admiralty Arch	III 21
Ajmir	V Rothenstein 62
Albemarle House	III 393
Albert Bridge	III 1
All Hallows Church	III 51
All Souls	VI 57
Alnwick Castle	III 607. VI 117
Althorp	III 608
Alton Towers	VI 33, 34
Apsley House	II 1852, 159, 160
Arundel Stairs	III 393
Arundel Street	III 47
Ashdown House	III 609
Audley End House	VI 50
Badminton House	III 610
Banqueting House see Whitehall Palace	

Barmouth	VI 78
Basing House	V Cope 18
Bath	III 611
Bath, Lansdowne Crescent	VI 121
Bath Abbey Precinct	VI 118
Bellamy's House	II 1804, 78
Bell Tower	III 2, 3, 4, 555
Belton	III 612
Berkeley House	III 393
Bermondsey, Monastery of	III 178
Berwick Market	VI 214
Bettws-y-Coed, Waterloo Bridge	VI 56
Big Ben see also Clock Tower	III 5, 474
Bishop's Corridor	III (1849)
Blackfriars	II 1523, 5, 6. V Forbes 33; Salisbury 64
Blackfriars Bridge	III 6, 48, 53, 196, 201, 203, 207, 531
Black Rod's Garden Entrance	III 7
Blenheim Palace	III 613-615
Board of Green Cloth Offices	III 606
Board of Trade	III 603

Bolsover Castle	III 616
Borough	VI 51
Bow Church	III 50
Bowood	VI 35
Boxford	VI 200
Brandenburgh House	III 8
Brentford Canal	VI 203
Bridewell	III 193
British Copper Company	III 50
Broadgate	III 617
Brome Hall	III 618
Brunswick Docks see Docks	
Buckingham House	III 9, 287, 393
Buckingham Palace	II 1841, 152 III 10-12, 417
Burleigh (Burghley) House	III 619
Burlington House	III 393
Bury St Edmund's	III 620
Cabinet Room see Downing Street	
Cader Idris, Pass near	VI 84
Caernarvon Castle	VI 171
Calvert's Brewhouse	III 51

Cambridge, Caius College, Gate of Honour — VI 140

Cambridge, Emmanuel College Chapel, 1966 — VI 141

Cambridge, Jesus College, 1966 — VI 142

Cambridge, King's College Chapel, 1966 — VI 143

Cambridge, King's College Chapel Porch, 1966 — VI 144

Cambridge, St John's College, 1966 — VI 145

Cambridge, Senate House, 1966 — VI 146

Camden Lock — VI 204

Canadian Houses of Parliament — II 1941, 244

Canning Place — VI 104

Canterbury — III 621.
V Dyce 25, 26

Carlisle Cathedral — III 622

Carlton House — II 1821, 99.
III 13-16

Carlton House Conservatory — III 17-19

Carron Wharf — III 49

Cassiobury — III 623

Cenotaph — II 1945, 252

Central Tower — III 253

Chancellor's Court — III 275

Chapel Royal, Whitehall — III 577, 601

Chapel of St Mary Undercroft
see Crypt

Chapter House
see Westminster Abbey

Charing Cross — III 20, 21, 385

Chatham Dockyard — III 624

Chatsworth House — III 625

Cheapside — III London 1547

Chester — III 626

Chester Cathedral — III 627

Chiswick Eyot — VI 206

Chiswick House — III 628

Christ Church, Spitalfields — III 22

Churches see All Hallows
Bow
Christ Church, Spitalfields
Gaddesby, St Luke's
Gedney, St Mary Magdalene
Kilpeck, St Mary and St David's
Lewknor, St Margarets
Llangoffan, Baptist Chapel

Churches see (Cont'd) New Chapel New Church Old Street Saints (various) Wren Churches York	
Churchill Arch	III 175, 176, 367, 369
City Gas Works	III 48
Clerk Assistant's house see New Palace Yard 1832	
Cliveden	III 629
Clock Tower see also Westminster	III 5, 212, New Palace Yard 1865, 347, 458, 474, 477, 478, 543
Clock Tower (Old)	III 384
Cloisters see also Oratory	III 23-29 (and following),116, 240, 344
Cloister Court after the Fire	V Taylor; Willson
Coal Exchange	VI 52
Cockpit	III 393, 577
Coffee Houses	III 218, 221, 223, 224, 225, New Palace Yard·1804, 229, 247
College of Physicians (now Canada House)	III 49, 336
Combe Abbey	III 630
Committee Room, House of Commons	II 1943, 246
Coniston, Pass near	VI 85

Connolly's Folly	VI 58
Cornish Tin mines	VI 187
Cotswold View from Cleeve Hill	VI 80
Cotton Garden	III 30, 109
Court of Chancery	III (1826), Westminster Hall 17th c, 556, App I
Court of Claims	II 1821, 101
Court of Common Pleas	III 31, App I
Court of Exchequer	II 1811, 86, 87. III 32 and following, 221, 223
Court of King's Bench	III 33 and following, Westminster Hall 17c, 556, App I
Court of Requests see also St Stephen's Chapel (architectural details)	II 1804, 79; 1808, 85; 1820, 92-97; 1829, 133; 1831, 134; 1832, 136, 137, 138; 1842, 154. III (1800), 108, 134, 148-154, 236, 238, 251, 263
Court of Star Chamber see Star Chamber	
Court of Wards	III (1690)
Covent Garden	II 1796, 76. III 46. VI 202
Covent Garden Theatre	III 46
Crackpot Side, Swaledale	VI 165
Cranbrook, Union Mill	VI 116

Crypt (St Stephen's)	III 34-41. V Andrews
Dawly	III 631
Deptford	V Maclise
Docks of London : Isle of Docks	III 42
Brunswick Dock	III 43
White Friars Dock	III 48
Donegal Landscape	VI 188
Dorset Coast	VI 81
Dover	II 1660, 32
Downing Street, No 10	II 1867, 177; 1869, 178, 179; 1880; 1883, 189; 1884, 190; 1892; 1894; 1895
Drury Lane Theatre	II 1841, 153. III 46
Dryburgh	VI 168
Dublin Castle	III 632
(Mrs) Dunch's House	III 606
Dundas Aqueduct	VI 119
Dunmoor, Pineapple at	VI 149
Durham	III 633
Dynevor Castle	VI 186
Eaton Hall	III 634. VI 36, 37
Elvaston Castle	VI 38

Ely Cathedral	III 635
Embankment see also Thames River Westminster	III 44-56, 477
Enville	VI 39
Essex Stairs	III 393
Exchequer Buildings, Old	III 57
Exchequer Court see Court of Exchequer	
Exchequer Office	III 58, 59, 327, 329
Exchequer's Houses (Teller's and Usher's)	III 223
Exeter Change	III 393
Exeter House	III 321
Falmouth, The Sea	VI 195
Filston, Lane to	VI 99
Fishmonger's Hall	III 52
Fleet Ditch	III 194
Fleet Prison	II 1729, 51
Fleet Street	V Cope 20
Framlingham Castle	VI 172
Gaddesby, St Luke's Church	VI 173
Gardens of England	VI 33-47
Gedney, St Mary Magdalene Church	VI 174

Gloucestershire Valley	VI 76
Government Mews, (New)	III 415
Government Offices see also Whitehall and named offices	III 417, 602-604, Westminster 1857
Government Workshops, Millbank	III 471, App II (c. 1850)
Grand Junction Wharf	III 48
Gravesend	III 636. VI 207
Gray's Inn Hall	III 82
Green Park	III 84-86
Greenwich	III 178. V Cowper 22
Greenwich Palace	III 200
Grimsthorp	III 637
Grosvenor House	III 87
Guildhall	II 1782, 71; 1832, 139. III 88, 89, 550
Gunpowder Plot Cellar	III 90, 91 and following
Guy Fawkes' Cellar see Gunpowder Plot Cellar	
'Guy Faux's Chamber' see Crypt 1834	
Hamstead Marshall	III 638
Hatfield House	III 639

Henry VII Chapel	III 234, 498, 511
Henry VIII's tennis court	III 572, 582
Hereford Cathedral	III 640
Heveningham Hall	VI 120
Hill at Woodlands	VI 98
Holbein Gate	III 95, 383, 582, 587, 589, 590
Home Office	III 603
Horse Ferry	III 191, 393, 465
Horse Guards	II 1842, 154. III 92-101, 393, 582, 596
Horseguards Avenue	III 597
House of Commons - Exterior see also Old Palace Yard Westminster etc	II 1948, 254. III 23-27, 29, 102, 119, 239-242, 245, 246, 249, 250, 252, 253, 268, 350, 355, 357, 359, 360, 364, 365, 366, 390, 392, 393, 407, 418
House of Commons - Interior (Includes St Stephen's Chapel, after 1547)	II c. 1610, 1624, 17, 18; 1628; 1630-40, 20; 1640; 1641-3, 23; 1643; 1646; 1648, 26; 1649; 1651; 1653, 29, 30; 1656, 31; 1703-10, 46; c. 1710, 48; 1730, 52, 53, 54; 1755, 62; 1785, 72; 1793; 1804, 80; 1808, 84; 1814, 89; 1821-3, 131, 132; 1833, 140, 141; 1839, 151; 1842, 154; c. 1850, 157; 1854, 162; 1858, 167, 168; 1860, 172, 173; 1868; 1874-5, 181, 182; 1878, 185;

House of Commons - Interior (Cont'd)	1881, 187; c. 1886, 192; 1893, 197; 1894; 1896, 204; 1899, 206; 1900; 1903, 213; 1906; 1906-8, 214; 1910; 1914, 223; 1916; 1919, 227; 1924, 233; 1940, 243; 1945; 1950; 1951, 257; 1960, 266; 1966, 274. III 120-142, 345-349, 351-354, 356, 358, 361, 364, 365, 366, 368. V Cope 21; Gow 40; Hayter; Lucas 48; Solomon 68
House of Commons - Interior Designs for new House	III 139A-E, 140
House of Commons Waiting Hall see Lower Waiting Hall	
House of Lords - Exterior see also Old Palace Yard	III 144-147, 236, 239-250, 263, 272, 273
House of Lords - Interior	II 2; 1399; 1446, 3; 1523, 56; c. 1576, 9; 1584, 10, 11; 1604, 12, 13; 1621; 1628; 1630-40; 1641; 1641-3, 23; 1643, 24; c. 1643; 1689, 44; 1703-10, 46; 1741-2, 56, 57; 58; 1755, 61; 1770, 65; 1778, 67; 1804, 79; 1808, 85; 1820, 92-97; 1829, 133; 1831, 134; 1832, 136, 137, 138; 1835, 142; 1837, 145, 146, 147; 1839, 150; 1845, 155; c. 1851, 158; 1856; 1857, 165; 1862; 1866; 1869; 1876, 184; 1880, 186; 1883, 188; 1886; 1893, 198-201; 1894; 1901, 207; 1902; 1908-9; 1921, 230; 1958, 261; 1960, 263; 1961, 270; 1961-2, 271; c. 1966, 275, 276; 1966; 1967. III 131, 143, 148-161, 370-372. V Ballantine 1 a-l; Hayter
House of Lords, designs for windows	V Ballantine

House of Lords Lobby see Lobby, House of Lords	
House of Lords Royal Entrance see Royal Entrance	
Hungerford Bridge	III 56, 207, 462, 544
Hyde Park	III 162
Hyde Park, Great Exhibition see Index of Subjects: Great Exhibition	
Hyde Park Corner	III 417
Ice Fair see Index of Titles and Subjects: Frost Fair	
Inner Temple Hall	III 163
Inns of Court see Grays Inn Hall Inner Temple Hall Law Society Library Lincoln's Inn Hall Middle Temple Hall	
Irish House of Commons	II 1780, 68; 1914, 224
Jewel Tower	III 164, 165
Kensington Palace - Interior	II 1837, 143, 144
Kew, Low Tide at	VI 150
Kilpeck, St Mary and St David's Church	VI 175
King's Entrance, House of Lords see also Royal Entrance	III 243, 247, 251

King Street Gate	III 588
Knowle	III 641
Kynance Mews	VI 105
Ladies' Gallery	II 1906. III 166
Lambeth	III 404, 573
Lambeth Church see St Mary's, Lambeth	
Lambeth Palace see also London and Westminster	III 167, 168, 198, 205, 321, 406, 459, 465, 470, 524, 539, App II
Lambeth Suspension Bridge	III 485, App II
Lancaster Place	III 46
Lansdowne Crescent, Bath	VI 121
Law Courts, New Palace Yard	III 234, 412, 413, 430, 515, 560, App II (1831-2)
Law Courts, Westminster Hall	III 547, 548, 553, 560, App I
Law Lords' Corridor	III 370, 372
Law Society Library	III 169
Leadenhall	VI 53
Lewknor, St Margaret's Church	VI 176
Library, House of Commons	III Painted Chamber 1834, 444, 445
Library, House of Lords	III (1849), 435
Lichfield Cathedral	III 642, 643
Lincoln Cathedral	III 644

Lincoln's Inn Hall	III 170
Llangloffan, Baptist Chapel (1862)	VI 177
Lobby, House of Commons	II 1812, 88; 1869; 1872-3, 180; 1875, 183; 1884, 191; 1886; 1886-7, 193; 1894-5, 202; 1901, 208; 1912, 222. III 171-176, 362, 363, 367-369
Lobby, House of Lords	II 1861, 174, 175. III 177
London (general) (see also separate headings)	II 1780, 70; 1842, 154. III 178-209, 386. V Anderson; Gill 39; Shaw 66
London Bridge see also panoramas of London	III 44, 52, 185, 195, 196, 201, 202, 209
London Wall	II 1780, 70
London and Westminster	V Gill 39
Long Gallery	III 260, 261, 262
Longleat	III 645
Long Room see Gunpowder Plot Cellar	
Lower Waiting Hall	III 210, 211
Lowther	III 646
Maidstone	III 647
Mall	III 212, 282, 288
Manchester Stairs	III 191

Mansion House	III 51, 213
Marble Arch	III 11
Marlborough House	III 214, 215, 279, 282, 393
Marylebone Town Hall	II 1847
Meard Street	VI 215
Melbourne House	III 99
Members' Dining Room	II 1950, 256
Middlesex Guildhall	III 269
Middle Temple Hall	III 216
Millbank	III 191, 402, 459, 471, 495
Millbank Penitentiary	III 207
Mitchell's Yard	VI 216
Monument	III 52, 202, 209, 318
Morley's Hotel (site of S. Africa House)	III 336
Mortlake	VI 48
National Gallery	III 336
Navy Office	III 585
Nelson's Column	II 1842, 154. III 336, 543, 604
New Broad Street	II 1780, 70
New Chapel	III 393

New Church, Strand	III 47
New Palace Yard	II 1606, 15; 1821, 128; 1959, 262. III 217-234, 387, 388, 426, 427
New Palace Yard watersteps	III 527
New Park	III 648
Newstead Abbey	III 649
Norfolk Street	III 47
Northumberland House	II 1842, 154
Nottingham	III 650. V Cope 17
Office of Ordnance	III 144
Old Bailey	II 1683, 35
Old Palace Yard	II 1804, 78; 1820, 98; 1842, 154. III 70, 76, 235-255, 437, 498, App II
Old Street Church	III 195
Old Swan Stairs	III 52
Oratory	III 26, 27, 29, 256
Orford Castle	VI 122
Ottawa	II 1941, 244; 1943, 247
Oxford	V Cope 19, App IV. VI 59
Oxford Cathedral	III 651

Painted Chamber	II 1584, 10, 11; 1821, 101; 1835, 142; 1839, 150. III 155, 257-268, App II
Pall Mall	III 279, 385
Pantiles, Tunbridge Wells	VI 114
Parliament Office see Jewel Tower	
Parliament Square	III 269, 513
Parliament Street	III 406
Paymaster General's Office	III 590
Peel's House	III 270
Peer's Entrance, House of Lords	III 247, Old Palace Yard 1865
Peterborough Cathedral	III 652
Peterborough House	III 393
Piccadilly Circus	VI 210
Pontlyfni in Snow	VI 213
Pool of London see also **panoramas** of London	III 201, 206
Prime Minister's Room	II 1910
Prince's Chamber	III 145, 147, 271-273, App II
Privy Council Office	III 603
Privy Garden	III 591, 592, 599
Privy Garden Stairs	III 191, 577

Public Houses : Royal Oak Star & Garter	III 223 III 251
Queenhithe Stairs	III 50
Queen's Chapel, Marlborough Gate (German Chapel)	II 1734, 55
Radley College, 1964	VI 97
Ragley Hall	III 653
Record Office	III 417
Refreshment Rooms, House of Lords	III (1849)
Richmond Terrace	II 1842, 154
Robing Room	III 274
Rochester Cathedral	III 654
Royal Court	III 275, 276
Royal Entrance, House of Lords	II 1804, 78; 1852. III 236, 239, 240, 243, 245, 247, Old Palace Yard 1834, 251, 337-339, Westminster (1835), 422, 431, 432
Royal Exchange	II 1802, 77; 1821, 100
Royal Gallery	II 1837, 145, 146; 1901, 1918; 1929, 235; 1930, 238; 1942, 245. III (1822-1865), 275, 373, 374
Royal Stables	III 277
Runnymede	V Sims 67

St Andrew's Wardrobe	III 49
St Anne's Church, Limehouse	III 278, 393
St Antholin	III 50
St Bennet's Church	III 49
St Bride's Church	III 48, 193
St Clement Danes	II 1842, 154. III 47, 187, 393
St Giles Church	III 179, 393
St James's Chapel Royal	II 1858, 166
St James's Garlick Hill	III 50
St James's Gate	III 279
St James's House	III 393
St James the Less	III 280
St James's Palace	II 1707, 47. III 279, 281-283, 285, 385. V Monnington 55. VI 106
St James's Park	III 94, 97, London 1710, 284-295, 393, 582
St James's, Piccadilly	III 393
St John's Church, Smith Square	III 191, 205, 296, 297, 402, 404, 410, 461
St Magnus's Church	III 52, 209

St Margaret's Church, Westminster	II 1821, 128; 1945, 250, 251. III 191, 298-302, 343, 383, 393, 409, 412, 506, 509, 513-515, 521, 526, 535, App II
St Martin-in-the-Fields	III 46, 336, 393, 521
St Martin's, Canterbury	V Dyce 25, 26
St Martins, Ludgate	III 46
St Mary's Church, Lambeth	III 321, 459, 465
St Mary Somerset	III 50
St Mary le Strand	II 1842, 154. III 393
St Mary Undercroft see Crypt	
St Michael's, Bassingshaw	III 194
St Michael's College Hill	III 50
St Michael's Cornhill	III 51
St Paul's Cathedral see also panoramas of London	II 1725, 49, 50; 1897, 205. III 49, 111, 190, 194, 196, 198, 201, 202, 203, 207, 303, 304
St Paul's Covent Garden	II 1796, 76. III 46, 393. VI 107
St Paul's Cross	V Board 4
St Stephen's Chapel After 1547 see House of Commons	III 102, 305-316
St Stephen's Chapel Vestibule see Lobby, House of Commons	

St Stephen's Cloisters see Cloisters

St Stephen's Crypt see Crypt

St Stephen's Hall III 317

St Stephen's Porch III 255, 343

St Stephen's Walbrook III 51

St Thomas's Hospital III 318-320

Salisbury III 655

Salisbury Stairs III 393

Sarum VI 178

Savoy III 46, 321

Scotland Yard III 597, 598

Scotney Castle VI 115

Seaton Delavel VI 124

Seel's Boatyard III 527

Sergeant at Arms Residence III 438, 440, 454

Serpentine III 162

Seven Sisters VI 125

Severn Valley VI 86

Sezincote House VI 55

Sheerness III 656

Shepherds Market VI 108

Shot Tower III 380

Shrublands VI 40-42

Snowdon Range VI 87

Soho Square VI 217

Somerset House II 1842, 154.
III 47, 192, 193, 204, 321, 322, 393

Somerset House Steps III 185, 393

South Sea House III 331

Southwark III 178
see also panoramas of London

Southwark Bridge III 51, 206

Southwark Cathedral III 201, 206

Southwark Windmill III 203

Speaker's Court II 1911, 220, 228, 323, 324, 494

Speaker's Entrance III 24, 25

Speaker's Gallery III 23

Speaker's House III 63, 68, 73, 109, 110, 325-330, 407, 416, 418, Westminster 1849, 438, 454, 477, 543

Spencer House III 332

Spitalfields III 22, 179

Stairs see Thames River: Stairs

Stangate Glass Works III 428

Stanway VI 126

Star Chamber — III (1805-65), 226, 233

Stationery Office — III 230, 417

Staunton Harold Hall — III 657

Steel Yard — III 50

Stone Building — II 1804, 78; 1820, 98.
III (1782-1822), 234, 236,
Old Palace Yard 1783, 238-241,
245, 246, 248, 249, 251

Stonehenge — VI 191

Storey's Gate — III 415

Stowe — III 658

Suffolk, Spring Morning — VI 166

Suffolk Farm — VI 201

Suffolk House — III 321

Surrey Street — III 47

Suttling House — III App II (c.1830)

Sutton Valence — VI 212

Swaledale, Crackpot Side — VI 165

Tally Office — III 230

Teddesley — VI 43

Teddington Lock — VI 169

Temple Bar — II 1842, 154.
V Cope 20

Temple of Concord see Green Park

Temple Gardens — III 47, 48

Tennis Court see Henry VIII's tennis court

Terrace — II 1907, 215; 1909, 216; 1911, 221; 1917, 225; 1918, 226; 1923, 231, 232; 1930, 236, 237; 1945, 248, 249; 1947, 253; 1950, 255; 1960, 264, 265.
III Westminster

Thames River
see also London, Westminster and named bridges — II 1849, 156; c.1858, 169.
III 60-64, 66-69, 71, 73-75, 77-81, 109, 168, 181, 182, 184, 185-196, 198, 200-209, 230, 231, 393, 396, 401, 402, 404-408, 410, 416, 459, 461-466, 468-472, 476-480, 520-545, 572-574, 579, 580, 606, App II.
V Armitage

Thames River, Frost Fair
see Index of Titles and Subjects: Frost Fair

Thames River: Stairs and landing steps, see Arundel
Essex
Manchester
New Palace Yard Steps
Old Swan
Privy Garden
Queenhithe
Salisbury
Somerset House
Water-gate
Westminster
Whitehall
Worcester

Thames River: Wharves
see Carron
Grand Junction
Thames River
Westminster Bridge

Tilbury — V Maclise

Tower of London — III London 1547; 184, 187, 195, 201, 333

Tower Bridge — III 334, 335

Trafalgar Square — II 1852, 161; 1887, 194.
III 336, 409.
VI 179, 180

Treasury — II 1842, 154.
III 97, 191, 192, 589, 594, 603, 604, 6

Tremadoc Bay — VI 88

Trentham — VI 44-46

Tresham's Triangular Lodge — VI 60

Tunbridge Wells, Pantiles — VI 114

Union Club — III 336

Union Mill, Cranbrook — VI 116

Uppark — III 659

Vancouver — VI 196, 197

Venice — III 660

Vestibule — III (1804), 172, Lobby HC 1834, 174

Vickers Tower, Millbank — III 495

Victoria Memoral — III 212

Victoria Tower
see also House of Commons - Exterior and Westminster — II 1852.
III 212, 337-343, 457, 458, 478, 480, 484, 493-497

Virginia Assembly House, Jamestown — II 1619, 16

Wainhouse Tower — VI 199

Wallington Clock Tower — VI 211

Waltham Abbey — V Pickersgill 60

Walton Bridge — III 532

Wapping High Street — VI 189

Warwick — III 661

Water-gate — III 226, 227, 230, 231, 232

Waterloo Bridge — III 46, 56, 207, 379, 380

Waterloo Bridge, Bettws-y-Coed — VI 56

Weigh (Wey) Bridge — III 393

Welsh Mining Village — VI 89

Westminster, including Palace of Westminster
see also London, Thames River etc — II 1661, 33, 34; 1780, 69; 1821, 126, 128; 1838, 149; 1842, 154; 1965, 272.
III 60-81, 178, 180-184, 217-234, 381-502, 521, 525, 526, 542, 543, App II.
V Anderson; Buckler; Capon; Carter; Clark; Gill 38, 39; Sandby; Stokes

Westminster: Designs for New Palace see also House of Commons	III 423-458. V Ballantine 1a-l; Bell 2, 3; Buckler
Westminster, Fire see Index of Titles and Subjects: Fire	
Westminster Abbey - Exterior	II 1821, 126, 128; 1838, 149; 1842, 154. III 61, 63, 138, London 1667, 189, 191, 196, 198, 205, 212, 217, 254, 269, Prince's Chamber 1804, 285, 297, 321, 343, 383-385, 389-394, 402, 404, 405, 407, 409-412, 416, 461, 465, 466, 470, 485, 504-506, 508, 509, 511, 513-519, 521, 524, 526, 533-535, 539, App II. V Anderson; Horsley 43
Westminster Abbey - Interior	II 1643/4, 25; 1685, 36, 37, 38; 1814, 90; 1821, 103, 104, 110, 129; 1838, 148; 1887, 195; 1902, 209-12; 1911, 217-18; 1920, 228, 229; 1937, 241. III 503, 507, 510, 512
Westminster Bridge see also panoramas of London	II 1842, 154. III 44, 53, 60, 62, 64, 66, 79, 110, 111, 189-191, 198, 205, 207, 230, 396-400, 404, 405, 408, 414, 416, 461, 465, 466, 471, 472, 474, 477-481, 486-488, 520-545, App II

Westminster Hall - Exterior see also Westminster	II 1821, 126, 128; 1842, 154. III 25, 27, 63, 108, 112, 127, 131, 138, 191, 217, 218, 223, 224, 225, 229, New Palace Yard 1804, 234, 236, 238, 246, 247, 248, 250, 252, 343, 385-394, 402, 403, 407, 408, 411, 412, 428, 494, 495, 521, 526, 533-535, 549, 551, 554, 555, 557, 559, 560, App II
Westminster Hall - Interior	II 1253, 1; 1641, 21, 22; 1649, 27, 28; 1685, 39, 40; 1688; 1747, 59, 60; 1788, 73, 74; 1806, 83; 1821, 102, 105, 106, 130; 1936, 240; 1950; 1957, 260; 1961, 267-69; 1965, 273; 1975, 279. III 31, 32, 33, 65, 375-378, 546-548, 553, 556, 558, 561-565, App I. V Hayter; Salisbury 65; Schnebbelie
Westminster Hospital	III 514, 566
Westminster Stairs	III 393
Whitehall	II 1842, 154; 1849, 156; 1852; 1945, 252. III 95, 285, 321, 393, 417, 567-605
Whitehall Gardens	III 270
Whitehall Palace - Exterior	III 393, 539, 543, 567-584, 586, 590, 597-599
Whitehall Palace - Interior	II 1688, 42, 43; c. 1695, 45; 1773, 66. III 576, 601. V Ward 94
Whitehall Stairs	II 1849, 156. III London 1667, 189
Whitehall Yard	III 597
Wilton	VI 47

Windermere	VI 90
Windsor	III 401, 662, 663. V Cope 14, 15
Woburn Abbey farmyard	II 1804, 81
Worcester	III 664
Worcester Cathedral	III 665
Worcester House	III 321
Worcester House Stairs	III 321
Wrekin	VI 157
Wren Churches	VI 61-70
Wrest Park	III 666
York Cathedral and Church	III 667, 668
York Building	III 393, 606
York Buildings Water Works	III 189, 190, 606
York House	III 600

Note: Alternative titles are given for speed of reference

Acquittal of the Seven Bishops	V Ward 93, App V
Adoration of the Kings	V Tristram 84
Adoration of the Shepherds	III 310, 313 (2)
After Raphael	VI 170
Alfred inciting the Saxons to resist the Danes	V Watts 96
Alfred's Longships defeat the Danes	V Gill 36, 37, App IX
Alfred submitting his Code of Laws	V Bridges
Alice Lisle concealing fugitives	V Ward 89, App V
Allegory of Justice	V Tenniel
Angels and Architectural Decoration	V Tristram 82, 83
Angels appearing to the Shepherds	III 309
Angels holding Copes	III 313 (3)
Annunciators, Installation of	II 1894-5, 203
Anti-Corn Law League	II 1847
Antiochus, Story of	V Tristram 73, 78
Argyll, Last Sleep of	V Ward 90, App V
Armada Tapestry	II 1808, 85. V Burchett/Pine
Armistice Day	II 1945, 252
Armorial Bearings (named holders)	III 306, 307, 564

Arthur, Legend of King	IV App VIII. V Dyce 27-31, App III
Artichoke Flower	VI 109
Articles of the Union	II 1707, 47
Assassination of Spencer Perceval	II 1812, 88
Autumn	VI 190
Bank in Being, The	V Gill; Lawrence; Monnington
Banquets see Dinners	
Baptism of King Ethelbert	V Dyce 25, 26, App I
Barges, boats, paddle steamers see Index of Places, Thames River	
Basing House defended	V Cope 18, App IV
Baskerville	VI 71
Baskerville Serif	VI 72
Bath, Knights of the	II 1725, 49, 50; 1814, 90; 1821, 114, 116
Battle of Camperdown	V Knell
Battle of Cape St Vincent	V Knell 45
Battle of Judas Maccabeus	V Tristram 77
Battle of Mecanee	V Armitage
Bay	VI 79
Berlin, Congress of	II 1878
Big Ben see Centenary	

Bill of Rights	II 1688, 42, 43. V Ward 94
Bishops' Bench	II 1902
Black Prince and Edward III	V Cope 9, 10, 11, App I; West 99
Black Prince with the King of France at Poitiers	V West 100
Blake at Tunis	V Maclise, App IV
Blue Sequence	VI 132
Blue Still Life	VI 181
Boadicea animating the Britons	V Ward
Boadicea haranguing the Iceni	V Selous
Bois	VI 77
British Empire Panels	V Brangwyn, App VII
Building of Britain	V App IX
Burial of Charles I at Windsor	V Cope 14, 15, App IV
Burial of Harold at Waltham Abbey	V Pickersgill 60
Burial of the Unknown Warrior	II 1920, 228, 229. V App IX
Byron: Death of Lara	V Cope, App II

Cabinets:	Aberdeen	II 1854, 163, 164
	Campbell-Bannerman	II 1905-6
	Coalition	II 1915; 1919
	Derby	II 1867, 177
	Disraeli	II 1874
	Gladstone	II 1869, 178, 179; 1880; 1884, 190; 1892
	National	II 1931
	Russell	II 1846
Cabot and his Sons with Henry VII		V Eden 32, App VIII
Cabot, Sebastian, with Henry VII		IV App VII
Caesar's First Invasion of Britain		V Armitage
Canal Holiday		VI 205
Captivity of Jehoiachin		V Tristram 75
Captivity of the Jews		V Tristram 76
Caractacus led in triumph		V Watts
Cardinal Bourchier urging the Dowager Queen..		V Bell, JZ
Carnations		VI 113
Cathedral Landscape		VI 167
Catherine of Aragon pleading		IV App VII
Catherine Douglas barring the door		V Redgrave
Catholic Emancipation Act		II 1829, 133
Cenotaph Group		II 1945, 252

Centenary of Big Ben	II 1959, 262
Ceres	VI 156
Charles I, Burial of	V Cope 14, 15, App IV
Charles I at Nottingham	V Cope 17, App IV; Egg
Charles I, Speaker Lenthall and the Five Members	V Cope 21, App IV
Charles I demanding the Five Members at Guildhall	V Lucas (ref to Solomon)
Charles II and Jane Lane	V Ward 91, App V
Charles II landing at Dover	V Ward 92, App V
Charter to Eton College	II 1446, 3
Chartists' Petition	II 1842, 154
Chaucer: Griselda's First Trial	V Cope, App II
Chivalry	III 156, 157, 159, 160
Chivalry, Spirit of	V Maclise 49, 50, 51, App I
Christ bearing the Cross	V Paton
Christening of the Princess Royal	II 1841, 152
Churchill in Ottawa	II 1941, 244
Cities of London and Westminster	V Gill 39
City Steam Boat Company	II c. 1858, 169-171
Clarendon	VI 73
Clarendon Serif	VI 74

Coloured Still Life	VI 95
Commercial Committee	II 1917, 225
Commercial Conference	II 1918, 226
Commercial Treaty	II 1860, 172, 173
Commons petitioning Elizabeth to marry	V Solomon 68
Commonwealth Parliamentary Association	II 1950, 256; 1961, 267, 268, 269
Commonwealth Speakers	II 1950, 255
Comus	V Stephanoff
Conferences: Commercial Committee	II 1917, 225
Commercial Conference	II 1918, 226
Commonwealth Parliamentary	II 1950, 256; 1961, 267, 268, 269
Congress of Berlin	II 1878
Empire Parliamentary (UK)	II 1943, 246
Empire Parliamentary (Ottawa)	II 1943, 247
Indian Round Table	II 1930, 238
Inter-Parliamentary	II 1957, 260; 1975, 279
Connolly's Folly	VI 58
Cornish Tin mines	VI 187

Coronations: Edward the Confessor	V Tristram 70
Edward VI	II 1547. III London 1547
Charles II	II 1661, 33. III Westminster Abbey 1661
James II	II 1685, 36-40. III 391
George II	III 546
George IV	II 1821, 99-130. III 558
Victoria	II 1838, 148, 149. V Hayter
Edward VII	II 1902, 209-212
George V	II 1911, 217-219
George VI	II 1937, 241, 242
Elizabeth II	II 1953, 258
Council of Queen Victoria, First	II 1837, 143, 144
Court of Appeal	II 1856
Court of Exchequer see also Index of Places	II 1811, 86, 87
Courts see also Index of Places	
Courtesy	V Dyce 29, App III
Daniel, Judgement of	V Herbert 42, App VI
Death of Chatham	II 1778, 67
Death of Edward VII - Message to Parliament	II 1910
Death of Lara	V Cope, App II

Death of Lear	V Pickersgill
Death of Marmion	V Armitage, App II; Thomas
Death of Nelson	II 1805, 82. V Maclise 54, App VII
Death of Sir Philip Sidney	IV App VII
Death of Thomas a Becket	V Cross
Death see also Assasination, Burial, Execution, Funeral, Lying-in-State	
Decoration	V Monnington
Deer House, The	VI 198
Defence of Basing House	V Cope 18, App IV
Designs for the windows in the House of Lords	V Ballantine
Diagonal Inclinations I	VI 159
Diagonal Inclinations II	VI 160
Diagonal Inclinations III	VI 161
Diagonal Inclinations IV	VI 162
Diagonal Inclinations V	VI 163
Diagonal Inclinations VI	VI 164
Dialogue	VI 130

Dinners and Banquets:	
Captain Rous	II 1843, 153
Commercial Committe e	II 1917, 225
Commonwealth Parl. Assn.	II 1950, 256
Coronation of George IV	II 1821, 105, 106. III 558
Coronation of James II	II 1685, 39
Knights of the Bath	II 1725, 50
Reform Banquet	II 1832, 139
10 Downing Street	II 1894
Victoria Cross	II 1929, 235
Dryden: St Cecilia	V Tenniel, App II
Drystone Wall	VI 127
Dubai blue	VI 151
Dubai orange	VI 152
Dubai red	VI 153
Edward the Confessor, Coronation of	V Tristram 70
Edward III and the Black Prince	V Cope 9, 10, 11, App I; West 99
Edward III's Generosity to the People of Calais	V Poole
Edward VI granting a charter to Christ's Hospital	IV App VII
Eleanour saves the life of Edward I	V Severn
Election, Westminster	II 1796, 76
Elisha, Miracles of	V Tristam 80, 81

Elizabeth I commissions Raleigh	V Lawrence 46, 47, App IX
Elizabeth I knighting Drake	IV App VII
Elizabeth I petitioned to marry	V Solomon 68
Elizabeth I at Tilbury	V Maclise, App VII
Embarkation of the Pilgrim Fathers	V Cope 13, App IV; Lucy
Emperor Charles V and Henry VIII	IV App VII
Empire Parliamentary Association	II 1943, 246, 247
English Fleet pursuing the Spanish Armada	V Burchett 5
English People reading Wycliffe's Bible	V Clausen 7, 8, App IX
Entry of Mary I with Princess Elizabeth into London	V Shaw 66, App VIII
Erasmus and Thomas More at Greenwich	V Cowper 22, App VIII
Escalator	VI 148
Escape of Mary, Queen of Scots	IV App VII
Ethelbert, Baptism of	V Dyce 25, 26, App I
Evening	VI 82
Execution of Gunpowder Plot conspiritors	II 1606, 15
Execution of Montrose	V Ward 88, App V
Expulsion of the Fellows at Oxford	V Cope 19, App IV
Fading Roses	VI 54
Fall of Maspha	V Tristram 77

Ferry see Index of Places, Horse Ferry	
Field of the Cloth of Gold	IV App VII V Gilbert 35
Fight for the Beacon	V Townsend
Figs	VI 110
Fiji Rose	VI 193
Fire at Westminster, 1834 (including damage and demolition)	III 60-81, 110-116; 124-133, 136-138, 154, 172, 174, 247-249, 263-268, 419, 420, App II. V Andrews; Clark; Constable; Lambert; Marshall; Naquelerne; Roberts; Turner
First Council of Queen Victoria	II 1837, 143, 144
'First Day of Term'	III App I
First House of Commons Steeplechase	II 1889, 196
First Legislature in the New World	II 1619, 16
First Trial by Jury	V Cope
Flight of the Five Members	V Lucas 48, App IX
Flower Prints	VI 1-12
Frost Fair	III 185, 188-190, 208
Funeral of the Duke of Wellington	II 1852, 159-161
Garden, My	VI 209
Gardens of England	VI 33-47

Garter Knights	II 1576, 8; 1821, 115. V Cope 9, 10, 11, App I; West 98, 99, 100
General Monk declaring for a free Parliament	V Ward 95, App V
General Smuts in the Royal Gallery	II 1942, 245
Generosity	V Dyce 28, App III
Glass Jar	VI 111
Gordon Riots	II 1780, 70
Grand dinner given to Captain **Rous**	II 1841, 153
Great Exhibition	III 83
Great Roof, Westminster Hall	V Salisbury 65
Griselda's First Trial	V Cope, App II
Gunpowder Plot Conspirators	II 1605-6, 14, 15
Hamlet, the Play Scene in	V Maclise
Harold, Burial of	V Pickersgill 60
Henry VII and the Cabots	V Eden 32, App VIII
Henry VIII and Catherine of Aragon	V Salisbury 64, App VIII
Henry VIII and Emperor Charles V	IV App VII
Henry, Prince, and Judge Gascoigne	V Cope 12, App I; Redgrave 61
Hezekiah, Story of	V Tristram 72, 74
Hill at Woodlands	VI 98

Holy Infancy	V Tristram 85
Home Rule	II 1893, 198-201; 1910; 1914, 224
Hospitality	V Dyce 31, App III
House of Commons, Scenes in, see Index of Places: House of Commons - Interior	
House of Commons 1628/9	V Gow 40, App IX
House of Commons, Moving the Address to the Crown 1833	V Hayter
House of Lords, Scenes in, see Coronations, State Openings and Index of Places: House of Lords - Interior	
Houses of Parliament (Plan) For general views see Index of Places: Westminster	V Gill 38
Ice Fair see Frost Fair	
Indian Round Table Conference	II 1930, 238
Indian Shrubs and Trees	VI 13-32
Interior - Evening	VI 91
Intellect and Valour of Great Britain	II 1861, 176
Inter-Parliamentary Conference	II 1957, 60; 1975, 279
Introduction of Lady Astor into the House of Commons	II 1919, 227
Irish House of Commons	II 1780, 68

Irish Leaders	II 1910
Jacob and Rachel	V Cope
January 1973 : 1	VI 136
January 1973 : 3	VI 137
January 1973 : 6	VI 138
Jar	VI 92
Jehoiachin, King of Israel, Captivity of	V Tristram 75
Joab and Abner	V Tristram 79
John assents to Magna Carta	V Sims 67, App IX
John Cabot and his Sons	V Eden 32, App VIII
Joseph of Arimathea converting the Britons	V Parris
Jubilee Celebrations	II 1887, 194, 195; 1897, 205
Judas Maccabeus	V Tristram 77
Judge Gascoigne and Prince Henry	V Cope 12, App I; Redgrave 61
Judgement of Daniel	V Herbert 42, App VI
Judges' Procession	II c. 1966, 277
Justice	III 156, 157, 159, 160. IV App II
Justice, Allegory of	V Tenniel
Justice, Spirit of	V Maclise 52, App I; Thomas 69

King Alfred's Longships defeat the Danes	V Gill 36, 37, App IX
King John assents to Magna Carta	V Sims 67, App IX
King Lear disinheriting Cordelia	V Herbert, App II
King's Champion	II 1821, 130
King with Sceptre and Casket	III 312, 313 (1)
King's Victory Speech	II 1918
Knights see Bath Garter	
Ladies' Gallery	II 1906
Lady Astor entering the House of Commons	II 1919, 227
Lady Jane Grey at her studies	IV App VII
Lake	VI 83
Landing of Charles II at Dover	V Ward 92, App V
Lane to Filston	VI 99
Last Sleep of Argyll	V Ward 90, App V
Latimer preaching before Edward VI	V Board 4, App VIII
Legend of King Arthur	IV App III. V Dyce 27-31, App III
Lenthall, Speaker, and Charles I	V Cope 21, App IV
Lithograph No 3	VI 101
Lobby, Commons	II 1869; 1872-3, 180; 1875, 183; 1886; 1886-7, 193; 1894-5, 202; 1901, 208; 1912, 222

Lobby, Peers	II 1861, 174, 175
Lock at Teddington	VI 169
Lock-keeper's Cottage	VI 208
Lord Byron's Dream	V Eastlake
Lord Chancellor's Procession	II c. 1966, 276
Lord and Lady Russell's Parting	VI Cope 16, App IV
Lord Mayors	II 1782, 71; 1802, 77; 1811, 86, 87; 1821, 119
Lord Mayor's Day	III 416, 463, 464, App II (17th c.), (c. 1750)
Lords and Commons presenting the Crown to William and Mary	V Ward 94, App V
Low Tide at Kew	VI 150
Loyalty, Catherine Douglas barring the door...	V Redgrave
Lying-in-State : George V	II 1936, 240
Sir Winston Churchill	II 1965, 272, 273
George VI	III 565
Magna Carta	II 1253, 1. V Sims 67, App IX
Mark Twain at the House of Commons	II 1907, 215
Marlborough at Blenheim	V Maclise, App VII
Marriage of Strongbow and Eva	V Maclise, App VII
Mary I's entry into London	V Shaw 66, App VIII
Mary, Queen of Scots', Escape	IV App VII

Mary, Queen of Scots, looking back on France	IV App VII
Maundy Money	II 1773, 66
Maypole	III 393 (Z)
Meccarama	VI 75
Meeting of Wellington and Blucher	II 1815, 91. V Maclise 53, App VII
Mercy	IV App II. V Dyce 30, App III
Message III	VI 96
Mitchell's Yard	VI 216
Milton : Satan touched by Ithuriel's Spear	V Horsley, App II
Miracles of Elisha	V Tristram 80, 81
Monarch of the Glen	V Landseer
Monk declaring for a Free Parliament	V Ward 95, App V
Montrose, Execution of	V Ward 88, App V
More refusing Wolsey a Subsidy	V Forbes 33, 34, App IX
Moses and the Law	V Herbert 41, App VI; West 97
Moving the Address to the Crown.... 1833	V Hayter
Murder of Rizzio	IV App VII
Nelson, Death of	V Maclise 54, App VII
Neptune giving the Empire of the Sea to Britannia	V Dyce
Nets Drying	VI 49

Oath of Allegiance	II 1782, 71; 1901; 1910
Oberon and Titania, Reconciliation of	V Paton
Odeon Suite V	VI 182
Onde Verte	VI 131
Opening of the New House of Commons	II 1950
Oxford Spires	VI 59
Parable of Forgiveness	V Lauder
Paradox V	VI 139
Parliamentary Union of England and Scotland	V Monnington 55, 56, App IX
Parting of Lord and Lady Russell	V Cope 16, App IV
Pass near Cader Idris	VI 84
Pass near Coniston	VI 85
Peace	V Horsley
Peace Celebrations	II 1802, 77. III 84-86, 291-295
Personification of the Thames	V Armitage, App II
Peter the Great at Deptford	V Maclise
Petitions	II 1769, 64; 1780, 69; 1785, 72; 1894-5, 203; 1926, 234; 1948, 254
Philippa entreating Edward III	V Hayter
Pilgrim Fathers	V Cope 13, App IV; Lucy

Pineapple at Dunmoor	VI 149
Planets	VI 147
Play Scene in Hamlet, The	V Maclise
Plucking the Red and White Roses	V Payne 57, App VIII
Pope : The Personification of the Thames	V Armitage, App II
Portrait of a Frenchman	VI 93
Prayer	V Horsley
Prayers in the House of Commons	II 1903; 1950
Prince Henry and Chief Justice Gascoigne	V Cope 12, App I; Redgrave 61
Princes' Vigil	II 1936, 240
Privy Council	II 1837, 143, 144
Processions: City Steam Boats	II c. 1858, 169
Jubilee	II 1887, 194, 195; 1897, 205
Judges	II c. 1966, 277
Funeral	II 1852, 159, 160
Knights of the Bath	II 1725, 49, 50; 1814, 90; 1821, 114, 116
Knights of the Garter	II 1576, 8; 1821, 115
Lord Chancellor's	II c. 1966, 276
Lord Mayor's	III 416, 463, 464
Protestant Association	II 1780, 69
Royal Wedding	II 1795, 75
Speaker's	II 1869; 1884, 191; 1901, 208
Victory Day	II 1945, 250, 251
See also: Coronations State Openings	

Proclamation of Peace	II 1802, 77
Protestant Association	II 1780, 69
Purification, The	III 311, 313 (2)
Quayside	VI 123
Queen Eleanour saves the life of Edward I	V Severn
Queen Elizabeth commissions Raleigh	V Lawrence 46, 47, App IX
Queen Elizabeth knighting Drake	IV App VII
Queen Elizabeth petitioned to marry	V Solomon 68
Queen Elizabeth at Tilbury	V Maclise, App VII
Queen Philippa entreats Edward III	V Hayter
Queen Victoria on the Throne in the House of Lords	V Hayter
Queen Victoria as 'Victory'	V Severn
Raleigh spreading his coat for the Queen	IV App VII
Reconciliation of Oberon and Titania	V Paton
Red and White Roses, Plucking the	V Payne 57, App VIII
Red Cross Knight and the Dragon	V Watts, App II
Red Sequence	VI 133
Red Trapezium	VI 134
Reform Bill	II 1832, 136-139
Reformers of Marylebone	II 1847

Religion	III 156, 157, 159, 160. V Dyce 27, App III
Religion, Spirit of	V Armitage; Horsley 43, 44, App I; Paton
Revealed Religion, History of	V West
Rhododendron	VI 194
Richard I forgiving Bertrand de Gourdon	V Cross
Richard I leaving for the Crusades	V Philpot 58, 59, App IX
Richard II in Westminster Hall	V Salisbury 65
Riots	II 1770, 65; 1780, 70
River	VI 155
Rizzio, Murder of	IV App VII
Roe, Sir Thomas, at the Court of Ajmir	V Rothenstein 62, 63, App IX
Royal Embarkation from Westminster	II 1849, 156
Royal Wedding: Princess Royal	II 1734, 55
George IV	II 1795, 75
Princess Royal	II 1858, 166
St Andrew	III 338*. IV App II. V Bell 2
St Augustine Preaching	V Horsley; Thomas
St Cecilia	V Tenniel, App II
Saint David	IV App II

St Eustace	III 308. V Tristram 87
St George	III 338*. IV App II. V Tristram 84
St John	V Tristram 70A
St Mercure	III 308. V Tristram 86
St Patrick	III 338*. IV App II
St Paul	IV App II
St Peter	IV App II
St Stephen	IV App II. V Bell 3
St Stephen, King Stephen and King Edward the Confessor	V Bell 3
Satan touched by Ithuriel's Spear	V Horsley, App II
Scott: Death of Marmion	V Armitage, App III
Sculptural Image	VI 158
Sea, Falmouth	V 195
Seals	II 1648, 26; 1649; 1651; 1656, 31
Sebastian Cabot before Henry VII	IV App VII
Setting out of the Train Bands	V Cope 20, App IV
Seven Bishops	II 1688, 41

Seven Bishops, Acquittal of	V Ward 93, App V
Shakespeare: Lear disinheriting Cordelia	V Herbert, App II
Sherriffs of London	II 1811, 86, 87
Sidney, the Death of Sir Philip	IV App VII
Sir Calepine rescuing Serena	V Pickersgill
Sir Thomas More refusing Wolsey a Subsidy	V Forbes 33, 34, App IX
Sir Thomas Roe at the Court of Ajmir	V Rothenstein 62, 63, App IX
Small Window at Night	VI 94
Snow, Pontlyfni in	VI 213
Speaker Finch held down in his Chair	V Gow 40, App IX
Speaker Lenthall asserting the Members' Privileges	V Cope 21, App IV
Speaker Shaw-Lefevre admonishing a delinquent	II 1839, 151
Speaker's Installation	II 1906; 1910
Speaker's Procession see Processions	
Speaker's Staff	II 1911, 220; 1923, 231, 232; 1930, 236, 237; 1935, 239; 1937, 242; 1945, 248, 249; 1953, 258, 259; 1960, 264, 265
Spenser: Red Cross Knight	V Watts, App II
Spirit of Chivalry	V Maclise 49, 50, 51, App I

Spirit of Justice	V Maclise 52, App I
Spirit of Religion	V Armitage; Horsley 43, 44, App I; Paton
Spring Morning, Suffolk	VI 166
Staff of the Official Report	II 1911, 221; 1947, 253; 1972, 278
State Opening of Parliament	II 1523, 5, 6, 7; 1628; 1661, 34; 1689, 44; 1804, 78, 79; 1837, 145-147; 1839, 150; 1845, 155; 1852; 1857, 165; 1886; 1901, 207; 1902; 1958, 261; 1960, 263; 1961, 270; 1966, 274; 1966; 1967. III c. 1753, 94, 95; 1754, 97; 1851, 156
State Opening of Parliamentary Conference	II 1957, 260; 1961, 267
Statesmen of the War of 1914-18	II 1914-18
Steeplechase see First House of Commons.....	
Still Life	VI 183
Still Life, Blue	VI 181
Still Life, Coloured	VI 95
Strongbow, Marriage of Eva and	V Maclise, App VII
Suffolk Farm	VI 201
Summer	VI 192
Summer Suite - Blue	VI 184
Summer Suite - Green	VI 185

This House to Lett	II 1653
Thomas a Becket, Death of	V Cross
Train Bands setting out	V Cope 20, App IV
Trials: Bambridge, Thomas	II 1729, 51
Caroline, Queen	II 1820, 92-98
Charles I	II 1649, 27, 28
Hastings, Warren	II 1788, 73, 74
Laud, Archbishop	II 1643, 24
Lovat, Lord	II 1747, 59, 60
Melville, Lord	II 1806, 83
Russell, John, 2nd Earl	II 1901
Russell, William	II 1683, 35. V Hayter
Strafford, Earl of	II 1641, 21, 22
Threshold orange	VI 154
Timberden	VI 100
Together	VI 112
Trojan War (tapestries)	III 258
Tudor Portraits	V Burchett 6 (1-28)
Una alarmed by the Fauns	V Frost
Union of England and Scotland	II 1707, 47. V Monnington 55, 56, App IX
Unknown Warrior, Burial of	II 1920, 228, 229

Victoria Cross Dinner	II 1929, 235
Victory Day Processions	II 1945, 250, 251
Victory Speech of George V	II 1918
View of London from Hungerford	V Anderson
Virginia, General Assembly	II 1619, 16
Virtue and Vice	V Tristram 70C, 70D, 71
Vox Regis	II 1623
Wanamaker's Coach and Four	III 486
War Damage 1941-42	III 344-378
Waterloo, Battle of	II 1815, 91. V Maclise 53, App VII
Weather Break	VI 128
Wellington, Funeral of	II 1852, 159-161
Wellington and Blucher	II 1815, 91. V Maclise 53, App VII
Welsh Mining Village	VI 89
Westminster Assembly	II 1643/4, 25
Westminster Election	II 1796, 76
Westminster Hall, Events in, see Index of Places: Westminster Hall - Interior	
White Gate	VI 129
Widow's Mite	V Millais

William the Conqueror granting the first charter to the City of London	V Lucas
William and Mary receiving the Crown	II 1688, 42, 43. V Ward 94, App V
Wisdom	V Lauder
Woburn Sheepshearing	II 1804, 81
Wren Churches	VI 61-70
Wycliffe's Bible	V Clausen 7, 8, App IX
Yellow Sequence	VI 135
Yeomen of the Guard	II 1821, 117. III App II (1894)
Young Breton	V Philpot
Zurich Improvisations I	VI 102
Zurich Improvisations IX	VI 103

ARTISTS, ARCHITECTS, SCULPTORS, ENGRAVERS, CARTOGRAPHERS AND PHOTOGRAPHERS

Abbey, Edwin Austin (1852-1911) artist		V
Abbott, L F (1760-1803) artist	after	I 477, 625, 888
Adams, Bernard (d. 1965) artist		I 989
" "	copy by	I 174
Adlard, Henry (fl c. 1862) engraver		III 477, 478, 602
Agar, Charles d' (1669-1723) artist		I 868
" "	after	I 869
Agar, J S (fl 1800-35) engraver		I 409
Agas, Ralph (c. 1540-1621) engraver		III 178*, 381
Aglio, Agostino (1777-1857) artist		I 922
Aikman, William (1682-1731) artist		I 22
Alix, P M (1762-1817) engraver		III 536
Allen, George (1798-1847) architect		III 121*
Allen, Guy , photographer		I 131
Allen, Janet (fl 1959) artist and engraver		VI 48
Allen, Joseph (1770-1839) artist	after	I 470
Alessandro, V d'(fl 1963-64) sculptor	copy by	IV 1, 79
Allom, Thomas (1804-72) artist and engraver		III 121*, 210, 417. V
" "	attrib	III 245

Alma-Tadema, Sir Lawrence (1836-1912) artist		I 35
Alvey, E (fl 1835-40) engraver		III 443
Anderson, John (fl 1858-84) artist		III 543, App II (1872) V
Andrews, George Henry (1816-98) artist		V
Angus, (William) (1752-1821) engraver		III 225
Appleton, T G (fl 1850-1900) engraver		I 223
Armitage, Edward (1817-96) artist		V
Armstead, Henry Hugh (1828-1905) sculptor		IV App II, VIII
Arnald, George (1763-1841) artist		III 108
" "	after	III 403, 406*
Artlett, R A (1807-73) engraver		I 378
Atkinson, T L (b. 1817) engraver		I 128, 186, 491, 678
Audinet, Philip (1766-1837) engraver		I 466. II 31
Bacon, Frederick (1803-87) engraver		I 940
Bacon, J H F (1868-1914) artist		II 217
" "	after	II 218
Badeslade, T (fl 1710-50) artist	after	III 612
Bailey, Edward Hodges (1788-1867) sculptor		IV 38, 59, 95, App IV
Baker, J (fl c. 1700) artist	after	I 349

Baker, Miss (fl 1821) artist		II 125
Ballantine, James (1808-77) artist		V 1 (a-l)
Balmer, George (c. 1806-1846) artist		III 24, 25, 127. V
Barber, Thomas (1768-1843) artist	after	I 449, 534
Bardwell, W (1795-1890) architect		III 417
Barfoot, J F (fl 1834) engraver		III 67
Barker, Thomas Jones (1815-82) artist	after	I 940. II 176
Barlow, T O (1824-89) engraver		I 82, 368, 629, 797. II 173
Barney, W W (fl 1800-20) engraver		I 351
Baron, Bernard (1696-1762) engraver		I 444. III 658
Barra, Jan (d. 1634) engraver		II 14*
Barraud, Henry (1811-74) artist		II 180. V
" "	after	II 178
Barraud and Jerrard, photographers		II 183, 193
Barrenger, M (fl 1828) engraver		III 88
Barry, Sir Charles (1795-1860) architect		III 138*, 155*, 253*, 455-458, 471, 473* 475. V
Barry, Charles, jun (1824-1900) architect		III 475

Barry, Edward Middleton (1830-80) architect		III 40, 139, A-E, 140. V
Barry, Louisa (fl 1834) artist		III 118, 119. V
Bartlett, Charles (b. 1921) artist and engraver		VI 49
Bartolozzi, Francisco (1729-1815) engraver		I 2, 28, 125, 183, 234, 520, 581, 709, 746, 771, 887. II 67
Basevi, George (1794-1845) architect		III 121*
Basire, James (1730-1802) engraver		I 802. II 60, 66. III 107, 256, 305*, 401*
Bassano, photographer		I 169, 321, 958. II 190
Batoni, Pompeio (1708-87) artist	after	I 637
Baugniet, Charles (1814-86) engraver		I 185
Bauzil, Juan (fl 1812) artist	after	I 941
Bawden, Edward (b. 1903) artist and engraver		III 1, 89, 101, 213, 283, 304, 333, 498, 517. VI 50-53
Bawden, Richard (b. 1903) artist and engraver		VI 54-56
Baxter, George (1804-67) artist		II 145, 148. V
" "	after	II 146

Bayes, Gilbert (1874-1953) sculptor		IV 66
Baynes, Thomas M (fl 1794-1854) artist and engraver		III 29*, 37, 39*, 44-52, 68, 117*, 130*, 249*, 266*. V
Beale, Mary (1633-99) artist	after	I 814
Beckett, Isaac (1653-1719) engraver		I 762
Beechey, Sir William (1753-1839) artist		I 10, 384
" "	attrib	I 475, 476, 716, 974
" "	after	I 17, 58, 187, 631, 794, 831
Beer, Richard (fl 1957-75) artist and engraver		VI 57-70
Begg, Samuel (fl 1900-18) artist	after	I 285. II 206*, 207, 208*, 216*, 224*, 226*
Behnes, William (1794-1864) sculptor		IV 15
Bell, Edward (fl 1796-1847) engraver		I 486
Bell, John (1811-95) sculptor		IV 35, 64, App IV
Bell, John Zephaniah (1794-1883) artist		V
Bell, Robert Anning (1863-1933) artist		V 2, 3
Bellamy, Thomas (fl c. 1832) architect		III 336
Belle, A S (1674?-1734) artist	after	I 725
Bellin, Samuel (1799-1893) engraver		I 750. III 155*

Benjamin, Anthony (fl 1976) artist and engraver		VI 71-75
Bennett, W M (1778-1858) engraver		II 104, 106, 115, 116
Benoist, A (1721-70) engraver		III 568, 570
Benoist, W P (fl 1759) engraver		I 326
Benson, William (1682-1754) architect		III 392*
Beresford, Frank (1881-1967) artist	after	II 240. III 175, 565
Berkeley, Stanley (d. 1909) artist	after	III 486
Berryman, William and John (fl 1800-10) engraver		III 33*, 102*
Bessant, Don (fl 1977) artist and engraver		VI 76
Beutlich, Tadek (fl 1976) artist and engraver		VI 77
Beynon, D W (fl 1880) engraver		I 318
Bickham, George (c. 1684-1769) engraver		III 189, 190
Bieber, E, photographer		I 573
Billings, Robert William (1813-1874) artist		III 23, 28, 38, 115, 126, 134, 153, 173, 248, 263, 265 (portrait of), 267, 268, 561. V
" " "	after	III 29*, 39*, 115*, 135, 155, 173*, 267*, 332*, 561*, 562*

Bird, I F (fl 1826-61) artist	after	I 820
Birley, Sir Oswald (1880-1952) artist		I 171, 329
" " "	after	I 173, 330, 800
Blaikley, Alexander (1816-1903) artist		II 155. V
Blore, (1787-1879) architect		III 121*
Bluck, J (fl 1791-1819) engraver		II 84, 85. III 33, 301, 408, 556, 601
Board, Ernest (1877-1934) artist		V 4
Bockman, Gehard (d. c. 1769) engraver		I 654, 972
Boehm, Sir Joseph (1834-90) sculptor		IV 53, 80
" "	after	IV 79
Boileau, P (fl 1832) artist	after	I 804
Bois, Simon de (fl 1702) artist	after	I 719
Bol, Cornelius (d. 1666) artist	after	III 321
Bond, William (fl 1800-21) engraver		I 434, 458, 871. II 110, 115, 116
Bouchard, Magdalena (fl 1770-80) artist and engraver		VI 1-12
Bourlier, M (fl 1800-12) engraver		I 39
Bower, Edward (fl 1635-50) artist	after	I 729, 730, 733
Bowles, John (fl 1720-30) engraver		II 40. III 94, 331, 548 ? 580

Bowles, Thomas (c. 1712-c. 1770) engraver		II 40. III 196, 505, 505*, 506
Bowyer, Robert (1758-1834) artist		II 92, 131. V
" "	after	I 86, 345. II 93, 132
Boxall, Sir William (1800-79) artist	after	I 463
Boydell, John (1719-1804) artist and engraver		III 95, 96, 218, 219, 525, 549, 550, 592, 606. V
" "	after	III 287
Boys, T S (1803-74) engraver		III 514
Brabazon, Hercules B (1821-1906) artist		III 64. V
Bradley, William (1801-57) artist	after	I 366
Brandard, Robert (1805-62) engraver		III 412, 412*
Brangwyn, Sir Frank (1867-1956) artist		V
Braun, Leopold (fl 1914) artist		II 223. V
Brewer, Henry William (1836-1903) artist		III 383. V
Bridge, J (fl 1886) artist	copy by	I 156
Bridges, John (fl 1818-54) artist		V
Briggs, H P (1793-1844) artist	after	I 117, 258
Brock, John (fl 1800-10) engraver		III 588

Brock, Sir Thomas (1847-1922) sculptor		IV 32
Brockeden, William (1787-1854) artist	after	I 43
Bromley, James (1801-38) engraver		I 783
Bromley, J C (1795-1839) engraver		II 35, 95, 139
Bromley, William (1769-1842) engraver		I 345
Brompton, Richard (1734-83) artist		I 158
" "	after	I 157
Brooke, E Adveno (fl 1844-64) artist and engraver		VI 33-47
Brooke, John (fl 1754) engraver		III 297*
Brooker, Charles (b. 1924) artist		III 7, 255. V
Brooks, J (fl 1750) engraver		I 162
Brooks, Vincent see Vincent Brooks, Day & Son		
Brown, J (fl 1795) engraver		I 540
Brown, Joseph (fl 1854) engraver		I 754, 856, 858
Brown, Mather (c. 1763-1831) artist	copy by	I 997
" "	after	I 501
Browne, Alexander (fl 1677) engraver		I 163
Bruce-Joy, Albert (1842-1924) sculptor		IV 14, 36, 40, 86
Brunsdon, John (fl 1977) artist and engraver		VI 78-90

Bryant, Joshua (fl 1798-1809) artist		III 229
Bryden, Olivia M (fl 1910-23) artist		I 961
Buck, Nathaniel (c. 1700-c. 1770) artist and engraver		III 191-195, 611, 620, 621, 624, 626, 633, 636, 647, 655, 656, 661, 664
Buck, Samuel (c. 1696-1779) artist and engraver		III 191-195, 611, 620, 621, 624, 626, 633, 636, 647, 655, 656, 661, 664
Buck, S J artist		I 193, 196
Buckler, John (1770-1851) artist	after	III 32*, 511, 622, 627, 635, 640, 642-44, 651, 652, 654, 665, 667, 668
Buckler, John Chessell (1793-1894) architect		III 422*. V
Buckner, Richard (fl 1842-77) artist	after	I 407
Bunney, William (fl 1853-61) engraver		II 168
Burchett, Richard (1815-75) artist		V 5, 6 (1)-(28)
Burgess, H W (fl 1809-44) artist	after	III 122
Burgess, W W (fl 1880-1906) engraver		III 482
Burke, Thomas (1749-1815) engraver		I 410, 412
Burnet, John (1784-1868) engraver		I 204
Burton, C (fl 1835) engraver		III 234, 251, 420, 436, 440, 441
Burton, D (1800-81) architect		III 121*

Bury, T T (fl 1825-41) artist and engraver		II 153. III 446, 450
" "	after	III 560*
Buttery, R T (fl 1827) engraver		III 649
Byrne, Letitia (1779-1849) engraver		III 241
Cameron, Sir David Young (1865-1945) artist		V
Campbell, Thomas (1790-1858) sculptor		IV 45
Campion, George Bryan (1796-1870) artist		III 65. V
Canaletto (1697-1768) artist		III App II (1746-50)
"	after	III 94, 235, 396, 397, 522, 523, App II (1750)
Canon, Thomas (fl 1385) sculptor		IV App I
Canot, P C (1710-77) engraver		III 528, 568
Capon, William (1757-1827) artist		III 90, 177, 230, 258, 272, 510, App II (c. 1790, 1806, 1808, 1823). V
" "	after	III 32*, 91, 222*, 273*, 332*, 402*
Cardon, Anthony (1772-1813) engraver		I 322, 843
Carew, John Edward (1785-1868) sculptor		IV 44, App IV

Carmichael, J W (c. 1800-68) artist		III App II (c. 1850)
Carpentier, Adrian (d. 1778?) artist	after	I 259
Carr, Henry (1894-1970) artist		I 166
Carruthers, Richard (fl 1816-19) artist	after	I 723
Carter, John (1748-1817) artist		III 34, ? 226, 551, App II (1806). V
" "	attrib	III 257
" "	after	III 107, 305*
Carter, John (fl 1821-44) engraver		III 115*
Castaigne, A (fl 1903) artist		II 213
Caton-Woodville, R (1856-1927) artist	after	II 191*
Cattermole, George (1800-68) artist	after	II 74
Caulfield, Patrick (fl 1976) artist and engraver		VI 91-95
Chaddere, William (fl 1400) sculptor		IV App I
Chalon, A E (1781-1866) artist	after	I 180
Chantrey, Sir Francis (1781-1841) sculptor		IV 18
" "	after	I 694, 706
Charoux, Jac (fl 1976) artist and engraver		VI 96
Chartrand, Theobald (1849-1907) engraver		II 189

Chatelain, J B C (1710-71) artist	after	III 288
Chavanne, E (fl 1849-50) engraver		II 157. III 338*
Cheese, Bernard (fl 1976) artist and engraver		VI 97
Chester, Wallace, photographer		I 464
Childers, Milly (fl 1909) artist	after	II 216
Churchill, Sir Winston (1874-1965) artist		III 660
Clamp, Robert (fl 1790-1800) engraver		I 370, 406
Clark, J H (fl 1812-14) artist	after	I 695. III 162, 293, 294
Clark, S H (fl 1814) artist		III 84
Clark, Thomas (fl 1834) artist and engraver		III 27, 29*, 113, 114, 154, 155, ? 172, 173*, 263 (portrait of), 264, 265, ? 266, 539, 562*. V
Clarke, Graham (fl 1977) artist and engraver		VI 98-100
Clarke, G Somers (fl 1842-81) architect		III 155*, 177*, 273*, 336*, 466*
Clarke, Theophilus (1776? -1832?) artist	after	I 928
Clausen, Sir George (1852-1944) artist		V 7, 8
Clay, Sir Arthur (1842-1928) artist		III App II (1894)

Cleaver, Thomas Reginald (fl 1880-1900) artist		I 365
Clerk, W and J O (fl 1834) engravers		III 131
Clifton, Jack (fl 1969) artist		II 16
Clint, George (1770-1854) engraver		I 232, 306, 742
Closterman, J B (1660-1711) artist		I 484
" "	after	I 896
Cochran, J (fl 1820-50) engraver		I 923
Cockerell, Charles Robert (1788-1863) artist		III 454*. V
" "	attrib	III 269
Cohen, Bernard (fl 1977) artist and engraver		VI 101
Cole, B (fl 1755) engraver		II 61, 62. III 93, 509, 523, 584, 585, 594, 595
Cole, C C (fl 1941-42) artist		III 345, 346, 370, 371, 374. V
Collier, John (1850-1934) artist		I 819
Collins, James (fl 1700 20) engraver		III 503*, 504, 619, 639
Colls, Harry (fl 1878-1892) artist	after	III 208
Compton, C (1828-84) artist	after	II 155*
Coney, John (1786-1833) artist		III App II (1807)

Constable, John (1776-1837) artist		V
Constant, Benjamin (1845-1902) artist	after	I 920
Cook, H R (fl 1800-45) engraver		I 276
Cook, Thomas (c. 1744-1818) engraver		II 51
Cooper, R (1730-1820) engraver		I 76, 702
Cooper, Samuel (1609-72) artist	after	I 235, 317, 540, 884
Cope, Sir Arthur (1857-1940) artist	after	I 441, 547
Cope, Charles West (1811-1890) artist		I 574. V 9-21
Copley, J S (1737-1815) artist		I 832
" "	after	I 59, 210, 829, 830, 833. II 67
Corbould, E H (1815-1905) artist		III App II (1852)
Cosway, Richard (1742-1821) artist	after	I 322, 350
Cottingham, L N (1787-1847) architect		III 559, 559*
Cousins, Henry (d. 1864) engraver		I 258, 555, 672
Cousins, Samuel (1801-87) engraver		I 4, 90, 136, 231, 397, 495, 670, 681, 706, 944, 965. III 122
Cowper, Frank Cadogan (1877-1958) artist		V 22-24
Cowper, Max (exh 1893-1911) artist	after	II 213*
Cox, David (1783-1859) artist	after	III 410

Craig, W M (fl 1788-1828) artist	after	I 479
Croker, J W (1780-1857) architect		III 121*
Cross, John (1819-61) artist		V
Cuff, R P (fl 1860-76) architect		III 19*, 155*, 234*, 336*, 342*, 466*
Cuneo, Cyrus (1878-1916) artist	after	II 216*
Currey, Henry (fl 1870) architect		III 319, 320
Custodis, Hieronimo (fl 1589-93) artist	attrib	I 188
Dadd, F (1851-1929) artist	after	II 185*
D'Agar, Charles see Agar, Charles d'		
Dahl, Michael (1659?-1743) artist	after	I 84, 85, 496, 499, 513, 587, 658, 768, 803, 982
Dale, G (fl 1821) engraver		III 87, 91
Dance, Nathaniel (1735-1811) artist		I 124, 183, 411
" "	after	I 410, 412
Danckerts, Hendrick (c. 1630-c. 1680) artist	after	III 284, 582
Daniell, William (1769-1837) artist and engraver		III 42, 43, 200-205, 404, App II (1804)
Davey, W T (b. 1818) engraver		I 820
Davidson-Houston, A C (b. 1906) artist		I 283
Davie, Alan (b. 1920) artist and engraver		VI 102, 103

Dawe, George (1781-1829) engraver		I 106
Dawe, Henry (d. 1848) engraver		I 289
Dawe, Philip (fl 1780) engraver		I 446
Day and Haghe (fl 1830-50) engravers		III 69, 336, 423
Dayes, Edward (1763-1804) artist	after	II 73, 74. III 538*
Deason, James (fl 1834) engraver		III 249
Deeble and Stephens (fl 1834) engravers		III 70
Deeble, W (fl 1829) engraver		III 243, 244, 556*
Deering, Gaudy (1787-1850) architect		III 121*
Delamarcade (fl 1735) engraver		III 507
Delff, W J (1580-1638) engraver		I 95
Demarco, Richard (b. 1930) artist and engraver		VI 104-108
Devis, Arthur (1711-87) artist	after	I 324, 586
De Wint, Peter (1784-1849) artist		III App II (19th c.)
Diaz de la Pena, N V (1807-76) engraver		I 946
Dickinson and Foster (fl 1890-1910) engravers		II 198, 199, 200, 201 206, 208, 214, 215* V
Dickinson, L C (1819-1908) artist	after	I 122
Dickinson, William (1746-1823) engraver		I 30, 383, 396, 644, 679, 765, 878
Dicksee, Sir Francis (1853-1928) artist		I 228

Dighton, Richard (1785-1880) artist	after	I 913
Dighton, Robert (c. 1752-1814) artist		I 342, 705. II 76
Dighton, Thomas (fl 1820-30) engraver		III 53
Dixon, John (1720-1804) engraver		I 593, 893, 973
Dobson, Henry John (1858-1928) artist		I 442
Dobson, William (1611-46) artist		I 779, 912
" "	after	I 780
Doig, William & Co, photographers		II 229
Dolby, E T (fl 1859-77) engraver		III 5*, 177*, 342, 457, 469
Doo, G T (1800-86) engraver		I 752
Dowling, J (fl 1798) artist	after	I 642
Downey, W & D, photographers		I 248, 267, 518, 543, 761, 863
Downman, J (1750-1824) artist	after	I 39
Doyle, John (1797-1868) artist		II 138?. V
Doyle, Richard (1824-83) artist	after	III 155*
Doyle-Jones, Francis (1873-1938) sculptor		IV 75
Dressler, Conrad (1856-1940) sculptor		IV 61
Droeshout, Michael (b. 1601) engraver		II 14*

Drummond, E S (fl 1852) artist		II 161
Dubourg, Matthew (fl 1786-1838) artist and engraver		I 695. II 98, 102, 129. III 8, 84, 162, 293, 294, 405. V
Dudley, Robert (fl 1860-91) artist and engraver		II 174. V
Duncan, Thomas (1807-1845) artist	after	I 247
Dunkarton, Robert (fl 1770-1811) engraver		I 59, 324, 566, 830, 853
Dunstall, John (fl 1648-1660) artist		III App II (1648)
Dupont, Gainsborough (1754-97) artist and engraver		I 203, 766
" "	after	I 576, 707, 708
Dutton, T G (d. 1891) engraver		III 442, 444
Du Val, C A (1808-72) artist	after	I 184, 923
Dyce, William (1806-64) artist		V 25-31
Dyer, Alfred Edmund (1884-c. 1955) artist	copies by	I 269, 429, 730
Earlom, Richard (1743-1822) engraver		I 707
Earp, G van (fl 1871-84) artist		III 305. V
Eastlake, Sir Charles Lock (1793-1865) artist		V

Eckstein, John (1770?-after 1803) artist	after	I 843
Eddis, E U (1812-1901) artist	after	I 159, 254, 792
Eden, Denis William (1878-1949) artist		V 32
Edridge, Henry (1769-1821) artist	after	I 242, 422, 440, 580, 871
Edwards, W C (1777-1855) engraver		I 841
Edy, J W (fl 1760-1800) engraver		III App II (c. 1760)
Egg, Augustus (1816-63) artist		V
Elkan, Benno (b. 1877) sculptor		IV 84
Elliott & Fry, photographers		I 252, 605, 777, 822, 846, 880, 953, 962. II 231, 232, 236, 237, 239, 242, 248, 249, 259, 264, 265
Ellis, T H (fl 1851) engraver		III 472, 480
Elstrack, Renold (fl 1598-1625) engraver		II 9, 10, 12, 16*, 18*
Epstein, Sir Jacob (1880-1959) sculptor		IV App IX
Evans, W (fl 1800-25) artist	after	I 264
Eves, R G (1876-1941) artist	after	I 147
Ewart, photographer		I 69
Faber, Jacob (fl 1548) engraver		II 7*
Faber, John (c. 1684-1756) engraver		I 23, 98, 137, 209, 211, 259, 379, 514, 517, 528, 648, 775, 859, 865, 901, 925, 950, 986

Faden, William (fl 1800) cartographer		III 199
Faed, James (1821-1911) engraver		I 570, 685, 782
Fairburn, J (fl c. 1850) engraver		III 468
Faithorne, William (1616-91) artist and engraver		I 774. III 182*
" "	after	I 79
Farington, Joseph (1747-1821) artist	after	III 198, 209, ?533, 534
Farrell, Frederick G (fl 1920-30) engraver		III 100, 212, 343, 516, 544
Faulkner, Thomas (fl 1840) engraver		III 424, 454
Fearnley-Whittingstall, E O (fl 1953-63) artist		I 277
Fearon, P H (POY) (1874-1948) artist		I 553
Fedden, Mary (b. 1915) artist and engraver		VI 109-111
Fellows, W (fl 1800-10) engraver		III 146, 231, 232, 396, 406*, 649
Fildes, Sir Luke (1843-1927) artist		I 14, 360
" "	after	I 284, 361
Finlayson, John (c. 1730-c. 1776) engraver		I 92, 637
Fisher, Edward (1722-85) engraver		I 115, 509, 764
Fisher, John (fl 1669-70) surveyor		III 576*

Fisk, William (1796-1872) artist		II 28
" "	after	II 22
Fittler, James (1758-1835) engraver		I 395, 751. II 79, 80
Flanders, Dennis (b. 1915) artist		II 272. III 347. V
Fleere, H H (fl 1893-1906) artist	after	II 213*
Fleming, Lawrence (fl 1977) artist and engraver		VI 112
Fogg, A (fl 1803) engraver		II 54
Foley, John Henry (1818-74) sculptor		IV 10, 46, 85, App IV
Forbes, J C (1846-1925) artist	after	I 130, 367
Forbes, Vivian (1891-1937) artist		V 33, 34
Forster, F (fl 1700) artist	after	I 549
Fourdrinier, Pierre (fl 1725-40) engraver		III 520, 521, 526. 546
Fowler, Robert (1853-1926) artist		I 364
Fox, Charles (1794-1849) engraver		II 144
Frampton, Sir George (1860-1928) sculptor		IV 5
Francis, John (1780-1861) sculptor		IV 81
" "	after	IV 60

Freebairn, Robert (1765-1808) artist	after	III 406*
Freeman, John (fl 1680-1700) artist	after	II 59*
Freeth, H Andrew (b. 1912) artist		II 273. V
Frishman, Margaret (fl 1977) artist and engraver		VI 113
Frost, W E (1810-77) artist		V
Fulton, Robert (1765-1815) artist	after	I 452
Furniss, Harry (1854-1925) artist		I 36
Gahagan, Sebastian (fl 1800-35) sculptor	copy by	IV 74
Gainsborough, Thomas (1727-88) artist		I 697
" "	after	I 96, 125, 141, 203, 206, 208, 520, 709, 766
Gales, Henry (fl 1867) artist	after	II 177
Garrard, George (1760-1826) artist	after	II 81
Gauci, M (fl 1800-21) engraver		II 125
Gauci, Paul (fl 1834-63) engraver		III 449
Gauci, W (fl 1834) engraver		III 71, 71*
Gauld, Peter (fl 1976) artist and engraver		VI 114-116
Gautier, Lucien-Marcelin (b. 1850) engraver		III 483, 484

Gaywood, Richard (fl 1650-80) engraver		II 34
Gendall, John (1790-1865) artist	after	III 411
Gentleman, David (fl 1977) artist and engraver		VI 117-126
Gheeraedts, Marcus (1525?-1599?) artist	after	I 107
Gibson, John (1790-1866) sculptor		IV 93
Gibson, Thomas (1680?-1751) artist	after	I 654
Gilbert, Sir John (1817-97) artist		V 35
" "	after	II 163
Giles, G D (1857-1941) artist		II 196. V
Gill, Colin (1892-1940) artist		V 36, 37
Gill, MacDonald (1884-1947) artist		V 38, 39
Gilroy, John T Young (b. 1898) artist		II 263. V
Gladwin, George (fl 1824-38) engraver		III 559*
Glazebrook H,de T (1855-1937) artist	after	I 377, 575
Gleichen, Feodora (1861-1922) sculptor		IV 31
Gleichen, Graf von (1833-91) sculptor (Prince von Hohenlohe-Langenburg)		IV 12, 13
Godby, James (fl 1790-1815) engraver		I 713

Golding, Richard (1785-1865) engraver		I 382
Gole, Jacob (1660-1737) engraver		II 45
Goodall, E A (1819-1908) artist		III App II (1863)
Goodall, Edward (1795-1870) engraver		III 416
Gooderson, Thomas Youngman (fl 1846-60) artist	copy by	I 897
Goodman, Robert, photographer		II 270
Goodwin, Francis (1784-1835) architect		III 121*
Gorachand (fl 1810-20) artist		VI 13-32
Gordon, Sir John Watson (1788-1864) artist	after	I 245, 246, 570
Gosset, Isaac (1713-99) artist	after	I 1003
Gow, Andrew Garrick (1848-1920) artist		V 40
Graham, John (1794-1866) artist	after	I 487
Grant, C J (fl 1834) artist		III 60. V
Grant, Sir Francis (1803-78) artist		I 128, 659, 781, 818
" "	after	I 521, 555, 660, 671, 678, 782, 805, 897, 898
Gravelot, H F B (1699-1773) artist	after	II 56, 57, 58. III 547, App I

Graves, F P (fl 1858-68) artist	copy by	I 135
Green, Valentine (1739-1813) engraver		I 477. II 47. III 399
Greenwood, Phil (fl 1977) artist and engraver		VI 127
Greig, John (fl 1800-10) engraver		III 226*, 261, 556*
Gretze, Leopold (fl 1912) engraver		I 561
Gribelin, Simon (1661-1733) engraver		I 658, 803
Grieffeld (fl 1840) engraver		III 337
Grierson, George (fl 1830) artist and engraver		I 87
Grieve, William (1800-44) artist		III 66. V
Grignion, Charles (1716-1810) engraver		III 105, 106, 144, 277
Grimm, S H (1734-94) artist	after	II 66. III 178*
Grineau, Bryan de (1883-19?) artist	after	II 255*, 257
Grixoni, Mario (fl 1914-40) artist		I 615
Groot, Johannes de (b. 1688/9) artist	after	I 211
Grozer, Joseph (c. 1755-c. 1798) engraver		I 148
Guest, George (fl 1977) artist and engraver		VI 128, 129
Gunn, Sir James (1893-1964) artist		I 296

Gunst, P S van (1659-1724) engraver		I 619
Guthrie, Sir James (1859-1930) artist		I 663. II 224*
" "	after	I 272
Haese, D de (Haan?) (fl 1700) artist	after	I 874
Haghe, Charles (c. 1810-88) engraver (See also Day & Haghe)		III 336
Haghe, Louis (1806-85) artist and engraver		III 336, 431
" " (See also Day & Haghe)	after	II 160
Halkett, George Roland (1865-1918) artist		I 151
Hall, John (1739-97) engraver		I 827. II 30
Hall, S P (1842-1922) artist		II 208*
" "	after	II 206*, 207*
Hall, Thomas (fl 1790-1810) engraver		III 224
Halliday, Edward (b. 1902) artist		I 490
Halls, John James (d. 1853) artist	after	I 241
Hall, Nigel (fl 1977) artist and engraver		VI 130
Hamble, J R (fl 1800-30) engraver		III 291, 292
Hamilton, David (1768-1843) architect		III 422*

Hamilton, H D (c. 1739-1808) artist	after	I 41
Hanneman, Adrian (1601?-71?) artist	after	I 177, 178
Harding, Edward (1776-96) engraver		I 371, 850
Harding, Frank (fl 1900-20) engraver		III 488
Harding, J H (fl 1825) engraver		III 560, 607
Harding, Silvester (1745-1809) artist and engraver		I 75, 998
" "	after	I 772, 998
Hardingham, V C artist		III 348-354, 366-369. V
Hardy, James (fl 1780-94) engraver		I 110
Harley, G (1791-1871) engraver		III 459
Harris, John (fl 1686-1739) engraver		III 214, 612
Harris, John (1791-1863) engraver		III ? 428a, 435, 438, 439
Hartnell & Co, photographers		II 68
Hassall, John (1868-1948) artist	after	II 222
Hassell, John (fl 1789-1819) artist	after	III 148
Hatherell, W (1855-1928) artist	after	II 201*
Havell, Daniel (fl 1819) engraver		III 411
Havell, Robert (fl 1821) engraver		II 105. III 99, 242
Haverty, J P (1794-1864) artist	after	I 640

Hawkesworth, John (fl 1825-35) engraver		III 562*
Hawkins, George (fl 1799-1810) engraver		III 299, 300, 553
Hawkins, George junior (1809-52) engraver		III 26, 29, 338, 433, 434, 437, 447, 448, 467, 562. V
Hawkins, Jane, (fl 1874) artist	copy by	I 660
Hawksmoor, Nicholas (c. 1661-1736) architect		III 235, 278
Haydon, B R (1786-1846) artist	after	II 139. V
Hayls, John (1600-79) artist	after	I 691
Hayter, Sir George (1792-1871) artist		I 542, 597. II 94, 140, 147. V
" "	after	I 182, 213, 468, 598, 783. II 35, 95, 141
Hayter, J (1800-95) artist	after	I 201
Hayter, Stanley William (b. 1901) artist and engraver		VI 131
Heachen, see Vanhaecken		
Heath, Charles (1785-1848) engraver		I 250, 501
Heath, James (1757-1834) engraver		II 70
Heath, William (1795-1840) engraver		III 72
Hedegaard, Peter (fl 1977) artist and engraver		VI 132-135

Henderson, Mark Anthony (fl 1700) artist		III 663
Henshall, J (fl 1828-63) engraver		III 415
Hepple, Norman (b. 1908) artist		I 594
Herbert, John Rogers (1810-90) artist		II 25. V 41, 42
" "	after	II 41*, 155*
Herkomer, Sir Hubert von (1849-1914) artist and engraver		I 48
" " "	after	I 464, 524, 753
Heron, Patrick (b. 1920) artist and engraver		VI 136-138
Heron, Robert (1764-1807) artist		I 340
Hickel, Karl Anton (1745-98) artist		II 74*
" "	after	I 347, 711
Higham, Thomas (1795-1844) artist and engraver		III 12, 458
Highmore, Joseph (1692-1780) artist		I 647
" "	after	II 49, 50
Hildersheimer & Co, photographers		II 197, 205
Hill, John (1770-1850) engraver		II 83
Hinton, W (fl 1800) engraver		I 1004
Hiort, John (fl 1821) architect		II 1821, 130
Hirst, Derek (fl 1977) artist and engraver		VI 139

Hitchins, J (fl 1834) engraver		III 80
Hoar, Frank ('Acanthus') (1909-1976) artist		III 375. V
Hoare, William (c. 1707-99) artist		I 627, 687
" "	after	I 161, 162, 390, 391, 532, 688
Hodges, C H (1764-1837) engraver		I 6, 967
Hodgetts, Thomas (fl 1801-46) engraver		I 58, 182, 487, 488
Hodgson, Ian (fl 1950) artist	after	III 305*
Hoefnagel, Joris (1545-1601) artist	attrib	III 178*
Hogarth, William (1697-1764) artist	after	II 51, 52, 53, 54, 60*. III ? 286
Holbein, Hans (1497-1543) artist	after	I 32, 309, 467, 480, 617, 618, 746, 848, 850, 932, 990, 994, 995
Holl, Charles (d. 1882) engraver		I 3, 335, 842, 952
Holl, Francis (1815-84) engraver		I 224, 671, 966
Holl, Frank (1845-88) artist		I 425
" "	after	I 223, 426
Holl, William I (1771-1838) engraver		I 316, 966, 990
Holl, William II (1807-71) engraver		I 139, 315, 401, 796
Hollar, Wenceslaus (1607-77) artist and engraver		I 227. II 8, 21, 25*, 33. III 167, 182*, 217, 389, 503, 572. V

Hollar, Wenceslaus	after	I 72. III 102*, 182*, 183, 281, 387, 388, 390, 502*, 503, 573, 574, App II (1624)
Holloway, C E (1838-97) engraver		III 168
Holmes, E N (fl 1860-71) artist and engraver		III 29*, 138*, 174*, 253*, 276*, 332*, 342*
" "	after	III 19*, 234*, 342*
Honeybourne, Marjorie (fl 1960) cartographer		III 177*
Hooghe, Romeyn de (1645-1708) engraver		II 44, 45*
Hopper, Thomas (1776-1856) architect		III 424-454
Hoppner, John (1758-1810) artist		I 393
" "	copy by	I 339
" "	after	I 2, 55, 78, 102, 164, 175, 271, 310, 351, 380, 392, 394, 703, 704, 751, 881, 992, 993
Hore, James (fl 1834) artist		III 124, 125, 128. V
Horne, Frank E (exh 1896-1933) artist		III 380
Horner, Miss C (fl 1905) artist	after	I 416
Horsley, John Callcott (1817-1903) artist		V 43, 44

Houbraken, Jacobus (1698-1780) engraver		I 1, 20, 52, 54, 94, 107, 140, 189, 218, 235, 266, 309, 317, 333, 430, 493, 519, 533, 608, 618, 632, 636, 652, 698, 732, 735, 815, 835, 848, 872, 875, 879, 884, 889, 911, 918, 930, 934, 977, 988, 991, 995, 1001, 1002
Houston, Richard (1721-75) artist and engraver		I 41, 390, 404, 532, 688, 689. II 63, 64
Hoyle, Walter (b. 1922) artist and engraver		VI 140-147
Huck, J G (c. 1759-1811) artist and engraver		I 347, 711
" "	after	II 47
Hudson, B (fl 1852-53) artist	after	I 506
Hudson, Henry (fl 1790) engraver		I 462
Hudson, Thomas (1701-79) artist	after	I 98, 302, 404, 446, 634, 715
Hughes, Edward (1832-1908) artist	after	I 15
Hulsbergh, H (d 1729) engraver		III 617
Humble, S (fl 1830) artist	after	III 607
Humphrey, G (pub 1821) engraver		II 126
Huquier, D G (fl c. 1760) engraver		III 529
Hutchison, Sir William (1889-1970) artist		I 572, 718, 776, 955

Huysmans, Jacob (c. 1633-96) artist	after	I 473
Hysing, Hans (d. 1753) artist		I 645
" "	after	I 648
" "	studio	I 646
Ingleby (fl 1782-4) engraver		I 207, 285
Inglish, Robert (fl 1700-20) artist	after	III 282
Ireland, Samuel (d. 1800) engraver		III 552
Jackson, J B (1701-c. 1780) engraver		I 833
Jackson, John (1778-1831) artist		I 219, 273
" "	copies by	I 126, 505, 510, 703
" "	after	I 97, 265, 274, 375, 447, 752, 983
Jackson, J R (1819-77) engraver		I 403, 454, 521
Jackson, Mason (1819-1903) artist	after	II 177*
Jacobe, Johann (1733-97) engraver		I 788
James, William (fl 1740-71) artist		III App II (c. 1750)
Jeakes, J (exh 1796-1809) engraver		III 643, 654, 665
Jenkins, J J (1811-85) engraver		I 113
Jennings, R G (1872-1930) artist	after	I 68
Jewitt, Edwin (fl 1850-60) engraver		II 169-171
John, Sir William Goscombe (1860-1953) sculptor		IV 42

Johnson, Ben (fl 1977) artist and engraver		VI 148
Johnson, Cornelius (1593-1661) artist		I 214, 217, 539
" "	after	I 94, 189, 218, 326
Johnson, Cornelius II (junior) (?1622-1698) artist		I 610
Johnson, J (fl 1850) artist	after	III 276, 338, 339, 466*, 467
Johnson, Thomas (18th cent.) engraver		I 177
Johnston, Alexander (1815-91) artist	after	II 24
Jones, Barbara (fl 1977) artist and engraver		VI 149
Jones, Doyle - see Doyle-Jones sculptor		
Jones, E (fl 1835) engraver		III 29*
Jones, Edward (fl 1833-49) artist	after	III 337
Jones, George (1786-1869) artist		II 133. V
Jones, H (fl 1835) engraver		III 426, 428-430, 432, 451, 452
Jones, Inigo (1573-1652) architect		III 567*, 568-71
Jones, John (c. 1745-97) engraver		I 111, 308, 343, 576, 894, 954
Joseph, George Francis (1764-1846) artist		I 692
" " "	after	I 693

Joy, Bruce - see Bruce-Joy, **sculptor**		
Joy, T M (1812-66) artist and engraver		III 73
" "	after	I 672
Jukes, Francis (1747-1812) engraver		II 73. III 399
Kay, Joseph (fl c. 1800) artist	after	III 299, 300
Kearnan, Thomas (fl 1821-50) engraver		II 142. III 455*
Keirincx, J C (1590-1646) artist	after	III 386
Kelly, Sir Gerald (1879-1972) artist	after	I 297, 362, 838
Kempshall, H K (b. 1934) artist and engraver		VI 150
Kent, William (? 1685-1748) architect		III 395, 546. V
" "	after	II 55
Kersseboom, Jan (d. 1708) artist		I 529
Ketel, Corneluis (1548-1616) artist	after	I 456
Kettle, Tilly (1735-86) artist	attrib	I 51
Killingbeck, Benjamin (fl 1769-89) artist and engraver		I 486A
King, Cecil (fl 1977) artist and engraver		VI 151-154
King, Jeremy (fl 1977) artist and engraver		VI 155

Kip, Johannes (c. 1652-1722) engraver		III 167*, 186*, 187, 281*, ? 393, ? 504*, 546*, 585*, 586, 608, 609, 610, 616, 618, 623, 628, 630, 631, 634, 637, 638, 641, 645, 646, 648, 650, 653, 657, 659, 662, 663, 666
Kitchemer (? John Kitchingman 1740-81) engraver		I 971
Kitchin, Thomas (fl 1773) cartographer		III 197
Knapton, George (1698-1778) artist	after	I 457
Knell, William Adolphus (d. 1875) artist		V 45
Kneller, Sir Godfrey (1649? -1723) artist	after	I 9, 45, 137, 140, 144, 209, 216, 220, 221, 356, 373, 418, 419, 434, 439, 461, 469, 498, 541, 571, 584, 611, 612, 613, 652, 665, 666, 698, 721, 724, 762, 786, 825, 840, 851, 859, 860, 861, 866, 889, 891, 892, 933, 950, 985, 986, 987, 991, 999
" "	studio	I 355, 433, 979, 984
Knight, John (1803-81) engraver		II 135
Knight, J P (1803-81) artist	after	I 947
Knyff, Leonard (1650-1722) artist	after	III 167*, 281*, 578, 579, 608-10, 616-18, 623, 628, 630, 631, 634, 637, 638, 641, 645, 646, 648, 650, 653, 657, 659, 662

Kokoschka, Oskar (1886-1980) artist and engraver		III 335, 501, 545, App II (1967)
Koster, Simon de (1797-1831) artist	after	I 710
Labelye, Charles (1705-c. 1781) architect and engineer		III 520-542
Labye, A (fl 1857)		III 474
La Dell, Edwin (1914-70) artist and engraver		VI 156, 157
Lafayette, photographer		I 197, 511, 909
Laguerre, Louis (1663-1721) artist	attrib	I 121
Laing, John Joseph (1830-62) engraver		III 138*
Lambert artist		V
Landseer, Sir Edwin (1802-73) artist		V
Lane, R J (1800-1872) artist	after	I 832
Lane, Samuel (1780-1859) artist		I 435, 749, 975
" "	after	I 57, 436, 750
Lassouquere, J P (fl 1835-50) engraver		I 943
Laszlo de Lombos, P A (1869-1937) artist		I 554
" "	after	I 727, 948
Lauder, James Eckford (1811-69) artist		V

Laurie and Whittle (fl 1794-1822) engravers		III 409, 513, 625
Lavery, Sir John (1856-1941) artist	after	II 230, 233
Lawrence, Alfred Kingsley (1893-1975) artist		I 295. V 46, 47
Lawrence, Sir Thomas (1769-1830) artist		I 191, 740
" "	after	I 4, 30, 40, 133, 134, 192, 231, 239, 240, 276, 288, 298, 306, 307, 358, 371, 382, 396, 397, 448, 478, 500, 531, 535, 551, 552, 557, 558, 577, 599, 600, 603, 616, 623, 639, 680, 681, 682, 714, 742, 755, 767, 768, 817, 849, 938, 942, 960, 966
Lawson, Francis Wilfred (1842-1935) artist		II 191. V
Lea see Morden & Lea		
Lee, Adam (c. 1772-1843) architect		III 121*
Lee, Frederick Walter (fl1894-1938) artist		III 142, 159. V
Lee, J (fl 1824) engraver		I 438
Legnaghi, Igino (fl 1977) artist and engraver		VI 158
Leighton, Miss B (fl 1908) artist	after	I 299
Leighton, J Blair (fl 1924) artist		I 74, 844

Leizel, J F (fl c. 1755) artist	after	III 527
Le Keux, John (1783-1846) engraver		III 276*, 512
Lely, Sir Peter (1618-80) artist	after	I 163, 406, 630, 662, 815, 879, 911
" "	studio	I 11, 176, 579
Lemon, Henry (fl 1855-75) engraver		II 180*
Leslie, C R (1794-1859) artist	after	I 212. II 152
Leslie-Melville, Constance (fl 1922) artist		III 160. V
Levens, (fl 1810) artist and engraver		III 240, ?327, 328
Leverett, David (fl 1976) artist and engraver		VI 159-164
Lewis, Charles George (1808-80) engraver		II 176
Lewis, Edward (fl 1857) engraver		III 5
Lewis, F C (1779-1856) engraver		I 184, 257, 437, 567, 661, 682, 942. II 103. III 235, 403, 622, 652, 667
Lewis, George (1782-1871) engraver		II 90. III 622, 652
Lievens, Jan (1607-74) artist		III App II (1630)
Lightbody, J (fl 1700-30) artist	after	III 214
Linnell, John (1792-1882) artist and engraver		I 311, 312, 614, 683

Llewellyn, Sir William (1863-1941) artist	after	I 589, 590
Lockhart, W E (1846-1900) artist		I 667. II 195
Loggan, David (1635-92) engraver		I 657
London Stereoscopic Company, photographers		I 677, 810, 908
Long, Edwin (1829-91) artist	after	I 491
Lonsdale, James (1777-1839) artist	copy by	I 814
" "	after	I 89, 877
Lowenstam, Leopold (1842-98) engraver		I 169
Lucas, John (1807-74) artist		I 839, 939
" "	after	I 944
Lucas, John Seymour (1849-1923) artist		V 48
Lucas, R C (1800-83) artist	after	I 902
Lucy, Charles (1814-73) artist		V
Luny, Thomas (1759-1837) artist		III App II (1834)
Lupton, T G (1791-1873) engraver		I 245, 323, 363, 448, 789
Lutterel, Edward (c. 1650-c. 1710) engraver		I 837
Lynch, J H (d. 1868) engraver		III 427, 445

McArdell, James (1710-65) engraver		I 302, 445, 457, 628, 634, 656, 715
Macbeth-Raeburn, H (1860-1947) artist and engraver		I 142, 328
" "	copy by	I 589
Macdonald, W Alister (fl 1884-c. 1900) artist		III 487
MacDowell, Patrick (1799-1870) sculptor		IV 3, 20, 73, 89, App IV, V
McFall, David (b. 1919) sculptor		IV 9
Mackenzie, Frederick (1788-1854) artist		V
" "	after	III 130*, 512
Mackenzie, K (fl 1800-25) engraver		I 264
McKewan, David Hall (1816-73) artist		III 61, 340. V
Macklin, T Eyre (fl 1912) artist		II 222
MacLeod, William John artist		III 344, 355-360, 372. V
Maclise, Daniel (1806-70) artist		V 49-54
" "	after	II 82, 91
Maclure, Andrew (fl 1844-81) artist	after	II 159
Macquoid, T R (1820-1912) engraver		II 162, 164*
Maile, George (fl 1824-41) engraver		I 717

Malton, Thomas (1748-1804) artist and engraver		III 221, 222, 237, 332, 332*, 401*, 509*, 535, 598*, 599, App II (1782, 1792)
Mann, Harrington (1864-1937) artist		I 65
Marchant, J (fl 1846) artist	after	III 602
Marlow, William (1740-1813) artist		III 398, App II (c. 1777). V
" "	after	III 399
Marochetti, Carlo, Baron (1805-67) sculptor		IV 26, 77
Marshall, Charles (1806-90) artist		V
Marshall, William Calder (1813-1894) sculptor		IV 25, 87, App IV
Martin, David (1736-98) artist and engraver		I 582
" "	after	I 46, 582
Martin, Elias (1739-1818) artist		III App II (1771)
Martindale, P H (1869-c. 1935) engraver		I 575
Matthews, (Thomas) (fl 1827) engraver		III 414
Maubert, James (d. 1746) artist	after	I 103
Maurer, John (fl 1713-61) artist and engraver		III 97, 590, 591, 593
" "	after	III 521, 526

Mayall & Co, photographers		I 784. II 202
Meadows, R M (d 1812) engraver		I 531
Medland, Thomas (fl 1795-1822) engraver		III 238, 600
Medlycott, Rev Sir Hubert J (1841-1920) artist		III 485
Melville, Henry (fl 1826-41) engraver		II 74, 134, 150, 151
Melville, H S (fl 1837-81) artist	after	II 169-171
Menzies, W A (fl 1922) artist	copies by	I 686, 920
Mercier, Charles (b. 1834) artist	after	II 180*
Merian, Matthew (1621-87) cartographer		III 182*
Merrifield, Leonard (1880-1943) sculptor		IV 66
Methuen, Paul, 4th Baron (1886-1974) artist		I 837. III 500, 632
Meyer, H H (d. 1847) engraver		I 88, 126, 150, 350, 375, 443, 505, 873, 937. II 112, 117, 119, 121
Middleton, Charles (b. 1756) architect		III 554
Middleton, J G (fl 1826-72) artist	after	I 578
Miereveldt see Van Miereveldt		
Milbanke, Mark (d. 1927) artist	after	I 508
Millais, Sir John Everett (1829-96) artist	after	I 47, 48, 81, 82, 364, 368, 797. V

Miller, David M (fl 1745-50) engraver		III 568-71
Miller, Francis St Clair (fl 1977) artist and engraver		VI 165, 166
Miller, James (fl 1773-95) artist		III 397, App II (18thc)
" "	after	III 225, 238, 600
Miller, J D (fl 1884) engraver		I 421
Miller (Muller) John (1715?-1790?) engraver		II 1
Miller, W E (fl 1873-1929) artist		I 303
Miller, William (c. 1740-c. 1810) artist	after	I 712. II 71
Monet, Claude (1840-1926) artist		III App II (1903, 1904)
Monnington, Walter Thomas (1902-76) artist		V 55, 56
Montford, Paul Raphael (1868-1938) sculptor		IV 27
Moore, George (fl 1834) artist		III 39, ?117, ?132, ?133, 136, 137, 174. V
Moore, Sir Jonas (1617-79) cartographer		III 182*
Moore, Samuel (fl 1680-1720) engraver		II 36, 39, 40
Morden & Lea (fl 1682) engravers		III 184*, 503*, 545*, 577
Morret, J B (fl 1790-1820) engraver		III 538
Morris, Douglas C & Co, photographers		III 161

Morris, Thomas (fl 1804) engraver		II 81
Morton, J (fl 1835-39) engraver		I 785
Mosley, Charles (c. 1715-c. 1770) engraver		III 547, App I
Mote, W H (fl 1831) engraver		I 456
Muller see Miller, John, engraver		
Muller, W J (1812-45) artist	after	I 903
Munnings, Colin (fl 1890-1900) engraver		III 208
Munro, Alexander (1825-71) sculptor		IV App XI
Munro, J (fl 1854) artist	after	I 945
Murphy, John (fl 1778-1820) engraver		I 550, 712, 720
Murray, Alexander Hallam (1854-1934) artist		III 481. V
Murray, J G (fl 1820-30) engraver		I 86. II 93, 95
Murray, Thomas (1663-1734) artist	after	I 71, 215, 238
Myers (fl c. 1784) engraver		III 385
Mynde, J (fl 1740-70) engraver		III 613
Mytens, Daniel (c. 1590-1647) artist	studio	I 93
Naquelerne, A (fl 1834) artist		III 110. V
Nash, Frederick (1782-1856) artist	after	III 226*

Nash, Joseph (1809-78) artist		II 165, 167. III 156, 157. V
" "	after	II 168
Nattes, J C (c. 1765-1831) artist	after	II 83
Neale, John Preston (c. 1780-1847) architect		III 121, 171, 241, 329, 330. V
Nemon, Oscar (b. 1906) sculptor		IV 24
Newcourt, Richard (d. 1679) engraver		III 182*
Newenham, Frederick (d. 1859) artist	copy by	I 773
" "	after	I 154
Newman, Alfred (1827-66) engraver		III 273*, 276
Nicholls, Sutton (fl1700-40) engraver		III 9, 215
Nicholson (fl 1900) artist		III 254. V
Nimptsch, Uli (1897-1977) sculptor		IV 57
Noakes, Michael (b. 1933) artist		I 813
Noble, Matthew (1818-76) sculptor		IV 67, 69, 94, App IX
" "	after	IV 1
Nollekens, Joseph (1737-1823) sculptor		IV 11, 78
" "	after	I 761, 936. IV 71, 72, 74
Norden, John (c. 1548-c. 1625) engraver		III 180*, 382, 382*

Norrie, F G (fl 1846) artist	attrib	III 466
Northcote, James (1746-1831) artist		II 42. V
" "	after	I 104, 194, 195, 359, 455, 504, 679, 771. II 43
Nugent, Thomas (fl 1785-98) engraver		I 772
Nutter, William (1754-1802) engraver		I 452, 888
Oakes, J W (1820-87) artist		II 156. V
O'Connor, John (1830-89) artist	after	III 477
Oliver, Isaac (c. 1556-1617) artist	after	I 835
Opie, John (1761-1807) artist	after	I 7, 200, 348, 559, 951
Orchardson, Sir William Quiller (1832-1910) artist		I 674
" "	after	I 676
Orme, Edward (fl 1806) artist	after	I 713
Orpen, Sir William (1878-1931) artist	after	I 73
Owen, William (1769-1825) artist		I 287
" "	after	I 5, 63, 80, 232, 363, 521, 620, 722
Paget, W (1863-1935) artist	after	II 206*, 207*
Palmer, Lady Alexandra (fl 1902) artist	after	I 546

Palmer, L (fl 1910) artist	after	I 927
Papas, William (fl 1966) artist		II 275, 276, 277. III 21
Parker, James (1750-1805) engraver		I 831. II 43
Parr, Remi (b. 1723) engraver		II 59*. III 522
Parris, E T (1793-1873) artist	after	II 149*. V
Parrott, W (1813-69) artist and engraver		III 379, 462
Partridge, John (1790-1872) artist		I 669
" "	after	I 670
Passe, Crispin von de (1564-1637) artist and engraver		II 14
Paton, Sir Joseph Noel (1821-1901) artist		V
Paul, J (fl c. 1790-1820) artist		III App II (c. 1790)
Payne, G T (fl 1740-54) engraver		I 565, 945
Payne, Henry A (1868-1940) artist		V 57
Pearce, Alfred (fl 1902) artist	after	II 208*
Pearson, J L (1817-97) architect		III 564*
Pearson, William (fl 1798-1820) artist	after	III 302
Peart, Henry (d. c. 1699) artist	attrib	I 538
Pelham, Peter (d. 1751) engraver		I 987
Penny, C (fl 1814-25) artist	after	I 289

Penny, Christopher (fl 1977) artist and engraver		VI 167, 168
Perrot (fl 1972) artist and engraver		VI 169
Peters, Rev Matthew (1742-1814) artist	after	I 996
Pether, Henry (fl 1825-65) artist		III App II (1850, 1862)
Philip, John Birnie (1824-75) sculptor		IV 2, 4, 33, 34, 49, 76, 96, 97, App VI
Phillip, John (1817-67) artist		II 172. III App II (1860)
" "	after	II 166, 173
Phillips, H W (1820-68) artist	after	I 526
Phillips, Philip (d. 1864) artist	after	III 478
Phillips, Thomas (1770-1845) artist		I 885
" "	copies by	I 31, 84, 829
" "	after	I 250, 264, 280, 395, 398, 466, 855, 862, 873, 882
Phillips, Tom (fl 1976) artist and engraver		VI 170
Philpott, Glyn (1884-1937) artist		I 956. V 58, 59
" "	after	I 66
Picart, Charles (c. 1780-c 1837) engraver		I 194, 195, 242, 445, 504

Picken, Andrew (1815-45) artist and engraver		III 116, 123, 418
" "	after	III 69
Picken, Thomas (fl 1846-75) engraver		II 160. III App II (1852)
Pickering, Ferdinand (fl 1831-82) artist	after	III 70
Pickersgill, Henry William (1782-1875) artist		I 42, 568. V 60
" "	after	I 44, 135, 136, 275, 565, 684, 980
Pierce, Edward (c. 1630-1695) sculptor	after	IV 29
Pine, John (1690-1756) engraver		II 3, 7, 11, 49, 50, 56, 57, 58. III 120, 143
Pine, Robert Edge (c. 1730-88) artist		I 970. V Ref. in Burchett 5
" " "	after	I 593, 644, 971
Piper, John (b. 1903) artist		III 22, 278, 280, 361, 494, 495. V. VI 171-177
Ploszcynski, N (fl 1845-50) engraver		II 155*
Pollard, Robert (1755-1838) engraver		II 73
Pollen, Arthur (1899-1939) sculptor		IV 88
Pomeroy, Frederick William (d. 1924) sculptor		IV 39

Poole, Paul Falconer (1807-79) artist		V
Pope, Alexander (1763-1835) artist	after	I 386
Porter, J (fl 1820-38) engraver		I 86, 247. II 95
Porter, Thomas (fl 1660) cartographer		III 182*
Pound, D J (fl 1820-30) engraver		I 784
Poy see Fearon		
Poynter, Sir Edward John (1836-1919) artist		V
Prasad, Vishnu (fl 1810-20) artist		VI 13-32
Prattent, T (fl 1800-10) engraver		III 262
Preston, (fl 1810) engraver		III 302
Prior, T A (c. 1809-86) engraver		III 470, 603
Probst, G B (fl c. 1755) engraver		III 527
Procktor, Patrick (b. 1936) artist and engraver		VI 178
Pugh, Edward (d. 1813) artist	after	II 78, 79, 80
Pugin, Auguste Charles (1762-1832) artist		II 83, 92, 131. V
" " "	after	II 84, 85, 93, 104, 132. III 31, 32, 33, 85, 291, 292, 301, 408, 412, 412*, 556, 557*, 559*, 560*, 601
Pugin, Augustus Welby Northmore (1812-1852) architect		III 253*, 454*, 564. V

Pullam, J (fl 1840-50) engraver		III 181
Pye, J (1782-1874) engraver		III 14
Pyne, W H (1769-1843) artist		I 1006
Radclyffe, C W R (1817-1903) engraver		III 614, 615
Radclyffe, William (1780-1855) engraver		III 330, 563
Raeburn, Sir Henry (1756-1823) artist	after	I 26, 142, 481
Raggi, Mario (1821-1907) sculptor		IV App IX
Railton, William (c. 1801-1877) architect		III 422*
Rajon, P A (1843-88) engraver		I 606
Ramsay, Allan (1713-84) artist	after	I 23, 114, 260, 443, 444, 865, 915
Ramsay, James (1786-1854) artist	after	I 88, 387
Rao, V R artist		I 628
Rawle, Samuel (fl 1771-1860) engraver		III 284, 397*, 406*, 582
Read (fl 1850) artist	after	II 157, 158
Read & Co (fl 1840) engravers		III 460, 473
Reading, B (fl 1776-1822) engraver		I 282
Rebecca, Biagio (1735-1808) artist	after	I 486
Redgrave, Richard (1804-88) artist		V 61

Reeve, R G (fl 1811-37) engraver		III 410, 511, 541, 627, 635, 640, 642, 644, 650, 668
Reid, Sir George (1841-1913) artist		I 807
" " "	after	I 38, 423
Reinagle, R R (1775-1862) artist	after	I 113
Reynolds, Sir Joshua (1723-92) artist	after	I 19, 28, 92, 108, 109, 110, 112, 115, 126, 148, 149, 153, 155, 243, 244, 308, 339, 343, 344, 357, 453, 458, 459, 509, 510, 581, 601, 656, 720, 744, 764, 765, 827, 828, 854, 878, 887, 893, 894, 954
" " "	studio	I 763
Reynolds, S W senior (1773-1835) artist and engraver		I 5, 7, 55, 57, 80, 102, 164, 201, 213, 271, 275, 280, 314, 336, 346, 348, 359, 363, 400, 440, 472, 481, 526, 559, 668, 694, 768, 804, 876, 877, 947, 951, 992. II 101, 108-111, 118, 120, 122, 136, ?138. V
" " "	after	II 137
Reynolds, S W (junior) (1794-1872) artist and engraver		II 41*, 137
" " "	after	I 336, 668

Richards, Ceri (1903-71) artist and engraver		VI 179, 180
Richardson, Jonathan (1665-1745) artist	after	I 64, 256, 664, 726, 737, 847, 872, 1002
Richmond, George (1809-96) artist		I 138, 964
" "	after	I 116, 139, 224, 315, 378, 401, 403, 421, 454, 567, 796, 842, 965
Rickman, Anne (fl 1831-2) artist		III App II (1831)
" "	after	III 233*
Rickman, Frances (fl 1834) artist		III 166. V
Ridley, William (1764-1838) engraver		I 1003
Rigaud, Jacques (1681-1754) artist and engraver		II 55
" "	after	III 658
Riley, John (1649-91) artist		I 181
" "	attrib	I 389, 405, 408, 409
" "	after	I 389, 409, 497
Rising, John (fl 1775-1815) artist	copies by	I 243, 704
" "	after	I 967, 968, 1004
Ritchie, Alexander Handyside (1804-70) sculptor		IV 52, 62, 91, App V
Riviere, H G (1869-1956) artist	after	I 910

Robbie, Enid (fl 1972-74) artist and engraver		III 502
Roberts, David (1790-1864) artist		III 63, App II (1834, 1861). V
" "	after	III 416
Roberts, Percy (fl 1795-1828) artist		I 625
Roberts-Jones, Ivor (b. 1916) sculptor		IV App IX
Robertson, Andrew (1777-1845) artist	after	I 937
Robinson, John Henry (1796-1871) engraver		I 116, 641
Robinson, William (1799-1839) artist	after	I 789
Robson, George Fennel (1788-1833) artist		III 407. V
" " "	after	III 414
Rocque, John (fl 1746) cartographer		III 190*
Roffe, John (fl 1827) engraver		III 413
Rogers, William (fl 1589-1604) engraver		I 294
Rolfe, A (fl 1860) engraver		I 949
Romney, George (1734-1802) artist		I 886
" "	after	I 6, 111, 383, 450, 462. 550, 788
Rooker, Edward (1712?-74) engraver		III 6, 98, 279, 568, 597, 598

Rooker, M A (1743-1801) artist		III App II (c. 1766)
" "	after	III 98
Ross, F (1792-1860) engraver		III 286
Rothenstein, Sir William (1872-1945) artist		I 957. V 62, 63
Rothwell, P (fl 1810) engraver		III 148
Rothwell, Richard (1800-68) artist	after	I 488
Rowlandson, Thomas (1756-1827) artist	after	II 84, 85. III 31, 32, 33, 301, 408, 556, 601
Rushbury, Sir Henry (1889-1968) artist		III 492, 493
Russell, Anthony (1663?-1743) artist	after	I 70
Russell, John & Sons, photographers		I 118, 492, 811
Russell, Samuel (fl 1835) artist	after	III 234, 251, 420
Rutland, Violet, Duchess of (1856-1937) artist	after	I 37
Ryall, H T (1811-67) engraver		I 154, 212
Ryland, W W (1732-83) engraver		I 114
Sadler, Thomas (fl 1700) artist	after	III 639
Saint-Gaudens, Augustus (1848-1907) sculptor		IV App IX
Salisbury, Frank O (1874-1962) artist		I 172. II 228, 241. V 64, 65
" "	after	I 799. II 229

Sandby, Paul (1725-1809) artist		III App II (c. 1760)
" "	after	III 279, 597, 598
Sandby, Thomas (1721-98) artist		III 223, App II (c. 1760). V
" "	after	III 103, 224, 397*, 571*
Sanders, George (1774-1846) artist	after	I 204, 505
Sanders, George (fl 1845-66) engraver		I 805
Sanders, John (1750-1825) artist	after	I 150
Sands, Robert (1792-1855) engraver		III 171, 276*
Sant, James (1820-1916) artist		I 564
Sargent, Frederick (1826-99) artist and engraver		I 427. II 181, 186, 187. V
" "	after	II 182, 184, 187, 197, 204
Sargent, J S (1856-1925) artist	after	I 759
Satchwell, R W (fl 1793-1818) artist		I 76
Saunders, George, see Sanders, George		
Savage, Aidan (b. 1901) artist		I 146
Sawyer, J junior (fl 1804) engraver		III 403*
Sawyer, Richard (fl 1800-30) engraver		III 281, 386-88, 578
Say, F R (fl 1827-60) artist	after	I 399, 629

Say, William (1768-1834) artist		I 17, 133, 187, 240, 392, 399, 422, 500, 716, 794, 969, 983, 993
Sayers, James (1748-1823) artist		II 72. V
Scharf, George (1788-1860) artist and engraver		II 128
Schnebbelie, Robert Blemmell (d. 1849) artist		III 57, App II (1805) V
Schotz, Benno (b. 1891) sculptor		IV 48
Scott, Alexander (fl 1860) engraver		I 246
Scott, J (fl 1821) engraver		II 132
Scott, J (fl 1868) engraver		II 177, 178
Scott, John (1774-1828) engraver		I 468
Scott, J S (fl 1897) engraver		I 426
Scott, Samuel (1702? -1772) artist		III App II (1745)
" "	after	III 528, ? 536
Scott, William (b. 1913) artist and engraver		VI 181-185
Scriven, Edward (1775-1841) engraver		I 386, 510. II 108, 109, 113, 114, 118, 120, 123
Seller, (fl c. 1648) engraver		III App II (1648)
Selous, H C (1803-90) artist		V

Severn, Arthur (1842-1931) artist		III 476. V
Severn, Joseph (1793-1879) artist		V
Shackleton, John (d. 1797) artist	after	I 689
Sharp, William (1749-1824) engraver		I 26, 104, 476. II 32
Sharpe, C W (fl 1858-83) engraver		II 82
Sharples, George (fl 1815-23) artist	after	I 29
Shaw, John Byam (1872-1919) artist and engraver		I 25, 91, 165, 424, 545, 633. II 209-212. V 66
Shearsby, Arthur (d. 1960) artist		III 362, 363, 373. V
Shee, Sir Martin Archer (1769-1850) artist		I 313, 741
" "	after	I 90, 314, 537, 701, 702, 981
Shepherd, Thomas H (fl 1825-50) artist and engraver		III ?15, ?16, ?18, App II (c. 1830, c. 1851)
" "	after	II 150, 151. III 87, 88, 243, 244, 415
Sheppard, Robert (fl 1733) engraver		I 994
Sherborn, C W (1831-1912) engraver		I 37
Sherwin, J K (1751-90) engraver		I 96, 157

Sherwin, William (fl 1670-1710) engraver		II 37, 40
Shirt, (fl 1805) engraver		III 589
Shury, John (fl 1834) artist and engraver		III 152, 246
" "	after	III 123, 418
Sievier, R W (1794-1865) engraver		I 298
Silvestre, Isaac (fl c. 1638) engraver		III 567
Simmons, W H (1811-82) engraver		II 22
Simms, Philip (fl 1725-49) engraver		I 480
Simon, John (c. 1675-1754) engraver		I 45, 103, 221, 349, 439, 513, 549, 665, 726, 860, 861, 869, 892
Simon (Symons), Thomas (1618-65) artist	after	II 31
Simpson, C (fl 1833-47) artist and engraver		III 73, App II (1834)
Simpson, T (fl 1760) engraver		III 104
Simpson, W (1823-99) engraver		III 83
Sims, Charles (1873-1928) artist		II 227. V 67
Singleton, Henry (1766-1839) artist	after	I 352
Skelton, Joseph (c. 1785-1860) engraver		I 798
Skelton, William (1763-1848) engraver		I 470
Skipworth, F Markham (fl 1920-30) artist	copy by	I 759

Slater, Joseph (d. 1847) artist	after	I 661, 969
Slaughter, Stephen (d. 1765) artist		I 653, 821
Sly, B (fl 1844) artist	after	III 138*, 563
Smirke, Robert (1752-1845) artist	after	II 142
Smirke, Sir Robert (1781-1867) architect		III 155, 421, 422. V
Smith, Benjamin (d. 1833) engraver		I 210. II 71
Smith, Colvin (1796-1875) artist	after	I 323, 495
Smith, H L (1811-1870) artist		I 798
Smith, John (c. 1652-1742) engraver		I 9, 85, 181, 216, 220, 238, 373, 418, 461, 469, 587, 666, 847, 851, 866, 874, 933, 999
Smith, J R (1752-1812) artist and engraver		I 149, 239, 288, 388, 601, 996
" "	after	I 105, 346, 388, 472, 482, 585
Smith, J T (1766-1833) artist and engraver		III 2, 3, 4, 35, 91*, 92, 102, 103*, 108, 145-147, 164, 165, 227, 228, 235, 259, 259*, 270*, 271, 273, 285, 287, 305*, 306-13, 313*, 314-16, 323, 324, 332*, 336*, 380*, 394, 403, 406, 555
" "	after	III 170*, 231, 232, 235

Smith, S C (1806-72) engraver		I 832
Smythe, Richard (fl 1910) engraver		I 927
Soane, Sir John (1753-1837) architect		III 30*, 33*, 121*, 150, 151, 273*, 401*, 412, 416*
Soest, Gerard (c. 1600-81) artist	attrib	I 177
Solomon, Solomon Joseph (1860-1927) artist		V Lucas (ref in note); 68
Speed, Harold (1872-1957) artist		I 402
Spencer, Colin (fl 1977) artist and engraver		VI 186
Spender, Humphrey (b. 1910) artist and engraver		VI 187, 188
Spooner, Arthur (fl 1924) artist	copy by	I 473
Spurrier, Stephen (1878-1961) artist	after	II 226*, 251*
SPY (pseudonym of Sir Leslie Ward, 1851-1922) artist and engraver		I 320, 906, 963
Stadler, J C (fl 1780-1812) engraver		II 81. III 31, 32, 85, 198, 209, 534
Stanfield, Clarkson (1793-1867) artist		V
Steed, R M (fl 1972) artist and engraver		VI 189
Stephanoff, Francis Philip (c. 1788-1860) artist	after	II 108, 109, 110, 111, 114, 116, 120, 121, 124

Stephanoff, James (c. 1787-1874) artist		II 92, 131. V
" "	after	II 93, 101, 103, 104, 112, 113, 115, 117, 118, 122, 123, 129, 132
Stephens & Deeble (fl 1834) engravers		III 70
Stevens, Norman (b. 1937) artist and engraver		VI 190-192
Stewart, John (fl 1828-65) artist	after	I 641
Stock, H J (1853-1931) artist	after	I 21, 905
Stock, Lumb (1812-92) engraver		II 91
Stodart, G J (fl 1880) engraver		I 16, 527
Stokes, George (fl 1827-51) architect		III 138. V
Stone, Sir Benjamin (1838-1914), photographer		I 225, 696, 823. II 215, 220, 221. III 29*, ?41, 141
Stone, Simon (fl 1648-71) artist	copy attrib	I 635
Stoop, Dirk (c. 1610-c. 1686) artist		III App II (17th c)
Story, Thomas Waldo (1855-1915) sculptor		IV 23, 47
Stow, James (c. 1770-c. 1820) engraver		II 87. III 185
Strang, William (1859-1921) artist		I 50
" "	after	I 262

Strobl, Kisfalud de (exh 1933-37) sculptor		IV 7
Stuart, photographer		I 77
Stuart, Gilbert (1755-1828) artist	after	I 141
Sturt, John (1658-1730) engraver		III 282
Surtees, Robert (fl 1800) artist		I 341
Sutton, Philip (b. 1928) artist and engraver		VI 193-197
Swaine, photographer		I 143, 255
Swaine, F A (c. 1910-c. 1950) artist		III 364. V
Swan, Robert (b. 1888) artist	copies by	I 297, 362
Sympson, Joseph (18th cent.) engraver		I 496
Taylor, John jun (fl 1833-42) artist		V
" "	after	III 116
Tagg, T (b. 1809) engraver		III 538*
Tavener, Robert (b. 1920) engraver		III 518
Taylor, W (fl 1835) engraver		III 135, 267*
Tenniel, Sir John (1820-1914) artist		V
Ternouth, John (1795-1849) sculptor		IV 16
Terrason, H (fl 1713) engraver		III 583
Testolini, Gaetano (fl 1760-1811) engraver		III 225

Theed, William (1804-91) sculptor		IV App IV, VII, XI
Thirsk, John (fl 1977) artist and engraver		VI 198, 199
Thomas, G H (1824-68) engraver		II 162
Thomas, John (1813-62) sculptor		III 338, 339, 454*. IV 56, 82, 92, App II, III, V
Thomas, John Evan (1809-73) sculptor		IV 58, 70, App V
Thomas, R K (1816-84) engraver		III 56
Thomas, William Cave (1820-c. 1890) artist		V 69
Thomas, W L (1830-1900) engraver		II 162
Thompson (fl 1804) engraver		II 78
Thompson, H (fl 1818) artist	after	I 841
Thompson, J R (fl 1808-43) artist	after	III 256*
Thompson, Peter (c. 1800-74) architect		III 423
Thompson, T C (1778-1857) artist	after	I 372, 876
Thomson, A R (1894-1979) artist		II 271. V
" "	after	II 266
Thornhill, Sir James (1675-1734) artist	after	II 52, 53, 54
Thornton, Valerie (b. 1931) artist and engraver		VI 200, 201

Thornycroft, Thomas (1815-85) sculptor	IV 50, 63, App V, XI
Thornycroft, Sir William Hamo (1850-1925) sculptor	III 544. IV 30, 43, 55
Thrupp, Frederick (1812-95) sculptor	IV 37, 65, App V
Tillemans, Peter (d. 1734) artist	II 48. V
Timbrell, Henry (1806-49) sculptor	IV 8, 51, App V
Tomkins, C (19th cent.) engraver	I 902
Tomkins, P W (1759-1840) engraver	I 32. II 124
Tomkins, William (c. 1730-92) artist	III App II (c. 1780)
Toms, Carl (fl 1972) artist and engraver	VI 202
Toms, W H (c. 1700-50) engraver	III 288, 318, 508
Townley, Charles (1746-1800) engraver	I 854
Townsend, Henry J (1810-90) artist	V
Tracy, Charles Hanbury (1778-1858) architect	III 121*
Trevelyan, Julian (b. 1910) artist and engraver	III 302, 334, 499. VI 203-211
Tristram E W (1882-1952) artist	V 70-87

Turner, Charles (1773-1857) engraver		I 29, 43, 78, 89, 134, 175, 180, 200, 241, 307, 310, 352, 372, 380, 387, 398, 449, 534, 535, 537, 552, 557, 580, 585, 586, 598, 599, 603, 616, 623, 631, 680, 693, 701, 714, 722, 723, 747, 755, 767, 817, 849, 855, 882, 883, 928, 938, 941
Turner, Daniel (fl 1782-1806) artist		III App II (c. 1800)
Turner, J M W (1775-1851) artist		III App II (c. 1795). V
Turnerelli, Peter (1774-1839) artist	after	I 602
Turrell, Edmond (fl 1810-20) engraver		III 557, 557*
Tryer, Nicholas (fl 1385) sculptor		IV App I
Tweed, John (1869-1933) sculptor		IV 19
Unknown Artists, 16th century		I 188, 269, 353, 650, 997
Unknown Artists, 17th century		I 156, 226, 229, 230, 281, 369, 588, 626, 686, 690, 700, 718, 731, 773, 814, 870, 917, 955, 978. II 41. III 384, App II
Unknown Artists, 18th century		I 338, 651, 917. II 6. III 236, App II

Unknown Artists, 19th century	I 8, 292, 325, 369, 389, 583, 650, 664, 896, 985, 1005. II 27, 192. III 62, 81, 111, 112, 113, 127, 132, 133, 149, 150, 151, 172, 250, 252, 266, 402, 463, 464, 465
Unknown Engravers 17th century	I 638. II 17, 20, 23. III 20, 390, 575, 577
Unknown Engravers, 18th century	I 83, 374, 498, 612, 710. II 46, 59. III 10, 11, 296, 297, 322, 392, 393, 400, 401, 530-32, 581, 596
Unknown Engravers, 19th century	I 13, 56, 117, 222, 428, 758, 770, 793, 924. II 89, 154. III 17, 19, 74-79, 81, 86, 109, 130, 149, 151, 158, 233, 270, 274, 275, 276, 289, 290, 295, 317, 341, 456, 461, 463, 464, 515, 537, 566
Unknown Engravers, 20th century	I 590
Unknown Sculptors, 18th century	IV 28
Unknown Sculptors, undated	IV 68, 83
Unwins, Thomas (1782-1859) artist	II 119

Vacher, Charles (1818-83) artist		III 58, 59. V
Vacher & Son (fl 1840-60) engravers		III 129, 211, 247, 253, 419, ?461, 542, App II (1854)
Vanderbank, John (1694?-1739) artist	after	I 517, 528, 875
Vanderbank, Pieter (1649-97) engraver		I 249, 611, 662, 786
Van der Vaart, Jan (1647-1726) artist		I 529
Vanderwerff, Adrian (1659-1722) artist	after	I 619
Van Diest, Johann (fl 1736) artist	after	I 925
Van Dyck, Sir Anthony (1599-1641) artist	after	I 27, 53, 54, 548, 626, 635, 636, 690, 867, 914, 931
Vandyk, photographer		I 34, 132, 331
Van Egmont, **Justus** (1601-74) artist	after	I 833, 834
Vanhaecken, A (fl 1722) engraver		I 64
Van Loo, J B (1684-1745) artist	after	I 379, 655
Van Miereveldt, M J (1567-1641) artist	after	I 95
Van Somer, Paul (?1576-1621) artist	after	I 292, 293, 918
Varillat, Madame (fl 1795-1833) artist	after	I 883
Vendramini, J (1769-1839) engraver		I 479

Vertue, George (1684-1756) artist and engraver		I 53, 70, 256, 419, 499, 571, 613, 630, 721, 724, 725, 737, 915, 932, 982. II 26. III 179, 180, 576, 587
" "	after	III 576*, 588, 589
Vickers, Alfred H (1786-1868) artist		III 479. V
Vincent Brooks, Day & Son, photographers		I 675
Visscher, Claes Jansz (c.1587-1652) engraver		II 15. III 180*, 182
Vowles, Alfred, photographer		I 926
Wagstaff, C E (fl 1808-50) engraver		I 591. II 28, 149*
Wale, Samuel (d.1786) artist	after	II 60. III 105, 106, 144, 277, 522
Walker, Anthony (1726-65) artist and engraver		I 649. III 298
Walker, E (fl 1852) artist and engraver		III 471, 604, App II (1852)
Walker, Sir Emery (1851-1933) photographer		I 862, 1004
Walker, G A (1861-1939) sculptor		IV App X
Walker, James (1748-1808) engraver		I 450. III 535*
Walker, M (fl 1835-40) artist	after	I 785

Walker, Robert (1599-1658) artist		I 233, 503
" "	after	I 234, 236, 333, 429, 465, 493, 519
Walker, William (1791-1867) engraver		I 254, 274, 366, 407, 420, 463, 478, 506, 792. II 137, 163
Wallace, E (fl 1852) engraver		III 605
Wallis, (Robert) (1794-1878) engraver		III 121
Walshams Ltd, photographers		II 225
Walton, C W (fl 1900) engraver		I 907
Walton, William (fl 1383-1418) sculptor		IV App I
Wanderlaar, Jan (1690-1759) artist	after	I 20
Ward, Edward M (1816-79) artist		V 88-95
Ward, G R (1797-1879) engraver		I 684
Ward, James (1769-1859) artist and engraver		I 40, 112, 522, 640, 881
" "	after	I 560
Ward, John (b. 1917) artist and engraver		II 279. III 82, 163, 169, 170, 176, 216. V VI 212
Ward, Sir Leslie, see SPY		
Ward, Samuel (d. 1639) engraver		II 14*

Ward, William (1766-1826) engraver		I 44, 63, 97, 105, 141, 153, 265, 447, 482, 560, 577, 620, 639, 642, 980, 981
Warren, A (fl 1805-10) engraver		III 598
Washington, William (1885-1956) engraver		III 365
Wason, J (fl 1833) architect		III 121*
Watson, James (c. 1740-90) engraver		I 101, 244, 391, 459, 655, 895, 931
Watson, Thomas (1743-81) engraver		I 46, 453
Watt, G Fiddes (1873-1960) artist		I 738, 904
" "	after	I 328, 415, 561
Watt, J H (1779-1876) engraver		I 960
Watts, George Frederick (1817-1904) artist		I 24, 127, 129, 270, 381, 756, 757, 760, 795, 826. III 96
" " "	after	I 606
Webster, Simon (d. 1820) artist	after	I 101
Weekes, Henry (1807-77) sculptor		IV 90, App XI
Wells, H T (1828-1903) artist	after	I 3, 16, 33, 237, 327, 335, 527, 754, 790, 808, 856, 857, 858, 952
Werner, Anton von (1843-1915) artist		II 185*

West, Benjamin (1738-1820) artist		V 97-100
" "	after	I 566. II 30, 32
Westall, Richard (1765-1836) artist	after	I 119
Westall, William (1781-1850) artist		III 540
" "	after	III 541
Westmacott, James Sherwood (1823-?88) sculptor		IV 8, 41, 98, App V
Westmacott, Sir Richard (1775-1856) sculptor		IV App IX
Wheatley, F W (1747-1801) artist	after	II 68, 70
Wheelwright, John Hadwen (fl 1834-49) artist		I 921
Whichelo, C J M (d. 1865) artist		II 86. III 260, App II (1809). V
" "	after	II 87. III 261
White, George (c. 1684-1732) engraver		I 71, 215
White, John (fl 1682) engraver		III 102*
White, Robert (1645-1703) artist and engraver		I 79, 417, 498, 530, 541, 780, 816, 1000
White, W J (fl 1800-10) engraver		II 58. III 170*, 336*
Whittock, Nathaniel (fl 1830-40) engraver		III 178

Whood, Isaac (1689-1752) artist	after	I 775
Wild, Charles (1781-1835) artist		III App II (1815)
" "	after	II 102, 105, 106
Wilkie, Sir David (1785-1841) artist	after	II 143, 144
Wilkin, C (1750-1814) engraver		I 734
Wilkin, F W (1800-42) artist	after	I 734, 747
Williams, Emma (fl 1850) artist	attrib	I 978
Williams, Kyffin (b. 1918) artist and engraver		VI 213
Williams, R (fl 1680-1704) engraver		I 489, 719, 769
Willis, John (fl 1824) artist	after	III 559*, 560*
Wills, James (d. 1777) artist	after	I 445
Willson, Harry (fl 1827-51) artist		V
Willson, Thomas (fl 1747) engraver		III 524, App II (1751)
Wilson, Benjamin (1721-88) artist and engraver		I 101, 802
Wilson, Thomas Walter (1851-1912) artist	after	II 196*, 201*, 203*, 207*
Wilton, Joseph (1722-1803) sculptor		IV 22
Winkfield, F A (fl 1873-1920) artist		III App II (1890)
Winkles, B (fl 1821) engraver		III 558, 560*
Winterhalter, Franz Xavier (1806-73) artist	after	I 12, 685, 919

Wiseman, Albany (fl 1977) artist and engraver		VI 214-217
Wood, Francis Derwent (1871-1926) sculptor		IV 21
Woodhouse, Samuel (fl 1809-15) artist	after	I 106
Wooding, J (fl 1780) artist	after	II 69
Woodington, William Frederick (1806-93) sculptor		IV 6, 54, App V
Woods, (fl 1850) engraver		II 158
Woods, J (1776-1864) engraver		III 29*, 332*
Woods, T (fl 1835) engraver		III 255*
Woollett, William (1735-85) engraver		II 32. III 13
Woolner, Thomas (1825-92) sculptor		IV App IX, XI
Woolnoth, Thomas (1785-1857) engraver		III 39*
Woolnoth, William (fl 1834-5) engraver		III 29*, 39*, 248
Worsley, John (b. 1919) artist		II 243. V
Wren, Sir Christopher (1632-1723) architect		III 102*, 105, 124, 391*, 392, 508, 579*
Wright, J M (1625-1700) artist		I 899, 900
" "	after	I 417, 638
Wright, W (fl 1803) artist	copy by	II 53

Wyatt, Benjamin (1775-1850) architect		III 121*
Wyatt, James (1746-1813) architect		III 108*, 111, 113, 115, 124, 125, 130, 130*, 239, 245, 246, 325, 326, App II(1808) V
Wyatt, Philip (d. 1835) architect		III 413, 560, 560*
Wyatt, Thomas (1807-80) architect		III 276*
Wyatville, Sir Jeffrey (1776-1840) architect		III 121*
Wyllie, W M (fl 1852-90) artist		II 185, 188. V
Wyck, Jan (1640-1702) artist	after	III App II (1687)
Wyck, Thomas (1616-1677) artist	attrib	III 186
Wyngaerde, A van den (fl 1510-72) cartographer		III 102*, 178*, 305*, 380*
Young, John (1755-1825) engraver		I 551, 602, 935
Young, W Drummond (fl 1880-1920) artist		II 224. V
Zobel, George (c. 1810-81) engraver		I 578, 671, 898
Zuccaro, Frederico (c. 1542-1609) artist	after	I 930, 988

Reports, Returns, etc

Reports of the Commissioners on the Fine Arts:

First Report	PP 1842 (412) xxv page 105
Second Report	PP 1843 (499) xxix 197
Third Report	PP 1844 (585) xxxi 169
Fourth Report	PP 1845 (671) xxvii 151
Fifth Report	PP 1846 (685) xxiv 253
Sixth Report	PP 1846 (749) xxiv 281
Seventh Report	PP 1847 (862) xxxiii 267
Eighth Report	PP 1849 (1009) xxii 349
Ninth Report	PP 1850 (1180) xxiii 329
Tenth Report	PP 1854 (1829) xix 441
Eleventh Report	PP 1857-8 (2425) xxiv 201
Twelfth Report	PP 1861 (2806) xxxii 213
Thirteenth Report	PP 1863 (3141) xvi 317

Report on Buildings 1831-33	Report of the House of Commons Building Committee to consider the possibility of making the House more commodious and less unwholesome (PP 1831 (308) iv 655, PP 1833 (17) xii 465 and (269) xii 487)
Report on the Fire 1834	Report of the Lords of the Council on the Destruction by Fire of the Houses of Parliament (PP 1835 (1) xxxvii 325)
Reports on Rebuilding 1835, 1836, 1837	Reports from the Select Committee and the Commissioners on Rebuilding the Houses of Parliament (PP 1835 (262) xviii 1; 1836 (66) xxxvi 487; 1837 (216) xxxix 267)
Report from Architects on St Stephen's 1835	Report from Architects (Smirke, Savage & Cottingham, Wyatville, Inwood, Kay, Montague, Wilkins, Laing) on the Condition of the Walls of St Stephen's (PP Lords 1835 (119) xxxvii 497)
Architect's Report on Decorations 1843	Barry's Report on Internal Decorations, Appendix to Second Report (PP 1843 (419) xxix 499)

Account of Commissions 1853	An Account of the Amount of all Commissions for Works of Art to various Artists for the Decoration of the New Houses of Parliament (PP 1854 (23) lxvii 377)
Return of Fresco Paintings 1861	Return relating to Painting in Fresco for the Decoration of the New Houses of Parliament (PP 1861 (295) xxxv 679)
Report on Agreements 1864	Report of the Commissioners considering the Agreements made by the Fine Arts Commission with Artists in Respect to Wall Paintings (PP 1864 (10231) xix I 297)
Report on House of Commons (Arrangements) 1867 and 1868	Reports on House of Commons (Arrangements) (PP 1861 (451) and 1868 (265) both reprinted as PP 1886 (0.61) x 1)
Report on Fresco Painting 1871	Report of the Committee of Artists employed in the Decoration of Westminster Palace, and F Wright's Report on the Decay of Frescoes (PP 1872 (19) xlvi 825)
Report on the Royal Gallery 1875	Report of a Committee inquiring into the condition of Maclise's Frescoes in the Royal Gallery (PP 1875 (71) lx 167)
Church's Memoranda 1895	Memoranda by Professor A H Church on the Condition of Certain of the Wall Paintings (PP 1895 (7651) lxxix 261)
Church's further Memoranda 1896 1898 and 1906	Further Memoranda by Professor Church on the Wall Paintings (PP 1896 (8054) lxvii 275, 1898 (8893) lxxii 51, 1906 (3085) xciv 829)
Report on the Palace of Westminster 1906 and 1907	Report from the Select Committee of the House of Lords (Lord Stanmore) on the Palace of Westminster (PP Lords 1906 (256) ix 317, 1907 (104) vii 457)

Report of an Advisory Committee 1955	Report of an Advisory Committee (Lord Hinchingbrooke) on Works of Art in the House of Commons (SO 1955 67-90)
Advisory Committee Commons / Lords	Advisory Committee on Works of Art in the House of Commons / House of Lords

Works of Reference, Sources, etc.

Abbey	J R Abbey Scenery of Great Britain and Ireland in aquatint and lithograph 1770-1860 and Life in England 1770-1860 from the library of J R Abbey
Ackermann's Repository	The Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, 14 vols (1809-29) with aquatints by Crouch, Delamotte, Gendall, Hewetson, Shepherd, Stockdale, Westall, Woolnoth, etc.
Albert's Letters	MS letters from Prince Albert to Sir Charles Eastlake 1842-62 (V & A 86. M. 40)
Barry Illustrations I (1849)	Charles Barry, Illustrations of the New Palace of Westminster, with tinted lithographs from drawings by Johnson, Somers Clarke and J Thomas, 1st Series published by Warrington & Son (1849) together with H T Ryde's History of the Palace of Westminster
Barry Illustrations II (1865)	The same, illustrated by Edward N Holmes, 2nd Series published by Warrington & Co (1865)
Beauties of England and Wales	Brayley, Britton, Nightingale, Brewer, etc. The Beauties of England and Wales 1801-18, 18 vols (vol X parts 1-10 London and Middlesex 1815 with numerous small etchings)
BI	British Institution

Birch's Heads	The Heads of Illustrious Persons of Great Britain engraved by J Houbraken and G Vertue, published Birch 1747, new edition 1813
BFAC	Burlington Fine Arts Club
Boase JWCI	T S R Boase 'The Decoration of the New Palace of Westminster 1841-63' in The Journal of the Warburg and Courtauld Institutes XVII 1954
Boase Oxford History	T S R Boase English Art 1800-70, 1959
Book of Art	F K Hunt Cartoons, Frescoes, Sculpture and Decoration as applied to the New Houses of Parliament with an historical Notice of the Exhibitions in Westminster Hall, 1846
Bowles Public Buildings	Thomas Bowles Public Buildings and Country Houses of the United Kingdom, 1710-18, with copper plates by Robert Inglish. Also useful are his Several Prospects 1724, Prospects folio 1725, and Twenty Four Views nd
Boydell Hundred Views	John Boydell A Hundred Views in England and Wales, 1747-55, (Recueil de Cent Vues 1752), large folio with copperplates by John and Thomas Boydell, Fougeron, etc
Boydell Thirty-Nine Views	John Boydell Thirty-Nine Views in London, folio of line engravings by J Boydell re-issued in part as Six Views of London 1777
Boydell Thames	John and Josiah Boydell History of the River Thames 1794-96, 2 vols folio with coloured aquatints by Joseph Farington
Boys London	T S Boys Original Views of London 1842 with coloured lithographs by T S Boys (re-published with photo-lithographs by James Laver 1954)

Brayley & Britton — E W Brayley and John Britton History of the Ancient Palace and Late Houses of Parliament at Westminster 1836, issued serially and illustrated with drawings by R W Billings and Thomas Clark

British Museum Drawings — Lawrence Binyon Catalogue of Drawings by British Artists in the British Museum, 4 vols 1898-1907

British Museum Prints — O'Donoghue and Hake, Catalogue of Engraved British Portraits .... British Museum, 6 vols 1908-25

Britton & Pugin — J Britton and A Pugin Illustrations of the Public Buildings of London 1825 and 1838, with steel engravings published by John Weale Architectural Library

Britton's Collection — A Collection of upwards of 130 Prints, Sketches and Drawings .... made for and collected by John Britton FSA after the Fire 1834. Folio volume in the House of Commons library (Harmsworth gift)

Bromley — Henry Bromley Catalogue of Engraved British Portraits 1793

Bucks' Perspective Views — Samuel and Nathaniel Buck Collection of Engravings of Castles .... 5 vols 1726-52 and Perspective Views of near 100 Cities and Chief Towns in England and Wales 3 vols 1774, line engravings with etched backgrounds by S and N B. Index by Dorothy Parsons in DOE Occasional Paper No. 4

Carter's Ancient Architecture — John Carter and John Britton The Ancient Architecture of England 1837

Chamberlain's London — see Harrison and Thornton

Clarke's Critical Catalogue — Henry Green Clarke A Critical Examination and Complete Catalogue of the Works of Art now exhibiting in Westminster Hall 1847

Colnaghi's Select Views — Select Views in London and Westminster oblong 4° published by Colnaghi 1800, with engravings by Watts, Angus and Medland after drawings by James Miller

Colvin Architectural History — H M Colvin 'Views of the Old Palace of Westminster' in Architectural History IX 1966

Colvin King's Works — H M Colvin (editor) The History of the King's Works HMSO 1963. Vol VI deals with the Fire and the re-building afterwards

Conservative Statesmen I — Portraits of Conservative Statesmen c1846, illustrated with stipple engravings by Artlott, Holl, Mote, Ryall, Scriven, etc. in octagonal frames

Conservative Statesmen II — Our Conservative Statesmen edited by R J Albery (Press Gallery House of Commons) 2 vols c1890, illustrated with head and shoulder photographs by Russell & Sons, London Stereoscopic Company, Barrauds, W & J Downey, Elliott & Fry, etc

Cooke's Thames — W B Cooke Views on the Thames, folio 1822 with aquatints by W B and George Cooke

Crace Collection — Maps, Plans and Views of London, Westminster and Southwark, collected by Frederick Crace and now in the Print Room, British Museum (Catalogue 1878)

CS — J Chaloner Smith British Mezzotinto Portraits 4 vols 1874

Dasent's Speakers — A I Dasent The Speakers of the House of Commons 1911

DNB — Dictionery of National Biography

Dodsley's London — R & J Dodsley London and its Environs Described 6 vols 1761 with line engravings by Wale, Green, Grignion, Rooker, Fougeron, Vivares and Elliot (Upcott II 651)

DOE — Department of the Environment with a large collection of paintings, sculpture, prints and drawings

Downer's Notes — W J Downer Notes on the Fresco Paintings in the Houses of Parliament 1888 (typescript in DOE library)

Eastlake's Letters — MS letters to Sir Charles Eastlake from various artists 1840-61 (V & A 86. M. 38)

EHR — English Historial Review

Elmes J — see Metropolitan Improvements

Englefield St Stephen's — Sir Henry Englefield Description of the Additional Plates of St Stephen's Chapel appended to Topham's St Stephen's

Engravings of Prize Cartoons — Lithographs from reduced drawings made by John, James and William Linnell, 1843

EOC — Official Correspondence of Sir Charles Eastlake, 1st July 1852 to 7th September 1860 (MS vol in V & A library)

Gardner Collection — A collection of topographical prints and drawings formed by John Edmund Gardner, acquired by Major Sir Edward Coates Bt MP and sold at Sotheby's 26-29 February and 12-16 November 1923, and 1-8 May 1924. Many are now in the Westminster City Library collection and a few in the Palace of Westminster

GLC Collection — A collection of prints and drawings of London topography in the GLC library, County Hall, London

Godwin's Churches — George Godwin and John Britton Churches of London 2 vols 1838 with line engravings by Le Keux after drawings by R W Billings and Frederick Mackenzie

Gothic Architecture — A folio album in HLRO compiled by O Moulton Barrett and containing Pugin drawings and tracings

Graphic — The Graphic, an illustrated weekly paper, 1869-1925, with drawings by Hatherell, S P Hall, Craig, Castaigne, etc

Grillion's Club — Grillion's Club. A Chronicle 1812-1913 with Autotype reproductions and lithographs of drawings by Wells, Stock, Reid, Holl, etc all with facsimile signatures

Guildhall Collection — A collection of prints and drawings of London topography in the Guildhall Library

Gullick's Handbook — T J Gullick A Descriptive Handbook for the National Pictures in the Westminster Palace 1865

Harding's Biographical Mirrour — Silvester Harding The Biographical Mirrour 3 vols 1795-1810 illustrated with small stipple engravings, mostly in ovals, by Harding, Nugent, Schenker, Clamp, W N Gardiner, etc

Harrison's London — Walter Harrison A New and Universal History of .... London folio 1775 with plates by Wale, Grignion and Walker (re-issue of Chamberlain's London 1770)

Hastings Parliament — Maurice Hastings Parliament House 1950, illustrated with a quantity of paintings and drawings of the Palace of Westminster

Hastings St Stephen's — Maurice Hastings St Stephen's Chapel and its place in the Development of the Perpendicular Style in England 1955

HC Deb — Hansard's Parliamentary Debates (House of Commons) after 1908. (See Parl Debates before 1908)

HCL — See LHC

Hind I — A M Hind Engravings in England. The Tudor Period 1952

Hind II — idem. James I 1955

Hind III — idem. Charles I 1964

Hind Hollar — A M Hind Wenceslaus Hollar and his Views of London 1922

HL Deb — Hansard's Parliamentary Debates (House of Lords) after 1908. (See Parl Debates before 1908)

HLRO Memo 26 — House of Lords Record Office Memorandum 26 (1961) - R M Price, Handlist of Paintings, Drawings and Engravings of the House of Lords and the House of Commons, 1523-1900

Hughson's London — David Hughson (Dr Pugh) London 6 vols 1806 with small plates by Schnebbelie, Warren, Hassel and Taylor (Upcott II 659)

Hughson's Walks — David Hughson Walks through London and Westminster 1817 with small engravings by Wallis, Higham, Grieg, Varrall, Roberts, etc published by W Clarke

Hunter's London — The Rev Henry Hunter History of London and its Environs 2 vols 1811 with plates by Edward Dayes (Upcott II 768)

ILN — The Illustrated London News 1842 to date with drawings by T W Wilson, S Begg, G Amato, Max Cowper, Cyrus Cuneo, A Forestier, Steven Spurrier, Bryan de Grineau, etc

Ireland's Picturesque Views — Samuel Ireland Picturesque Views on the River Thames 2 vols 1792 with aquatints by S I (Upcott II 768)

JWCI — Journal of the Warburg and Courtauld Institutes. See Boase JWCI

Kip's Britannia — Johannes Kip Britannia Illustrata 1709. Views of Royal Palaces etc engraved by Kip from drawings by Leonard Knyff mostly c. 1700. Later editions 1714-15 and 1720

Kip's Nouveau Theatre — Johannes Kip Nouveau Theatre de la Grande Bretagne 1708-13. 4 vol edition 1724-29 in LHC illustrated with large copper plates by Kip, Bowles, Cole, Terasson, Sutton Nicholls and Harris

Lambert's London — B Lambert History and Survey of London 4 vols 1806 with small plates by Prattent, Shirt, Burell, Owen, Poole, etc (Upcott II 656)

Laundy's Speakers — Philip Laundy The Office of the Speaker 1964

Lemon's Broadsides — R Lemon Catalogue of Printed Broadsides .... Society of Antiquaries London 1866

LHC — Library, House of Commons

LHL — Library, House of Lords

Lodge's Portraits — Edmund Lodge Portraits of Illustrious Personages of Great Britain 4 folio vols 1821, 12 quarto vols 1835, illustrated with stipple and line engravings by Fry, Cooper, Picart, Scriven, Thomson, Bond, Holl, Mote, etc

London Interiors — London Interiors with their Costumes and Ceremonies from Drawings made by Permission of the Public Officers, Proprietors and Trustees of the Metropolitan Buildings published J Mead 1841 with engravings by H Melville from drawings by T H Shepherd

London Museum	see Museum of London
LTR	London Topographical Records
LTS	London Topographical Society
Lysons Environs	David Lysons The Environs of London 4 vols 1792-96 (9 vol extra-illustrated edition in Mayson Beeton collection)
Macaulay's History	Lord Macaulay History of England 6 vols edited by C H Firth 1913-15, illustrated with numerous photographs and engravings
Mackenzie Houses of Parliament	K R Mackenzie, The Houses of Parliament, 10th edition (1965)
Mackenzie St Stephen's	Frederick Mackenzie The Architectural Antiquities of the Collegiate Chapel of St Stephen's folio 1844, commissioned by the Office of Woods and Works after the Fire
Maitland's London	William Maitland History of London 1739. 1756 edition illustrated by B Cole and incorporating Osborne's English Architecture (Mayson Beeton Collection). 1766 edition (Entick's) 4 vols illustrated by Simpson and Benoist from drawings by S Wale originally used in Dodsley's London 1761. 1772 edition (Entick's) 2 vols illustrated by B Cole (Upcott II 624-30)
Malcolm's Anecdotes	J P Malcolm Anecdotes of the Manners and Customs of London 1808 with fifty etchings by JPM (Upcott II 829-30)
Malcolm's Londinium	J P Malcolm Londinium Redivivum 1803 with etchings by Malcolm, Schnebbelie and others (Upcott II 642)

Malton's Picturesque Tour	Thomas Malton, A picturesque Tour through London and Westminster 1792, with aquatints by Malton published earlier in a larger size (Upcott II 875)
Mayson Beeton Collection	Sir Mayson Beeton's collection of prints and books on the history and topography of London, presented to the Ministry of Works in 1941 (DOE library)
Medallic Illustrations	Medallic Illustrations of the History of Great Britain and Ireland to the Death of George II British Museum 1911
Metropolitan Improvements	James Elmes Metropolitan Improvements or London in the Nineteenth Century 1828, with line engravings after T H Shepherd
Microcosm of London	Rudolph Ackermann The Microcosm of London 1808-10, with aquatints by Bluck and Stadler after Rowlandson and Pugin
Mighty London	The World's Metropolis or MIGHTY LONDON... c. 1854, with steel engravings after T H Shepherd
Millar	Sir Oliver Millar, The Tudor, Stuart and early Georgian Pictures in the Collection of Her Majesty the Queen (1963). The Later Georgian Pictures in the Collection of Her Majesty the Queen (1969)
Modern London	Modern London printed for Richard Phillips 1805 with copper plates by Pugh, Reeve, Pass, J G Walker, Edwards, Rawle, Fittler, etc (Upcott II 646)
MOW / MPBW	Ministry of Works / Ministry of Public Buildings and Works (now DOE)

Museum of London	Museum of London, formerly the London Museum, with a fine collection of London prints, drawings and pictures
Neale's House of Commons	J E Neale The Elizabethan House of Commons 1949
Nicholls Prospects	Sutton Nicholls Prospects of the most Considerable Buildings in and about London folio 1724 with copper plates by S N (Upcott II 880)
Northouck's London	John Northouck A New History of London 1773, with copper plates by Ashley, Green, T White, Taylor, Collyer, Longmate (Upcott II 638)
NPE	National Portrait Exhibitions, South Kensington 1866-68
NPG	National Portrait Gallery
Osborne's English Architecture	Thomas Osborne English Architecture or the Public Buildings of London and Westminster folio with copper plates by B Cole (a continuation of Maitland's History of London)
Parl. Debates	Hansard's Parliamentary Debates, up to 1908 (See HC Deb and HL Deb, after 1908). (House of Commons Library)
Pennant's London	Thomas Pennant Some Account of London 1790. Several extra-illustrated editions exist: 14 folio vols by J G Crowle, 1801, BM Print Room; 12 vol edition 1935-42 magnificently bound and indexed by Herman Marx, in BM Print Room; 6 vol edition 1805 in Museum of London; 5 vol edition c. 1820 in Mayson Beeton library (DOE), vol 2 containing a good collection of Westminster and Whitehall prints mainly from Stow and Maitland; 4 vol edition 1825 in Westminster City Library, vol 3 containing interesting drawings of Westminster; 6 vol edition in Soane Museum

Phillips' Diary	A copy made in 1899 of Thomas Phillips' notebook containing details of sitters and prices (NPG library)
Pollard's Parliament	A F Pollard The Evolution of Parliament 1926
Port's Houses of Parliament	M H Port (editor) The Houses of Parliament 1976, with chapters by M H Port, Phoebe Stanton, Denis Smith, Benedict Read, John Christian, Shirley Bury, T S R Boase, Clive Wainwright and Priscilla Metcalf
PP	Parliamentary Papers, bound copies with volume and page references in the House of Commons library
PQ	Parliamentary Question
Press Gallery Catalogue	Vincent Hamson Press Gallery, House of Commons, Catalogue of Parliamentary Cartoons, Engravings, etc 1931
Price's Handlist	R M Price Handlist of Paintings, Drawings and Engravings of the House of Lords and the House of Commons 1523-1900 HLRO Memorandum 26, 1961
PRO	Public Record Office
Progress Reports	Charles Barry's Progress Reports on the Building of the New Palace of Westminster, PRO Works 11/9/7
Public Buildings	See Britton and Pugin
RA	Royal Academy, Royal Academician
RCHM	Royal Commission on Historical Monuments
Reeves London	G Reeves A New History of London 1764

RIBA	Royal Institute of British Architects. The Drawings Collection has four volumes of tracings and drawings from Barry's office
Rooker's Views	Edward Rooker Six Views in London 1777, with line engravings by Rooker after Paul and Thomas Sandby (Upcott II 909)
RWS	Royal Watercolour Society
Ryde's Palace of Westminster	H T Ryde A History of the Palace of Westminster 1849 appended to Barry Illustrations I
Saunders Portraits	John Saunders Portraits and Memoirs of Eminent Living Political Reformers 1840
SBA	Society of British Artists
Scharf MS	Sir George Scharf Portraits in Private Collections Original Notes III 1886 pp 291-305; a MS list collected from various notebooks and transcribed for the use of the Speaker 11 February 1886 (NPG library)
Scharf TSB	Sir George Sharf's Trustees' Sketch Books containing detailed annotated drawings of innumerable portraits throughout the country. He visited the Speaker's House 27 March 1874 (TSB XIX), 21-28 October 1875 (TSB XXI) and 19-20 April 1876 (TSB XXIV). NPG library
Select Views 1800	see Colnaghi's Select Views
Select Views 1805	Select Views of London and its Environs 2 vols published by Vernor & Hood, Storer & Grieg, with plates by Storer, Grieg, Shepherd, Nash, Turner, Arnald and Wichelo (Upcott II 910)
Skinners London	Richard Skinner A New and Complete Description of the Cities of London & Westminster folio 1795

Smith's Antiquities	J T Smith Antiquities of Westminster folio 1807 with 246 engravings by Smith mostly from drawings done in August and September 1800 (extra-illustrated edition in LHC). Second edition 1837 with Additional Plates
Smith's Additional Plates	Sixty-Two Additional Plates to Smith's Antiquities of Westminster published 1810
Spalding	English Topography in the Library of John Tricks Spalding JP, Nottingham 5 vols 1912-13
Speakers' Portraits	A large volume (undated but early 19th century) containing watercolour copies of most Speakers' portraits from Sir Thomas More to Charles Manners-Sutton (NPG library)
Stow's Survey	John Stow A Survey of London 1598. 1720 edition (Strype's) with copper-plates by J Kip; 1734-35 edition (Seymour's) illustrated by T Bowles; 1754-55 (Strype's) with copper-plates by Sutton Nicholls and J Maurer (Upcott II 605 620)
Sutherland Collection	A copy of Clarendon's History of the Rebellion with The Life and Continuation, and Burnett's History of his own Times, extra-illustrated with engravings and drawings collected by Alexander Hendras Sutherland. The collection was formed by Sutherland and his widow between 1795 and 1837. It consists of sixty-five folio volumes with the prints placed opposite the pages in which the subjects are mentioned. A Catalogue in two volumes was published in 1837. The Collection was bequeathed by Mrs Sutherland to Oxford University and is now in the Ashmolean Museum
Thane's Autography	John Thane British Autography. A Collection of Facsimiles of the Hand Writing of Royal and Illustrious Personages with their Authentic Portraits 3 vols 1793 and 1854

Thieme-Becker — U Thieme & F Becker, Kunstler Lexicon, 1907-50 (37 vols)

Thornton's London — William Thornton The New Complete and Universal History .... of London and Westminster folio 1784 re-issue of Chamberlain's London illustrated with nearly 100 copper-plates by Page, Peltro, Wale, Dod, Thornton, Pollard, Lodge, Royce, Roberts, Wooding, Carey, Hogg, Taylor, Reynoldson, Conder, Noble, Bonnin, Golder, Morris, Grainger, Myers, Smith, Sparrow, Clowes, etc

Topham's St Stephen's — J Topham Some Account of the Collegiate Chapel of St Stephen's folio 1795-1811 with engravings by Basire from drawings by Carter, Smirke and Dixon. Englefield's Additional Plates are appended

Upcott — W Upcott A Bibliographical Account of the Principal Works relating to English Topography 3 vols 1818 (vol II relates to London and Westminster)

V & A Catalogue — Basil Long Catalogue of Water Colour Paintings in the Victoria and Albert Museum 1927

Vertue Notebooks — Notebooks of George Vertue vols I to VI, Walpole Society 1930-1955

Vetusta Monumenta — Vetusta Monumenta: quae ad rerum Britannicarum etc. Society of Antiquaries 6 vols 1747-1897. Vol I contains Vertue's engravings of the Whitehall Gates; vol V Capon's Plan of the Palace of Westminster; vol VI Rokewode's 'Memoir on the Painted Chamber' illustrated with Stothard's drawings

Vitruvius Britannicus — Colen Campbell Vitruvius Britannicus I to III (1717 and 1726-31) with engravings by C Campbell and H Hulsbergh; vol IV 1767 by Woolf and Gandon

Walmisley Collection — A collection of topographical prints and drawings formed by Edward Walmisley (1819-94) and since dispersed

Walpole Society XLIV — R J B Walker 'The Palace of Westminster after the Fire of 1834' Walpole Society Journal XLIV 1972-74

Walpoole — G A Walpoole The New British Traveller .... folio 1782 with maps and engravings and elegant copper-plate prints published by Alexander Hogg

WCL — Westminster City Library, Buckingham Palace Road, containing a magnificent collection of topographical prints and drawings (see Frank Pacey Print Collector's Quarterly XII 1925 p369)

West & Toms — Robert West and W H Toms Perspective Views of all the Ancient Churches .... of London and Westminster folio 1736 with line engravings by Toms after drawings by West

Wheatley & Cunningham — Wheatley and Cunningham London Past and Present 1891 (35 extra-illustrated volumes in Museum of London library)

Wilkinson's Londina — Robert Wilkinson Londina Illustrata 22 numbers in elephant quarto 1808-15 (two vol edition 1819-25)

Williams Topography — Orlo Cyprian Williams The Topography of the Old House of Commons 1953, typescript in DOE library and photocopy in LHC. Copiously illustrated with plans, prints and drawings

World Metropolis — see Mighty London

REFERENCES AND SOURCES

Wright & Smith	A Wright and P Smith Parliament Past and Present 1902, with an interesting collection of illustrations
Wyon's Seals	A and A Wyon The Great Seals of England 1887

ACQUISITIONS AND DONORS

H M Queen Elizabeth II	II 143, 152, 166, 217, 241. V 98-100
George V	I 360
Mary of Teck	I 589
Windsor, Edward, Duke of	I 920
Abbot, Charles - see Colchester	
Admiralty	I 15, 361, 590
Advisory Committee (see also House of Commons House of Lords)	I 108, 144, 339, 342, 347, 356, 365, 583, 647, 653, 692, 705, 749, 922, 939, 957, 964, 982. II 3,7b, 11b, 39b, 39c, 42, 48, 56d, 57d, 60, 63, 65, 88, 93e, 98c, 127, 128a, 130, 140, 149, 153, 155, 157, 158, 189, 230, 233, 243, 266, 272. III 1, 12, 22, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 72b, 72c, 73a, 75, 78, 82, 87, 89, 91a, 95a, 98a, 101, 103b, 105, 126, 144, 148, 163, 169, 170, 184, 185, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 199, 200, 201, 202, 203, 204, 205, 209, 211a, 213, 216, 217d, 218a, 218b, 219a, 220, 221b, 221c, 224, 229b, 230 231b, 232a, 236, 239, 246, 247a, 250, 253, 253a, 255, 277, 278, 280, 283, 287, 297, 303, 304, 321, 322, 333, 335, 338, 341, 361, 379, 398, 399, 404, 406, 413, 414a, 417, 419b, 457, 459, 462, 463, 464, 465, 468, 470, 470a, 472, 476, 477a, 494, 498, 501, 509, 511, 513, 514, 517,

Advisory Committe (continued)	III (continued) 518, 521, 523, 525a, b, 534, 535, a, b, 537, 540, 542, 543, 545, 546, 547c, 556, a, 560, 562, 577, 579, 583, 586, 597a, 602, 604, 611, 620-22, 624, 626, 627, 633, 635, 636, 640, 642-44, 647, 651, 652, 654-56, 661, 664, 665, 667, 668. VI 140-147, 171-177
Agnew, Sir George William Bart, MP	I 57, 110, 184, 231, 372a, 386, 392a, 430, 570, 640, 827, 878, 894a, 965, 973, 993a. II 102a, 104a, 106b
Agnew, Sir Peter Garnett, Bart, MP	III 198
Airedale of Gledhow, Lord	V 66
American National Committee	IV App IX (6)
Amulree, 2nd Baron	I 402, 757. II 61b, 84c, 134. III 235b, 284, 381, 389, 392, 567, 572-74, 578, 580-82, 589, 598
Anonymous gift	II 18, 29, 31
Applin, Col. R V K, MP	III 116
Argyll, Duchess of	IV 5
Arkle, Henry	II 193
Armistead, Lord	I 364
Aylesford, 4th Earl of	I 325

Baker, Lawrence	II 192
Balfour, Lady Frances	I 23
Balfour, See Robert, Bart, MP	I 718, 955
Barnett, Major Sir Richard, MP	I 523, 787
Barran, R H, MP	II 73
Barry - see Wolfe-Barry	
Barry Miss Alice	III 455
Bath Club	IV 12, 18, 74
Batsford, Sir Brian, MP	III 234, 251, 410, 420, 424-453, 592, 599
Beauchamp, 7th Earl	I 475. II 59a, 69, 93a, 144. V 57
Beauchamp, 8th Earl	I 50
Bearsted, Viscount	III 60
Bedford, 11th Duke of	V 62
Bell, Mrs Anning	V 2, 3
Benn, Sir Arthur Shirley, MP	I 730
Bennett-Goldney, F, MP	III 180
Beresford, Frank	III 565
Bird, Sir Alfred, Bart, MP	II 76, 185. III 63, 178, 187, 405. V 35, 48

Bird, Sir Robert, Bart, MP	II 228
Birkenhead, 2nd Earl of	I 65
Blades, Sir Rowland	V 82
Bossom, Sir Alfred, MP	II 27
Bought by the Commissioners see Commissioners' Purchase	
Brass, Sir William, MP	II 165, 167
Braybrooke, 2nd Baron	I 31
Braybrooke, 4th Baron	I 773
Brodie, Miss Olive	I 341
Brownlow, 1st Baron	I 243
Buchan-Hepburn - see Hailes	
Buist, Mrs Eileen	IV 29
Bull, Sir William, MP	I 101. II 58. III 506
Bunbury, Sir Thomas Charles, Bart	I 433
Burnham, Viscount	V 67
Butler, Lady	I 34, 573
Buxton, Noel see Noel-Buxton	
Buxton, Sir Thomas Fowell, Bart	I 116

Caird, Sir Andrew	V 71-77
Cairns, 4th Earl	I 122
Caldecote, 1st Viscount	I 429
Camden, 4th Marquess	I 124
Carlisle, 9th Earl of	V 22-24
Carneigie, Andrew	IV 14
Carter, H Maynard, MP	III 61
Cartwright, William Ralph	I 229
Cary, Sir Robert, Bart, MP	II 203
Cavendish, Lady George	I 985
Cherry, R B, MP	II 68b
Cholmondeley, 5th Marquess of	I 10, 295, 974. II 82. III 156, 157
Cholmondeley, 6th Marquess of	I 283. II 85c. IV 1, 22, 79
Chown, Rev. Joseph	I 699
Clarendon, Earl of	I 27, 93, 176, 217, 610, 626, 635, 690
Clifford, 13th Baron	II 133
Cobham, 8th Viscount	I 549
Coke, - see Leicester	

Colchester, 1st Baron	I 192, 617
Colchester, 3rd Baron	I 191
Collinson, Miss	I 8
Commissioned as part of the building	IV 2-4, 6, 8, 17, 20, 25, 33-35, 37, 38, 41, 44, 46, 49-51, 54, 56, 58, 59, 62, 63-65, 70, 73, 76, 82, 85, 87, 89, 91-93, 96-98, App I - VIII, XI. V 6 (1-28), 9-21, 25-31, 41-44, 49, 51-54, 61, 69, 88-95
Commissioners' Purchase	V 45, 60, 96
Commonwealth Institute	I 186
Constitutional Club	I 172
Conway, Sir Martin MP	III 299a, 300
Cooke, Sir Robert, MP	III 206, 207, 474, 496, 497, 519, 566
Cope, Rev. Sir Richard, Bart	I 646, 650, 651
Cornewall, Sir George, Bart	I 206
Cottenham, 7th Earl	IV 26
Cotts, Sir William Mitchell, Bart, MP	I 74, 844
Craig, Rt Hon. C C, MP	I 292
Craik, Sir Henry, Bart	I 867
Cranbrook, 2nd Earl of	I 223
Crawford and Balcarres, Earl of	V 97

Crewe, Marchioness of	I 228
Crook, John	I 230
Crookshanks, Col. C de W, MP	II 240
Cullum - see Milner-Gibson-Cullum	
Cunliffe-Lister, Sir Philip, MP	III 38, 226, 272, 383, 384
Cunningham, Sir Knox, MP	II 266a
Curzon of Kedleston, Marquess	II 61a, 93b, 138. III 149, 151, 240, 241, 274
Dadabhai Naoroji Memorial Fund	I 624
Deakins, Eric, MP	I 152
Denison, John Evelyn - see Ossington	
Denison, Colonel W M E	I 659. II 172
Derby, 17th Earl of	V 46
Derby, Mary, Countess of	IV 32
Devonport, 1st Viscount	I 539, 700. II 224. V 58
Devonshire, 9th Duke of	V 36
Dewar, David	I 60, 62, 179, 199, 337, 824
Dobson, Christopher	III 77a, 79

DOE	I 4, 51, 105a, 141, 199, 201, 206, 208, 311, 312, 345, 384, 485, 529, 550a, 554, 574, 611, 645, 689, 818, 855, 857, 929, 938, 947, 999. II 1, 30, 35, 43a, 54b, 67, 71, 82a, 98b, 100, 101, 101a, 102, 103a, 104, 105, 106, 126, 129, 137c, 155. III 62, 96, 269, 395, 421, 422, 489-492, 493, 507, 529. IV 60. V 15
Duncan, Capt. J A L, MP	III 411a
Editor of Debates	I 49, 197, 205, 432, 437, 438, 643, 673, 822, 823. II 221, 253, 278
Elliot, Mrs Robert	I 697
Ellis, John, MP	I 4a, 48a, 114, 130, 157, 258, 260, 368, 390, 395a, 410, 520, 598, 628, 670, 681, 688, 693a, 797, 859, 944, 986. II 173a
Elveden, Viscount	V 83
Erskine, Sir Henry, children of	I 303
Erskine, Lady Horatia	I 304
Erskine, W H	I 331, 427, 675, 811, 909, 958. II 216
Erskine, Mrs Walter	II 39a. III 77, 107, 121, 135, 155, 186, 249, 262a, 328c, 330b, 382, 547a
Evans, Mrs E M	II 202

Fearon, Henry	I 553
Ferguson - see Monro-Ferguson	
Ferris - see Grant-Ferris	
Field, Marshall	II 223
Finch, Heneage - see Aylesford	
Finlay, Viscount	I 212a
Fire Protection Association	III 65
First Commissioner see DOE	
Fitzalan, Viscount	V 33
Fitzroy, Captain E A, MP	II 164
Fitzwilliam, 10th Earl	IV 78
Foreign Office	I 355
Fraser, Sir William, Bart, MP	I 85, 136, 189, 194, 195, 207, 227, 244, 274, 275, 282, 314a, 315, 370, 385, 395, 406, 434, 540, 618, 648, 649, 666, 742a, 774 830, 831, 998. II 30a, 43, 54a, 56b, 57a, 62, 132c. III 120, 139A-E, 143, 221, 298
Gardner, Sir James Agg	II 181
Gibbs, G A, MP	I 363
Glanville, Francis	I 369
Glover, Commander, S E	II 187c

Goff, Sir Park, KC, MP — I 340. III 72a

Goldney - see Bennett-Goldney

Gosse, Sir Edmund — I 12, 919. II 137

Gosse, Dr Phillip — IV 42

Gower, Sir Robert, Bart, MP — I 399, 468, 685, 706, 902. II 173, 179, 187a. III 122

Grant-Ferris, Sir Robert — I 100, 301, 334, 451, 460, 494, 512, 525, 569, 595, 607, 736, 778, 890, 905a, 959, 976

Greater London Council — I 744

Grenville, 1st Baron — I 393

Gretton, Col. J, MP — II 180

Grimston, Viscount — I 405

Guinness, see Moyne

Gully, Hon. Edward — I 809

Hailes, Baron — I 170

Hailsham, Douglas Hogg, Viscount — I 190

Halifax, E F L Wood, 1st Earl of — II 139

Halifax, 2nd Viscount — I 421

Halliday, Edward — IV 13, 31

Hally-Stewart, Malcolm — IV 75

Hampden, 2nd Viscount — I 426

Hancock, R O — III 576. IV 72

Hannon, P J H, MP — IV 67, 69

Hansard, Mrs H L — I 435

Harcourt, 1st Viscount — I 443. II 7, 11, 59, 61, 74, 94, 142a, 150, 151, 154. III 2a, 3a, 4a, 29a, 35a, 69, 73, 102, 103a, 108, 129, 145, 164, 165, 217a, 227, 227a, 228, 229, 231a, 232, 235, 237a, 238, 247b, 259a, 323, 324, 330, 394a, 403a, 419a, 475, 548, 555a, 563

Hardman, John & Co — III 564

Harmsworth, Cecil, Baron — II 137b

Harmsworth, Sir Leicester, Bart, MP — I 532a. III 23, 57, 68, 76, 111, 114, 115, 134, 154, 166, 173, 217b, 217c, 218, 221a, 225, 248, 263, 264, 265, 268, 390, 407, 414, 423, 558, 559, 561

Hazlerigg, Sir Arthur, Bart — I 465

Hepburn - see Hailes

Higginbottom, F J — I 151

Hinchingbrooke - see Sandwich Earl of

Hoar, Frank — III 375

Hogg - see Hailsham

Holland, Dowager Lady	I 273
Hood, 6th Viscount	I 20, 39, 55, 142, 264, 458, 479, 505, 510, 636, 652, 698, 702, 734, 735a, 889. II 49a. III 222, 239a, 420b, 454, 506a. VI 1-32
Hooke, Alan	II 49, 50, 55, 66, 77, 93d, 106c. III 9, 74, 95, 98, 214, 215, 279, 282, 285, 288, 299, 523, 526, 527, 528, 568a, 597
House of Commons	I 36, 277, 313, 329, 425, 490, 594, 674, 776, 807, 813, 904, 956, 1006. II 1a, 30b, 56e, 57c, 62a, 69a, 70, 84d, 87a, 98d, 126a, 128, 129a, 151a, 159, 169, 170, 171, 194, 227, 273, 275, 276, 277. III 6, 10, 11, 21, 56, 66, 77b, 81, 83, 84, 85, 86, 92, 93, 95b, 97, 99, 100, 123, 131, 142, 152a, 168, 177, 178a, 208, 212, 217e, 218c, 229c, 235c, 258, 270, 275, 276, 286, 287a, 289, 290a, 292, 293, 294, 295, 296, 301, 302, 317, 318, 331, 336, 339, 342, 343, 380, 385, 397, 400, 401, 406a, 412, 418, 457b, 458b, 458d, 460, 466, 467, 469a, 470b, 478a, 481, 482, 483, 484, 485, 486, 487, 488, 503, 505, 510, 516, 523b and c, 524, 530-33, 535c, 541, 544, 549, 550, 552, 575, 584, 585, 587, 588, 591, 592a-596, 601, 603, 605. VI 48-139, 148-170, 178-217

House of Lords	I 166, 219, 296, 564, 597, 637. II 19, 36, 37, 38, 39, 46a, 75, 78b, 90, 97, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 136, 147, 150a, 160, 161, 176, 177a, 189a, 198, 200, 271. III 7, 13, 15, 16, 17, 18, 19, 64, 68a, 69b, 70a, 71, 72d, 80, 91b, 106, 146a, 150, 151a, 152, 158, 159, 162, 214a, 225a, 237, 243a, 245, 246a, 246b, 247c, 253b, 290, 291, 332, 337, 386, 387, 388, 409, 419c, 457a, 458e, 463a, 469, 471?, 504, 508, 520, 523d, 538, 539, 546a, 607-610, 612-619, 623, 625, 628-32, 634, 637-39, 641, 646, 648-50, 653, 657-59, 662, 663, 666. V 1a-l. VI 33-47
Howarth, Sir Henry, MP	III 223
Howe, 4th Earl	I 14
Hughes, Emrys, MP	I 442
Hume, Mrs Joseph	IV 52
Inskip - see Caldecote	
Inter-Parliamentary Union	II 260, 279
Iveagh Bequest, Kenwood	I 744
Jamestown Foundation	II 16
Japanese Ambassador	III 161

Jeeves, Mrs Evelyn	I 1005
Jodrell, Neville Paul, MP	I 501
Johnson, Oscar & Peter	III 461
Johnson, Hon Mrs Vaughan	I 128
Jones, Mrs Walter	V 50
Jowitt, Viscount	IV 11
Jowitt, Countess	I 502
Keir Hardie Memorial Trust	IV 48
Kennaway, Sir John, MP	I 820
Kenwood (GLC)	I 744
Kenyon, 5th Baron	I 886
Kerr, Sir Hamilton, MP	III 176
Kilbracken, Baron	I 224
Kimberley, 4th Earl of	II 190
King, Commodore H D	III 568-71
Latymer, 5th Baron	II 85b
Laurie, Mrs Alma	I 572
Lavery, Sir John	II 230a
Lawson, F W, family of	II 191
Leary, J F	IV 94
Leicester, 1st Earl of	I 188

Leighton, Stanley, MP	I 156
Le Mander, G, MP	I 923
Lennane, Dr A J A	I 921
Lenthall, John	I 538
Leslie-Melville, Constance	III 160
Liberal Party	IV 39
Lincolnshire, 1st Marquess of	I 13, 32, 46, 79, 83, 86, 107a, 126, 177, 218, 220, 284, 289, 290, 307, 326, 374, 409, 423, 439, 444, 445, 454, 456, 464, 480, 497, 498, 514, 547, 548, 561, 565, 571, 618b, 634b, 638, 746, 771, 772, 792, 816, 847, 850, 875, 887, 898, 918, 932a, 934, 948, 949, 977, 988a, 990, 994, 1000, 1001a, 1003. II 41, 86, 188
Lister - see Cunliffe-Lister	
Liverpool, Walker Art Gallery	IV 40
Lloyd, Cyril	III 210
London County Council	IV 27
Lord Great Chamberlain - see Cholmondeley, Marquess of	
Lowe, Sir Francis	V 78-81
Lowther, James William - see Ullswater	
Lucas, Lady Amabel	I 226

Macdonald, Mrs Arthur, R	I 245, 246, 247, 672
Mace, John	II 100a, 103, 105a, 106a
McKewan, W	III 340
McLaren, Sir Charles, Bart, MP	I 81
Malmesbury, 5th Earl of	II 57b
Mason, Mrs H B	I 697
Maugham, 1st Viscount	I 592
Mayo, Canon Charles R	I 281
Melchett, Alfred Mond, 1st Baron	I 970, 971
Melville - see Leslie-Melville	
Mersey, 2nd Viscount	I 575. III 181
Methuen, 4th Baron	I 837
Middle Temple	I 738
Mildmay of Flete, 1st Baron	I 11, 178, 236, 293, 431, 474, 588, 733, 812, 912
Milner of Leeds, Lord	III 547b
Milner-Gibson-Cullum, G	I 354
Mond, Sir Alfred - see Melchett	
Montgomery, Alfred	IV 15
Montrose, 7th Duke of	I 703, 713
Morgan - see Vaughan-Morgan	

Morgan, Lt. Col. G Ewart	III 456
Mountbatten, Louis, 1st Earl	IV 68
Mountbatten, Countess	I 669
MOW and MPBW - see DOE	
Moyne, 1st Baron	II 92, 131, 132b. V 86, 87
Munro-Ferguson, Sir Ronald Crauford	I 323
National Maritime Museum	I 477
National Portrait Gallery	I 19, 22, 24, 35, 119, 121, 138, 161, 270, 311, 312, 381, 408, 568, 579, 584, 663, 756, 760, 763, 781, 795, 819, 826, 852, 891, 917. IV 81, 83
Newcastle, 7th Duke of	I 627, 687
Newdegate, F A, MP	I 629
Noel-Buxton, N E, Baron	I 524, 892, 1004. II 81
North Bewwick, Royal Burgh of	I 870
Office of Works see DOE	
Oman, Sir Charles	II 168
Ossington, 1st Viscount	I 135
Ossington, Viscountess	I 660
Parliamentary Vote	IV 9, 19, 24, 57, 66, App IX(7)

Partington, Oswald, MP	I 868
Pearson, Sir W D, Bart, MP	I 214, 984
Peel, 1st Viscount	I 676
Pendarves, E W W, MP	I 389
Perceval, D and M	IV 71
Picton-Turberville, Edith	I 701
Pierpoint, Robert, MP	I 257, 682. II 183
Pilditch, Sir Philip, Bart, MP	III 479
Pollard, H H W	I 92, 504, 719
Ponsonby, 1st Baron	I 397
Poole, Jeffrey Charles	II 221
Portland, 3rd Duke of	I 664
Portland, 6th Duke of	I 473. V 7
Press Gallery	I 696. III 266
Price, C E, MP	I 82
Price, Lucy Cromwell	I 84
Private Subscription	I 277, 313, 329, 357, 358, 490, 594, 674, 807, 904, 956, 975. II 136, 174, 198, 200. IV 23, 36, 43, 47, 53, 55, 61, 80, 84, 88, App X
Public Subscription	IV 10, 77, App XI (2), (3), (4), (5), (8)

Pym, Major A R	I 731
Rankin, Sir Robert, Bart, MP	I 171
Raphael, Sir Herbert, Bart, MP	I 2, 5, 6, 7, 9, 17, 20a, 26, 28-30, 40, 41, 43-45, 48, 58, 59, 63, 63a, 64, 70, 71, 78, 80, 88-90, 95, 96, 98, 102-106a, 111-113, 115, 117, 125, 133, 134, 137, 140, 141, 148-150, 153, 154, 162-164, 169, 175, 180-183, 186, 187, 200, 201, 203, 204, 209-211, 213, 215, 216, 220a, 221, 232, 234, 238, 239-242, 249, 250, 254, 256, 259, 265, 266, 271, 280, 288, 298, 302, 308, 310, 316, 322, 324, 336, 346, 349-352, 359, 368a, 371, 372, 373, 375, 377-380, 382, 383, 387, 388, 391, 392, 394, 396, 398, 403, 404, 407, 410a, 412, 417-420, 422, 440, 441, 444a, 446-450, 452, 453, 455, 457, 459, 461-463, 466, 469, 470, 472, 472a, 476, 478, 481, 482, 484, 486-488, 491, 495, 495a, 496, 499, 500, 506, 509, 513, 517, 521, 522, 526, 528, 530-532, 534, 537, 541, 550-552a, 555, 557, 557a, 559, 560, 566, 576, 577, 578, 580, 581, 582, 587, 593, 599, 599a-c, 601, 603, 613, 614, 616, 620, 623, 630, 631, 634, 634a, 639, 642, 644, 654-658, 661, 662, 666a, 668, 679, 684, 689a, 693, 694, 707, 710-717, 720, 721-724, 726, 737, 742, 747, 751, 752, 755a, 762, 764-769, 775, 780, 782, 782a, 786, 788, 789, 794,

Raphael, Sir Herbert (continued)	I (continued) 802-804, 815, 817, 827a, 830a, 831a, 833, 834, 843, 847a, 849, 851, 854, 855a, 860, 861, 865, 866, 869, 871-874, 876-879, 883, 888, 893-895, 901, 915, 925, 931, 933, 937, 941, 950, 951, 954, 960, 967, 969, 972, 980, 983, 991-993, 996, 1002. II 10a, 21a, 23, 47, 64, 83, 84b, 85a, 93c
Reading, 3rd Marquess of	I 739
Redesdale, 1st Baron	I 740, 741
Rich, Miss C E	II 173c, 182
Ridley, Hon Nicholas, MP	I 753
Ripon, 1st Marquess of	I 755
Robbie, Enid	III 502
Roberts, Sir Samuel	V 84, 85
Robinson, Sidney, MP	I 695. II 51. III 26, 27, 36, 37, 58, 59, 110, 112, 113, 172, 252
Rosebery, 5th Earl of	IV 30
Royal Academy	IV 21. V 40
Runciman, 1st Viscount	III 261a
St Thomas's Hospital, Governors of	III 319, 320

Salisbury, Frank	V 65
Salomons, Miss	I 798
Samuel, Sir Harry, Bart, MP	II 6, 12, 21, 54, 56, 57, 68a, 78, 79, 80, 84, 85, 93, 95, 98, 132a, 137a, 142, 173b. III 72, 76a, 122a, 217, 328a, 393, 403, 408, 411, 458a, 523, 536, 547, 590
Samuel, Marcus - see Bearsted	
Samuel, Samuel	V 70A-D
Sandwich, 9th Earl of	I 233, 729
Sargent, F	II 204
Sassoon, Sir Edward, Bart, MP	I 366, 521a, 671, 680
Sassoon, Sir Philip, Bart, MP	II 14, 15, 56c, 87. III 29-33, 69a, 90, 91, 124, 125, 128, 130, 146, 147, 164a, 165a, 182, 231, 235a, 247, 256, 260, 261, 262, 271, 273, 306-312, 314-316, 327, 328, 419, 553. V 70
Schuster Collection	I 67, 76, 129, 272, 291, 328a, 415a, 423a, 561a, 864
Scott, Sir Ernest Stowell	I 287
Segal, Baron	II 104c
Selborne, 2nd Earl of	I 806
Selkirk, 10th Earl of	II 61d

Sergeant at Arms	II 145, 148
Shaw, Bernard	IV 7
Sidmouth, 1st Viscount	I 829
Simon, Baron	II 26, 96. III 14, 20, 88, 106a, 121c, 171, 281, 347, 415, 458c
Simonds, 1st Viscount	I 838
Smith, Thomas Asheton	I 840
Snowdon, 1st Viscount	I 294
Snowdon, Viscount, family of	I 846
Somerset, 15th Duke of	I 814
Southby, Commander Sir Archibald, MP	II 184
Speaker's Fund	I 7a, 85a, 87, 97, 112a, 185, 189b, 212, 258a, 276, 314, 348, 400, 558, 591, 602, 619, 641, 665, 668a, 678, 683, 685a, 691, 725, 784, 785, 794a, 832, 853, 924, 936, 940, 942, 943, 945, 946, 966, 968, 981, 987. II 22a, 24, 28a, 54c, 57c, 72, 95a, 135, 146, 156, 175, 178, 214, 231, 232, 236, 237, 239, 239a, 242, 242a, 248, 249, 249a, 258, 259, 261, 264, 265, 274. III 305, 329, 495, 500
Spencer, Earl	I 857
Spencer-Churchill, Lady	III 660

Stambois, Charles E	II 25
Stamp, 3rd Baron	II 263
Stanier, Sir Beville, Bart	I 508
Stanmore, Lord Arthur	V 64
Stephen, Sir J A	I 841, 862
Stone, Sir Benjamin	II 215
Stratheden and Campbell, 4th Baron	I 127
Suffragette Movement	IV App X
Swaine, F A	III 364
Swathling, Lord	V 68
Tebbut, Lt. Col. Louis	V 38
Thacker, D M D	IV 16
Thesiger, Sir Edward	I 159
Thomas, Sir Alfred, MP	I 979
Thornton, Percy, MP	I 881, 882
Treasury	I 297, 362
Trevor, 1st Baron	I 896
Truro, Lady	IV 90
Ullswater, 1st Viscount	I 353, 436, 910, 961. II 68, 197a. III 24, 25, 127

Uncertain	I 18, 56, 61, 66, 69, 72, 73, 75, 77, 99, 118, 120, 123, 131, 132, 143, 145, 146, 147, 160, 167, 168, 193, 198, 202, 208, 225, 248, 251-55, 261, 263, 267, 268, 278, 279, 285, 286, 300, 305, 306, 318-321, 328, 330, 332, 354, 367, 376, 413-415, 428, 455a, b, 467, 471, 483, 489, 492, 503, 507, 511, 515, 516, 518, 536, 542-46, 556, 562, 564, 565a, 585, 586, 596, 604, 605, 609, 612, 615, 621, 622, 625, 667, 693b, c, 695a, 696a, 704, 709, 727, 728, 743, 745, 748, 750, 758, 761, 770, 771a, 777, 779, 783, 791, 793, 799-801, 805, 810, 821-823, 825, 836, 839, 845, 863, 880, 885, 903, 906-908, 913, 916, 926-928, 935, 953, 962, 963, 989. II 2, 4, 5, 7a, 8, 9, 11a, 17, 32-34, 40, 45, 52, 53, 61c, 67a, 82b, 84a, 89, 91, 98a, 99, 104b, 162-163a, 175a, 177, 187, 187b, 195, 197, 205, 206a, 207, 208a, 209-213, 216a, 218-220a, 222, 225, 226, 229, 234, 235, 238, 244-247, 250-252, 254-257, 262, 267-270, 279. III 2-5, 8, 34, 41, 67, 103, 104, 107a, 108a, b, 109, 118, 121a, b, 122b, 132, 136, 140, 141, 145a, b, 167, 175, 179, 183, 211, 219, 229a, 233, 234a, 242, a, 243, 244, 247d, 251a, 254, 257, 259, 262b, 313, 325, 326, 328b, d, 330a, 334, 344-46, 348-360, 362, 363, 366-374, 376-78, 389a, 391, 394, 396, 402, 416, 420a, 458, 471, 477,

Uncertain (continued)	III (continued) 478, 480, 499, 512, 515, 525, 551 554, 555, 557, 606. IV 86, App IX (1). V 5
Underground Railway Co.	V 39
Unionist Members of Parliament	I 47
United Service Club	I 155, 357, 358, 975
Vaughan-Morgan, Col. Sir Kenyon, MP	I 109, 158, 344, 411, 708, 828
Verney, Sir Harry, Bart	I 914
'Victoria and Albert', Royal Yacht	I 15, 361, 590
Wake, Sir Hereward, Bart	I 269
Walker Art Gallery	IV 40
Walker, Col. William Hall, MP	I 338
Wandsworth, Lord	V 4
Warner, Sir Courtenay, Bart, MP	II 44, 78a, 80a
Warner, Col. T MP	II 46
Washington, William	III 365
Watson, William, MP	I 600
Watt, R C	V 8, 34, 37, 47 , 56, 59, 63
Wavertree, Lord	I 759
Welby, Sir A C E	III 70
Wellington, Gerald, 7th Duke of	IV 95

Wells, Sir Sydney Richard, Bart, MP	I 535, 606
Wertheimer, Charles	IV 28
Whitehead, Sir Rowland, E, MP	II 132
Whitehouse, Prof. W E, executors of	II 22, 28
Whitley, J H, MP	I 1, 3, 16, 21, 33, 37, 38, 52-54, 68, 94, 107, 139, 189a, 222, 235, 237, 262, 266a, 299, 309, 317, 327, 333, 335, 401, 416, 430a, 493, 519, 527, 533, 567, 608, 618a, 632, 721a, 732, 735, 754, 790, 796, 808, 835, 842, 848, 856, 858, 884, 905, 911, 930, 932, 952, 988, 995, 1001
Wilde, E H N	I 897
Williamson, Sir Archibald, Bart, MP	I 174
Williams-Wynn, Sir Watkin, Bart	I 978
Wilson, Thomas	I ?989
Winterstoke, Lord	V 32
Winterton, 2nd Earl	I 899
Winterton, Lady	I 900
Wolfe-Barry, Sir John, RA	I 42. III 39, 40, 117, 119, 133, 137, 138, 174
Wood, E F L see Halifax	
Wray, Sir Cecil, Bart	I 997

Wyfold, 1st Baron	II 196
Wykeham-Musgrave, Monica	IV 45
Wynn - see Williams-Wynn	
Yarborough, 4th Earl of	I 686
Yerburgh, Robert, MP	II 10, 20, 56a
Younger of Leckie, Viscount	V 55

Curator's Office

Not to be Removed

ABBOT, Charles, see COLCHESTER

ABBOT, George, D D

1562-1633. Archbishop of Canterbury.

✓ 1. J Houbraken.

Line, 34.9 x 21.5 ($13\frac{3}{4}$ x $8\frac{1}{2}$), BM 6.
Half-length in an ornamental oval.
Plate to Birch's Heads, 1739.
Original then in possession of Mr Kingsley.

Presented by J H Whitley, MP.

ABERCROMBY, James, see DUNFERMLINE

ABERCROMBY, Sir Ralph

1734-1801. MP. General. Killed at the Battle of the Nile.

✓ 2. Bartolozzi after J Hoppner.

Stipple, open letter proof, 31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 1.
Half-length in uniform, star and ribbon of the Bath.
Published 1802.

Presented by Sir H Raphael, Bart. MP.

ABERDARE, Henry Austin BRUCE, 1st Baron

1815-1895. MP. Home Secretary.

✓ 3. C Holl after a drawing by H T Wells.

Stipple, BM 2. Vignette with facsimile of autograph, one of Grillion's Club series.

Presented by J H Whitley, MP.

ABERDEEN, George HAMILTON-GORDON, 4th Earl of, KG, KT

1784-1860. Foreign Secretary. Prime Minister.

4. S Cousins after T Lawrence.

Mezzotint, 43.2 x 34.3 (17 x 13½), BM 3.
Three-quarter length, standing at a table holding papers, inscribed:

**'The Earl of Aberdeen, KT. His Majesty's Principal Secretary of State for Foreign Affairs 1830
Painted by the late Sir Thomas Lawrence, PRA &c &c
Engraved by Samuel Cousins 1831
London Published July 28th 1831 by Colnagh Senr Dominick Colnaghi & Co Printsellers to their Majesties & the Royal Family Pall Mall East.'**

Original R A 1830 (116) Peel heirlooms

Transferred from the DOE collection in 1975.

4a. Another copy, published 1853.

Presented by the Right Hon John Ellis, MP.

SEE ALSO Part IV SCULPTURE No 1.

ACLAND, Sir Thomas Dyke, Bart.

1787-1871. MP.

5. S W Reynolds after W Owen.

Mezzotint, etched letter proof, 58.4 x 35.5 (23 x 14), BM 1.
Whole-length, standing in Devon landscape.
Published 1819. Original, presented to Lady Acland in 1818, still in the family possession at Killerton.

Presented by Sir H Raphael, Bart. MP.

ADAIR, James, FRS

d 1798. MP. Recorder of London and King's Sergeant.

6. C H Hodges after G Romney.

Mezzotint, open letter proof, 45.7 x 35.5 (18 x 14), BM 1.
Three-quarter length to left in wig and gown.
Published 1789.

Presented by Sir H Raphael, Bart, MP.

ADAM, William.

1751-1839. MP. Lord Chief Commissioner of the Scottish Jury Court.

7. S W Reynolds after J Opie.

Mezzotint, proof before letters, 21.5 x 19.0 (8½ x 7½).
Head and shoulders seated facing.
Original exh R A 1803, now in Scottish National Portrait Gallery.

Presented by Sir H Raphael, Bart. MP.

7a. Another copy, Speaker's Fund purchase, 13 June 1974, from the Hon Malcolm Davidson.

ADAMS, R S Rowley

d 1886. Clerk in the Private Bill Office, 1833-66, and Taxing Officer 1866-

8. Artist unknown

Canvas 127.0 x 101.6 (50 x 40)
Three-quarter length seated to the left in a black coat, grey trousers, large black bow tie, his left hand on an open book.

Painted in about 1870-5. Provenance unknown.

Presented in 1950 by his niece, Miss Collinson.

ADDINGTON, Henry, see SIDMOUTH

ADDISON, Joseph

1672-1719. MP. Under-Secretary of State. Essayist.

✓ 9. J Smith after G Kneller.

Mezzotint, 32.4 x 25.4 ($12\frac{3}{4}$ x 10).
Half-length with hand on table.
Original NPG (3193).

Presented by Sir H Raphael, Bart, MP.

ADELAIDE, Amelia Louisa Theresa Carolina

1792-1849. Queen of William IV. Married 1818.

✓ 10. Attributed to Sir William Beechey.

Canvas 238.9 x 150.0 (94 x 59)
Whole-length seated to the left in blue ermine-lined robes and coronet, the crown on a table left, right hand in her lap, left elbow resting on arm of chair. No orders, high-standing collar, three ropes of pearls. No inscription.

Painted probably in 1831-2 (Coronation 8 September 1831). The head to some extent resembles the head in Beechey's portrait of the Queen at Trinity House (RA 1831). Early history unknown but sold at Christie's, 12 November 1898 (44) with the companion portrait of William IV, attributed then to Sir Martin Archer Shee; bought by the Office of Works[1] and thence in the Foreign Office till its purchase by the Lord Great Chamberlain in 1956.

Queen Adelaide was painted crowned and in coronation robes by Ferdinand Flor (Ingestre), and by Archer Shee (Royal Collection), Beechey (NPG), Wilkie (sketch in Scottish NPG), Lucas 1837 in widow's weeds (Lord Howe's collection), Winterhalter c.1848 (Royal Collection, on loan to the City of Adelaide, Australia).

Presented in 1956 by the Lord Great Chamberlain, the Marquess of Cholmondeley, GCVO.

[1]See the Daily Telegraph, 30 March 1899, where this and the companion portrait of William IV are wrongly said to have been found in an old curiosity shop in London by the Hon Reginald Brett, Secretary to the Office of Works.

AGAR-ELLIS, George James Welbore, see DOVER

AGAR-ELLIS, Henry Welbore, see CLIFDEN

ALBEMARLE, George MONCK, 1st Duke of

1608-1670. General. Negotiator of the Restoration.

✓ 11. Photograph of a painting, studio of Lely, in the National Portrait Gallery (423).

Presented by Lord Mildmay of Flete.

ALBERT, Francis Charles Augustus Emmanuel

1819-1861. Prince Consort of Queen Victoria.

✓ 12. After Franz Xavier Winterhalter[1]

Canvas 241.4 x 155.0 (95 x 61).
Whole length, standing to the left in Rifle Brigade uniform,[2] Star of the Garter, left hand on sword-hilt, right in belt, robes behind, helmet on chair left, papers and books right on a heavy table, folios on the floor, architectural and landscape background; lit from the right.

[1] Joanna Richardson, 'Winterhalter Portrait of an Artist' History Today May 1973 pp. 331-5.

[2] 'Albert wore his very becoming Rifle uniform' on the occasion of Napoleon III's visit in April 1855. (Queen Victoria, Leaves from a Journal p. 60)

ALBERT, **Francis Charles Augustus Emmanuel** (continued)

A copy (perhaps by Winterhalter himself) of the portrait signed and dated Fr. Winterhalter, 1859, painted for the Queen and now in Buckingham Palace.[3] Another version, a signed replica, was given by the Queen to the National Portrait Gallery in 1867. Prince Albert was painted on many occasions by Winterhalter, probably the best being the half-length portrait at Windsor Castle.

Among the many portraits of Prince Albert are those by John Lucas as Field-Marshal, 1842 (United Service Club and Versailles), Sir Francis Grant 1845 (Christ's Hospital, Horsham), John Phillip, in Highland dress 1858 (Aberdeen), Sir William Boxall, RA 1859 (Trinity House).

Bought in 1911 by the First Commissioner of Works from Prince Victor Duleep Singh for £30 and presented by Sir Edmund Gosse, Librarian of the House of Lords with the companion picture of Queen Victoria (PRO Works/11/126).

[3] Sir Lionel Cust, Catalogue of the Pictures at Buckingham Palace, 1920, p. 4.

ALCOCK, **John**

1430-1500. Bishop of Rochester. Lord Chancellor.

13. Anon.

Stipple, 10.2 x 6.9 (4 x 2¾).
Published 1821. Original in the Library, Jesus College, Oxford.

Presented by the Marquess of Lincolnshire.

ALDWORTH-NEVILLE, Richard, see BRAYBROOKE

ALEXANDRA

1844-1925. Queen of Edward VII. Married 1863.

14. Sir Luke Fildes, RA.

Canvas 279.6 x 183.0 (110 x 72)
Full-length standing facing, in robes and coronet, the Crown on a table right, ropes of pearls round her neck and on her bosom.

A copy of the Coronation State portrait painted by Luke Fildes and exhibited RA 1905, No. 146. Other versions in the National Portrait Gallery, United Service Club, etc.

As Princess of Wales she was painted by Winterhalter (Royal Collection), R Lauchert 1863 (Windsor Castle), Graffle 1864 (Windsor Castle), Fildes RA 1894. Her marriage on 10th March 1863 in St George's Chapel, Windsor, was painted by W P Frith RA, (Windsor Castle and replica in Walker Art Gallery, Liverpool). Other portraits of her by Edward Hughes 1901 (Buckingham Palace), Colin Forbes RA 1906.

Sculpture by John Gibson 1863 (Royal Academy), d'Epinay 1868 (Royal Collection), Count Gleichen 1879 (Walker Art Gallery, Liverpool) and a whole-length statue wearing a mortar-board 1891 (Royal College of Music, London).

Presented by the Earl Howe, Lord Chamberlain to Her Majesty Queen Alexandra.

15. After Edward Hughes, 1902

Photogravure, 73.7 x 50.2 (29 x 19¾).
Whole-length standing to left by throne, signed **'Alexandra 1901'**.
Published 1902.
Original in Royal Collection, Buckingham Palace.

Transferred from the Admiralty (Royal Yacht 'Victoria and Albert') c 1958

See also EDWARD VII

ALTHORP, Viscount, see SPENCER

ALVERSTONE, Richard Everard WEBSTER (Bart), 1st Baron & Viscount

1842-1915. MP. Lord Chief Justice.

16. G J Stodart after H T Wells.

Stipple, 48.3 x 35.5 (19 x 14), BM 2.
Vignette with facsimile of autograph, one of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

AMESBURY, Charles DUNDAS, 1st Baron

1751-1832. MP.

17. W Say after W Beechey.

Mezzotint, proof before letters, 43.2 x 34.9 (17 x 13¾), BM 1.
Three-quarter length, seated to left; hand on 'An Account of the Kennet and Avon Canal'.

Presented by Sir H Raphael, Bart. MP.

ANCASTER, Gilbert James HEATHCOTE-DRUMMOND-WILLOUGHBY, 3rd Earl of

b. 1907. MP. Lord Great Chamberlain 1950-52.

18. Photograph.

ANSON, George, 1st Baron

1697-1762. Admiral and circumnavigator of the world.

19. After Sir Joshua Reynolds.

Canvas 127.0 x 101.6 (50 x 40).
Half-length to right.
Original portrait at Shugborough Hall (Lord Litchfield).
See J Kerslake, Earlier Georgian Portraits, NPG (518).

LENT by the National Portrait Gallery, 1972.

ANSON, George, 1st Baron (continued)

20. J Houbraken after J Wanderlaar, 1751.

Line, 34.9 x 22.8 (13¾ x 9), BM 10.
Head and shoulders, in a roundel held by an allegorical figure of Britannia, a walrus and Neptune below, inscribed:

'The Right Honourable George Lord Anson, Baron of Soberton, one of the Lords of His Majesty's most Honourable Privy Council, Vice Admiral of Great Britain, Admiral of the Blue Squadron of His Majesty's Fleet, and First Lord Commissioner of the Admiralty.'

Original 1751 at Goodwood.

Presented in 1971 by the Viscount Hood.

20a. Another copy, presented by Sir H Raphael, Bart. MP.

ANSON, Sir William Reynell, Bart. PC

1843-1914. MP. Warden of All Souls, Oxford.

21. Autotype reproduction of a drawing by Stock.
Vignette with facsimile of autograph, one of Grillion's Club series, 1907. BM 1.

Presented by the Right Hon J H Whitley, MP.

ANSTRUTHER-GRAY, William, see KILMANY

APSLEY, Baron, see BATHURST

ARGYLL, John CAMPBELL, 2nd Duke of, KG, KT[1]

1678-1743. Field Marshal.

22. William Aikman.

Canvas 127.0 x 101.6 (50 x 40).
Half-length to left.

See David Piper, Catalogue of the Seventeenth-Century Portraits in the National Portrait Gallery, 1625-1714 (737).

LENT by the National Portrait Gallery, 1972.

23. J Faber Jun. after Ramsay.

Mezzotint, 47.0 x 34.9 ($18\frac{1}{2}$ x $13\frac{3}{4}$), BM 10.
Whole-length, standing in Garter robes.
Original, 1740, at Inverary Castle.

Presented by Lady Frances Balfour.

ARGYLL, George Douglas CAMPBELL, 8th Duke of, KG, KT[1]

1823-1900. Secretary of State for India.

24. G F Watts.

Panel 59.7 x 49.6 ($23\frac{1}{2}$ x $19\frac{1}{2}$), NPG 1263.
Head and shoulders, to right.

Other portraits of Argyll are by Wilkie 1844 (Royal Collection), Millais 1884 (? Inverary Castle), Pettie (Scottish NPG).

LENT by the National Portrait Gallery, 1975.

SEE ALSO Part IV SCULPTURE No 5

[1] For the rare distinction of a peer being permitted to retain the Order of the Thistle, together with the Garter, see The Complete Peerage, I. p. 16, note d.

ARGYLL, John Douglas Sutherland CAMPBELL, 9th Duke of, KT

1845-1914. MP. Governor General of Canada.

25. From a watercolour drawing by Byam Shaw.

Colour print, as Master of His Majesty's Household in Scotland at the Coronation of Edward VII, 9 August 1902.
Plate to H F Burke, Historical Record of the Coronation (1904).

ARNISTON, Robert DUNDAS, Baron

1713-1787. Judge.

26. W Sharp after H Raeburn.

Line, 41.9 x 34.3 ($16\frac{1}{2}$ x $13\frac{1}{2}$), BM 1.
Three-quarter length, seated, in legal robes.
Published 1790.

Presented by Sir H Raphael, Bart. MP.

ARUNDEL AND SURREY, Thomas HOWARD, 2nd Earl of, KG

1586-1646. Earl Marshal. Friend of Rubens, Van Dyck and Inigo Jones, art patron and collector.

27. After Sir Anthony Van Dyck.[1]

Canvas 218.6 x 132.2 (86 x 52) (Clarendon frame),
Whole-length standing to the right in armour and leather boots,

[1] Klassiker der Kunst, 1909, p. 369. Waagen, II, p. 455 (Grove Park) 'The head is the best portion, but even that too empty for Vandyck'.

holding a baton in his right hand, left on sword hilt. Grey hair, brown eyes, brown beard and moustaches. Badge of the Garter.

Van Dyck painted Arundel as early as 1620/1 but the Clarendon whole-length in armour derives from the double portrait at Arundel Castle of the Earl and his grandson, Thomas Howard, painted in about 1635.[2] The armour and baton were formerly supposed to have symbolised his appointment as Commander-in-Chief of the train bands sent against the Scottish Covenanters in 1638/9,[3] but a letter to his chaplain, William Petty, dated Ratisbon, 11 November 1636, speaks of the double portrait being sent to sculptors in Rome and Florence to be reproduced as a marble bas-relief.[4] Arundel frequently wore armour for the tilting matches at Court and had been painted at least twice in armour by Rubens himself (NPG and Gardner Museum, Boston)[5].

The type was engraved by W Hollar, 1639, and as a plate in the Iconographie de Van Dyck, 1646, (129).

Other portraits by Blyenberghe ? (Boughton), Mytens (Arundel Castle, Welbeck Abbey), Van Dyck c. 1639, with his Countess (Vienna).

LENT by the Earl of Clarendon,[6] 1955.

[2] For Van Dyck's original see the Catalogue of the Exhibition of Flemish Art (RA 1953-4) No. 136.

[3] Clarendon says there was 'nothing martial about him but his presence and his looks' History of the Rebellion vol. I, Book 2, p. 201.

[4] M Hervey, Life of Thomas Howard, Earl of Arundel, 1921, p. 391.

[5] D Piper, Catalogue of the Seventeenth Century Portraits NPG 1960 (519).

[6] For an account of the Clarendon Collection, see under Clarendon, No. 176, and Robin Gibson, Catalogue of Portraits in the Collection of the Earl of Clarendon, 1977.

ASHBURTON, John DUNNING, 1st Baron, PC

1731-1783. MP. Solicitor-General.

✓ 28. Bartolozzi after Reynolds.

Stipple, 43.2 x 33.7 (17 x 13¼), BM 1.
Three-quarter length seated to right as Chancellor of the Duchy of Lancaster.
Published 1790. Original, 1772, NPG.

Presented by Sir H Raphael, Bart. MP.

ASHLEY-COOPER, Anthony, see SHAFTESBURY

ASQUITH, Herbert, see OXFORD AND ASQUITH

ATTWOOD, Thomas

1783-1856. MP. Founder of Political Unions.

✓ 29. C Turner after G Sharples.

Mezzotint, first state, 25.4 x 20.9 (10 x 8¼), BM 2.
Three-quarter left seated, arms folded.
Published 1832.

Presented by Sir H Raphael, Bart. MP.

AUCKLAND, William EDEN, 1st Baron

1744-1814. Diplomat.

/ 30. W Dickinson after Lawrence.

Mezzotint, 45.0 x 35.6 (17¾ x 14), BM 2.
Three-quarter length, seated holding paper.
Published 1796. Original by Lawrence, RA 1794, at Christ Church, Oxford.

Presented by Sir H Raphael, Bart. MP.

AUDLEY, Thomas, Lord Audley of Walden (identity doubtful)

1488-1544. MP. Speaker, 1529-1553.
Lord Chancellor. Carried out Henry VIII's reformation policy.

✓ 31. Copy by Thomas Phillips, RA.

Canvas (relined on hardboard) 91.5 x 73.7 (36 x 29).
Three-quarter length, seated to the right; gloves in his left hand, his right on arm of chair; grey beard and moustache, black flat hat, a very narrow ruff, black gown with a fur edge, brown background.

This is a copy, commissioned by Lord Braybrooke, of the portrait at Audley End inscribed '**1569 aetatis suae 61.**' In Phillips's Diary is an entry for 18 July, 1804: 'Copy of Speaker Lord Arundel for the Speaker, small h.l.' by which this portrait is presumably meant. Watercolour copy in Speakers' Portraits. Scharf TSB, XXI, 48. A similar copy is at Magdalene College, Cambridge, and an eighteenth century version by Biagio Rebecca in the saloon at Audley End, but probably none of these represent Lord Audley himself of whom no certain portrait seems to exist. The Audley End portrait, traditionally identified as Lord Audley probably only since the late eighteenth century, represents some unknown gentleman painted about twenty-five years after Lord Audley's death.[1]

Presented in 1804 by Richard, 2nd Baron Braybrooke.

[1] See R J B Walker Audley End Catalogue of Pictures, 1973 pp. 6, 10, 53.

AUDLEY, Thomas, Lord Audley of Walden (continued)

✓ 32. P W Tomkins after 'Holbein'.

Line, 13.3 x 10.8 (5¼ x 4¼), BM 1.
Published 1792. Plate to Harding's Biographical Mirrour. Original, probably not Lord Audley, by an unknown artist dated 1569, at Audley End.

Presented by the Marquess of Lincolnshire.

AVEBURY, John LUBBOCK, 1st Baron

1834-1913. MP. Banker and Scientist.

✓ 33. After H T Wells, 1896.

Autotype reproduction.
Vignette with facsimile of autograph, one of Grillion's Club series, 1896.

Presented by the Right Hon J H Whitley, MP.

BACON, Francis, see VERULAM

BACON, Nicholas, see WILSON, Thomas (incorrectly titled Bacon)

"BAGS", see ELDON

BALDWIN, Stanley, 1st Earl

1867-1947. MP. Prime Minister.

34. Photograph by Vandyk.
Three-quarter length, seated to right with pipe, watch-chain and book. Signed: 'Stanley Baldwin'.

Presented by Baldwin to Sir Neville Butler and presented to the House of Commons by Lady Butler in 1976.

BALFOUR, Arthur James, 1st Earl of, KG, OM

1848-1930. MP. Prime Minister. Foreign Secretary.

35. L Alma Tadema, c 1891.

Canvas, 127.0 x 91.5 (50 x 36).
Three-quarter length, seated to right.
See NPG Concise Catalogue 1856-1969 (2649).

LENT by the National Portrait Gallery 1972.

36. Harry Furniss.

Pen and ink drawing, 53.3 x 35.6 (21 x 14).
Signed and dated 1905, 'unpublished' written on the back.
Balfour standing beside a statue of Lord Salisbury.

Transferred from the House of Commons Library.

37. Photogravure of an etching by C W Sherborn, from a drawing by the Duchess of Rutland.
Head and shoulders, aged 40.
Vignette with facsimile of autograph, 1889, one of Grillion's Club series, BM 4.

Presented by the Right Hon J H Whitley, MP.

SEE ALSO Part IV SCULPTURE No 9.

BALFOUR OF BURLEIGH, Alexander Hugh BRUCE, 6th Baron, KT

1849-1921. Secretary of State.

38. After Sir G Reid.

Autotype reproduction of a drawing.
Vignette, one of Grillion's Club series IV.

Presented by the Right Hon J H Whitley, MP.

BARHAM, Charles MIDDLETON, 1st Baron

1726-1813. Admiral of the Fleet.

39. M Bourlier after J Downman.

Stipple vignette from Contemporary Portraits, 1809, BM 1.
Half-length in Peer's robes.

**'THE RIGHT HON LORD BARHAM
Admiral of the Red Squadron
Engraved by Miss M Bourlier, from an original drawing by J Downman. Published Oct 12 1809 by T Cadell & W Davies, Strand, London.'**

Presented by Viscount Hood in January 1975.

BARING, Sir Francis

1740-1810. MP. Director of the East India Company.

40. J Ward after T Lawrence.

Mezzotint, 45.8 x 66.1 (18 x 26), BM 5 p.41, CS IV, p.1440.
Family Group, 1807. Sir Francis Baring, hand to ear, seated at a table with his brother, Charles Baring, and his son-in-law, Charles Wall.
Original painting by Lawrence (RA 1807) on loan to Baring's Bank, London, from the Earl of Northbrook (reproduced K Garlick, Lawrence, 1954, Pl 60).

Presented by Sir H Raphael, Bart. MP.

BARRE, Colonel Isaac

1726-1802. MP.

41. Houston after Hamilton.

Mezzotint, 34.3 x 28.0 (13½ x 11), BM 1.
Head and shoulders, to right, profile in oval frame.
Published 1771.

Presented by Sir H Raphael, Bart. MP.

BARRY, Sir Charles, RA

1795-1860. Architect of the Palace of Westminster, 1836.

42. Henry William Pickersgill, RA

Canvas 144.9 x 111.8 (57 x 44).
Three-quarter length, slightly to the left, in a long dark green coat, dark brown waistcoat with gold seals, grey trousers, black silk choker; a sheaf of papers in his right hand, left on table; a drawing of the Houses of Parliament and the Victoria Tower to the right; plain dark background; lit from the right.

Exhibited RA 1849 (85) and in the family possession until 1937. Another version, in a less magnificent frame, at the British Embassy in Istanbul of which he was the architect. A version was in the Pickersgill sale, Christies 17 July 1875 (314).
Portrait by J P Knight (NPG).

Bequeathed in 1918 by Sir John Wolfe-Barry, RA, subject to the life interest of his widow who died in 1937.

SEE ALSO Part IV SCULPTURE No 10.

BASTARD, Edmund Pollexfen

1784-1838. MP.

43. C Turner after Brockeden.

Mezzotint, 57.2 x 35.6 (22½ x 14), BM 1.
Whole-length standing, hand on a petition from the County of Devon against Roman Catholics.
Published 1819.

Presented by Sir H Raphael, Bart. MP.

BATH, Thomas THYNNE, 2nd Marquess of, KG

1765-1837. Lord Lieutenant of Somerset.

44. W Ward after Pickersgill.

Mezzotint, proof before letters, 61.0 x 38.1 (24 x 15).
Whole-length in KG robes.
Published 1834. Original RA 1833, painted for the Town Hall, Warminster.

Presented by Sir H Raphael, Bart. MP.

BATH, William PULTENEY, 1st Earl of

1684-1764. MP. Active Whig member.

45. J Simon after Kneller.

Mezzotint, 32.4 x 24.8 (12¾ x 9¾), BM 2.
Three-quarter length to left, as Mr Pulteney.
Original NPG 1717.

Presented by Sir H Raphael, Bart. MP.

BATHURST, Henry, 2nd Earl and Baron Apsley

1714-1794. MP. Lord Chancellor 1771-1778.
(Apsley House, Hyde Park Corner, London, was built for him by the Adam Brothers).

✓ 46. T Watson after D Martin, 1776.

Mezzotint, 58.4 x 43.2 (23 x 17), BM 1.
Whole-length, standing in robes with wand, Purse and Mace.
Published 1778. Original at Balliol College, Oxford.

Presented by the Marquess of Lincolnshire.

SEE ALSO Part IV SCULPTURE No 11.

BEACONSFIELD, Benjamin DISRAELI, Earl of, KG

1804-1881. MP. Prime Minister and author.

✓ 47. After Sir John Millais, PRA.

Canvas 127.0 x 91.5 (50 x 36).
Three-quarter length standing to the left, in black frock coat, arms folded.

A copy by Robert Fowler, of Millais' portrait painted a few weeks before his death in 1881 for Mr W H Smith, MP, and now in the National Portrait Gallery. A replica was painted for Queen Victoria[1].
Other portraits by Von Angeli (Windsor Castle), Sir Francis Grant, 1857 (Hughenden), Charles Lucy (V&A), Maclise (Reform Club), Mercier, Lord Beaconsfield's Cabinet, 1874 (Junior Carlton Club).

Presented in 1915 by Unionist Members of Parliament.

[1]Millais, Life and Letters of Sir John Millais, vol. ii, pp. 133-40, where letters are printed between Millais, Beaconsfield and Queen Victoria.

BEACONSFIELD, Benjamin DISRAELI, Earl of, KG (continued)

✓ 48. H Herkomer after Millais.

Mezzotint, 48.3 x 35.6 (19 x 14), signed artist's proof.
Three-quarter length, standing to the left, arms folded.
Published 1881. Original in National Portrait Gallery.

Presented by Sir H Raphael, Bart. MP.

✓ 48a. Another copy, presented by John Ellis, MP.

SEE ALSO Part IV SCULPTURE Nos 12 and 13.

BEAR, L W

Editor of Official Report of Debates, 1955-1971.

✓ 49. Photograph.

BEAUCHAMP, William LYGON, 7th Earl, KG, PC

1872-1938. Leader of the Liberal Peers.

✓ 50. William Strang.

Etching, 40.0 x 27.4 ($15\frac{3}{4}$ x $10\frac{3}{4}$).

Presented by Lord Beauchamp in 1975.

BECKFORD, William

1709-1770. MP. Lord Mayor of the City of London.

✓ 51. Attributed to Tilly Kettle.

Canvas 128.4 x 102.9 ($50\frac{1}{2}$ x $40\frac{1}{2}$).
Half-length seated to the right in a brown coat trimmed with fur, scarlet waistcoat, a length of wood in his right hand, books in the bottom left corner; plain background, lit from

BECKFORD, William (continued)

the left. Formerly inscribed top right:

'William Beckford/of Fonthill Abbey 1709-1770/
Lord Mayor of London 1762/1769. MP for London 1754.'
(The inscription, a late one, removed during cleaning in 1959).

Probably painted in about 1760-70 though there is no mention of this portrait in 'Caliph' Beckford's inventory of his father's portraits, 1844.[1] The old Fonthill House, acquired by Beckford in 1740, had been burnt down in 1754 and rebuilt at the same time as his other houses on country properties elsewhere. He was obviously proud of his building and it seems reasonable to guess that the papers in the corner are estimates or plans and the piece of 3 x 2 some kind of builder's level or measure. The picture was formerly in the possession of Miss Florence Watson of Uttoxeter (a connection of the Hamilton family); sold[2] Sotheby's, 25 June 1952 (130) bought Ministry of Works.[3]

Beckford was painted by R E Pine (Marquess of Sligo), Romney c. 1770 (Hamilton sale, 1919 (56), bt. Agnews), Andrea Casali c. 1760 (whereabouts unknown) and Benjamin West (whereabouts unknown). Statues by J F Moore at the Ironmongers' Company, Fenchurch (1767) and the Guildhall (1772).

Transferred from the Ministry of Works in 1959.

1 Paper in the possession of Boyd Alexander Esq., deposited at the Wallace Collection.

2 This portrait has presumably always been in the family possession since it did not appear in any of the Beckford sales, Christie's 27 February 1802, Phillips September-October 1823, English of Bath 24 July 1848, Christie's (Hamilton sales) 13 June 1882 and 6 November 1919.

3 Reproduced in Boyd Alexander England's Wealthiest Son, 1962, p. 4.

BEDFORD, John RUSSELL, 1st Earl of, KG

1486?-1555. Lord Privy Seal.

✓ 52. J Houbraken.

Line, 35.6 x 22.2 (14 x 8¾), BM 7.
Half-length, in an ornamental oval.
Plate to Birch's Heads, 1739, from a portrait at Woburn Abbey.

Presented by J H Whitley, MP.

BEDFORD, Francis RUSSELL, 4th Earl of,

1593-1641.

✓ 53. G Vertue (1737) after Van Dyck.

Line, 34.9 x 22.2 (13¾ x 8¾), BM 2.
Half-length, in an ornamental oval.
Plate to Birch's Heads from a portrait at Woburn Abbey.

Presented by J H Whitley, MP.

BEDFORD, William RUSSELL, 5th Earl and 1st Duke of, KG

1613-1700. Parliamentary General of Horse.

✓ 54. J Houbraken after Van Dyck.

Line, 35.6 x 22.2 (14 x 8¾), BM 3.
Half-length, in an ornamental oval.
Plate to Birch's Heads, 1738, from the original then in the collection of Hon John Spencer, now at Woburn Abbey.

Presented by J H Whitley, MP.

BEDFORD, Georgiana (nee Gordon), Duchess of

d. 1853. Wife of John Russell, 8th Duke.

55. S W Reynolds after Hoppner.

Mezzotint, 63.5 x 45.1 (25 x 17¾).
Original exhibited RA 1800 as Lady Georgiana Gordon, sold at Sotheby's December 1963 (24) and now at Woburn Abbey.

'HER GRACE THE DUCHESS OF BEDFORD // Painted by J Hoppner RA, Published by S W Reynolds, 47 Poland Street, London, 1803. Engraved by S W Reynolds // Dedicated by Permission to the Most Noble, John DUKE OF BEDFORD by his Grace's most obliged & Obedient Servant, Samuel William Reynolds.'

Presented by the Viscount Hood in 1973.

BELLINGHAM, John

d. 1812. Assassin of Spencer Perceval.

56. Anon.

Etching, open letter proof, 17.8 x 15.2 (7 x 6), BM 5.
Head and shoulders to left sketched from the life as he appeared at the Old Bailey.
Published 18 May 1812 by Sherwood, Neely and Jones.

Acquisition uncertain.

SEE ALSO PERCEVAL.

BENTINCK, George Frederick, known as Lord George

1802-1848. MP. Protectionist Leader and Sportsman.

57. S W Reynolds Jun. after S Lane.

Mezzotint, proof before inscription, 41.3 x 32.4 (16¼ x 12¾), BM 2
Three-quarter length standing, papers in hand.
Published 1849. Original RA 1834, Guildhall, King's Lynn.

Presented by G W Agnew, MP.

BENTINCK, William, see PORTLAND, Earl of

BERESFORD, Sir John Poo, Bart.

1766-1844. MP. Admiral.

58. T Hodgetts after W Beechey.

Mezzotint, 25.4 x 20.9 (10 x 8¼), BM 1.
Half-length in uniform and orders.
Published 1828. Original RA 1822.

Presented by Sir H Raphael, Bart. MP.

BESSBOROUGH, William PONSONBY, 2nd Earl of

1704-1793. MP.

59. R Dunkarton after J S Copley.

Mezzotint, 44.5 x 35.6 (17½ x 14), BM 1.
Three-quarter length, seated with books and urn.
Published 1794.

Presented by Sir H Raphael, Bart. MP.

BESSBOROUGH, John George Brabazon PONSONBY, 5th Earl of

1809-1880. Government Chief Whip in the House of Lords.

60. Photograph.

Presented in 1971 by Mr David Dewar.

BESSBOROUGH, Frederick George Brabazon PONSONBY, 6th Earl of

1815-1895. Secretary to the Speaker.

61. Photograph.

BESWICK, Frank, Life Baron, PC

b. 1912. MP. Government Chief Whip. Deputy Leader of the House of Lords.

62. Photograph.

Presented by Mr David Dewar, 1971.

BETHELL, Richard, see WESTBURY

BEXLEY, Nicholas VANSITTART, 1st Baron

1766-1851. MP. Chancellor of the Exchequer.

63. W Ward after W Owen.

Mezzotint, open letter proof, 45.8 x 35.6 (18 x 14), BM 4.
Three-quarter length, seated in Chancellor's robes, as the Right Hon Nicholas Vansittart.
Original at Christ Church, Oxford.

Presented by Sir H Raphael, Bart. MP.

63a. Another copy, presented by Sir H Raphael.

BINGHAM, George, see LUCAN

BINNING, Charles HAMILTON, Viscount

1697-1733. MP. Poet.

64. A Vanhaecken after Richardson.

Mezzotint, 29.9 x 24.1 ($11\frac{3}{4}$ x $9\frac{1}{2}$).
Head and shoulders in sculptured oval.
Original 1722 in Lord Stanhope's Collection, Chevening.

Presented by Sir H Raphael, Bart. MP.

BIRKENHEAD, Frederick Edwin SMITH, (Bart), 1st Earl of

1872-1930. MP. Attorney General. Lord Chancellor, 1919-1922. Secretary of State for India.

65. Harrington Mann

Canvas 132.2 x 92.8 (52 x $36\frac{1}{2}$).
Three-quarter length, standing facing, head slightly to the right, in Lord Chancellor's robes, a roll of papers held in both hands; throne and woolsack in right background. lit from the right. Signed and dated: 'HARRINGTON MANN 1922'.

Exhibited Royal Academy 1922 (171); another version, undated, at Wadham College. Other portraits by Oswald Birley (NPG), Glyn Philpot 1919 (Gray's Inn), G H Neale (RA. 1923), A J Munnings 1924, Hugh Riviere (RA 1933).

Presented in 1958 by his son, Lord Birkenhead.

66. Photograph of a painting by Glyn Philpot, 1919, at Gray's Inn.

66a. Another copy.

67. Photograph in Lord Chancellor's robes.
From the Schuster collection, 1968.

BIRRELL, Augustine

1850-1933. MP. Chief Secretary for Ireland. Essayist.

68. After a drawing by R G Jennings.
Autotype reproduction, BM1.
Head and shoulders, aged 54.
Vignette with facsimile of autograph, one of
Grillion's Club series.

Presented by J H Whitley, MP.

BLAKE, Sir Geoffrey

1882-1968. Vice-Admiral. Gentleman Usher of the Black Rod.

69. Photograph by Ewart.

BLENCOWE, Sir John

1642-1726. Justice of the Court of Common Pleas.

70. G Vertue after A Russell (1712).

Line, 33.7 x 26.0 ($13\frac{1}{4}$ x $10\frac{1}{4}$), BM 1.
Head and shoulders to right in Judge's robes,
sculptured oval, 1713.

Presented by Sir H Raphael, Bart. MP.

BOLINGBROKE, Henry ST JOHN, 1st Viscount

1678-1751. MP. Secretary of State.

71. G White after T Murray.

Mezzotint, 31.2 x 24.8 ($12\frac{1}{4}$ x $9\frac{3}{4}$), BM 1.
Half-length, in long wig.

Presented by Sir H Raphael, Bart. MP.

BOLINGBROKE, Oliver St John

1580?-1646. MP. Parliamentarian.

72. After an etching by W Hollar.

Line, 7.6 x 5.7 (3 x $2\frac{1}{4}$).
Head and shoulders in oval.
Published 1798.

Acquisition uncertain.

BOOTH, James (identity doubtful)

1796-1880. Counsel to the Speaker, 1840-51.

73. Photograph of a painting by Orpen.

BOTHA, Louis

1862-1919. Prime Minister of the Union of South Africa.

74. J Blair Leighton

Canvas 110.6 x 85.1 ($43\frac{1}{2}$ x $33\frac{1}{2}$).
Three-quarter length slightly to the right, in General's uniform;
left hand in belt, right holding gloves; slight beard, full
moustache; plain background, lit from the right. Signed and
dated **'J Blair Leighton 1924'**. Painted from photographs[1].

Presented to the House of Commons in 1924 by
Sir William D Mitchell Cotts, Bart., KBE, MP.

[1] Times 31 June 1925, 13g.

BOYLE, Henry (d. 1725), see CARLETON, Baron

BOYLE, Henry (1686-1764), see SHANNON, 1st Earl of

BRACKLEY, Thomas EGERTON, 1st Viscount

1540?-1617. Lord Chancellor 1603-1617.

✓ 75. Silvester Harding.

Stipple, 22.8 x 18.4 (9 x 7¼), BM 5.
Whole length, seated, in hat and judicial robes.
Plate to Harding's Biographical Mirrour, III.
Published 1798. Original then with the Duke of Bridgewater, version now at Brasenose College, Oxford.

Acquisition uncertain.

✓ 76. R Cooper after a drawing by R W Satchwell.

Stipple engraving, 18.4 x 14.5 (7¼ x 5¾), BM 6.
Whole length, seated, in hat and judicial robes.

'from the original in the Collection of the Most Noble the Marquess of Stafford' (now Duke of Bridgewater).

Plate to folio edition of Lodge's Portraits, 1816.

From the Schuster collection, 1968.

BRAMWELL, F C

Acting Secretary to the Speaker, 1914-19.

✓ 77. Signed photograph by Stuart.

BRAND, Henry William Bouverie, see HAMPDEN

BRAYBROOKE, 1st Baron, see HOWARD DE WALDEN

BRAYBROOKE, Richard ALDWORTH-NEVILLE, 2nd Baron

1750-1825. MP.

✓ 78. C Turner after J Hoppner.

Mezzotint, 30.5 x 24.8 (12 x 9¾), BM 1.
Head and shoulders in Peer's robes.
Published 1810. Original, c. 1803, at Audley End.

Presented by Sir H Raphael, Bart. MP.

BRIDGEMAN, Sir Orlando

1606-1674. MP. Lord Keeper 1667-72.

✓ 79. R White after Faithorne.

Line, 21.5 x 15.2 (8½ x 6), BM 2.
Head and shoulders, in black cap and robes, decorated oval.
Original a drawing in the Print Room, British Museum.
Frontispiece to Bridgeman's Conveyancer, 1710.

Presented by the Marquess of Lincolnshire.

BRIDGEWATER, John William EGERTON, 7th Earl of

1753-1823.

✓ 80. S W Reynolds after W Owen.

Mezzotint, proof before letters (1825), 31.8 x 25.4 (12½ x 10), BM 1
Three-quarter length in uniform, hand on hilt.
Original RA 1817.

Presented by Sir H Raphael, Bart. MP.

BRIGHT, John

1811-1889. MP. Free Trader and social reformer.

✓ 81. After Sir John Millais, PRA.

Canvas 127.0 x 96.6 (50 x 38).
Three-quarter length nearly in profile to the left, in a black suit, black cravat with a gold pin, right hand tucked into waistcoat; long white hair and side whiskers; plain background.

Copy by Robert Fowler of Millais' portrait, exhibited RA 1880, and now at Bodnant, Denbighshire (Lord Aberconway). Other portraits by C A Deval 1843 (Bodnant), Charles Lucy 1869 (V&A), Lowes Dickinson, RA 1874 (copy National Liberal Club), W W Ouless 1879 (NPG and Manchester Reform Club), Eyre Crowe 1883 (Reform Club), Frank Holl 1883 (Reform Club).

Presented by Sir Charles McLaren, Bart. MP.

✓ 82. T O Barlow after J E Millais.

Mezzotint, 48.3 x 35.6 (19 x 14), BM 4.
Three-quarter length to left.
Published 1882 (margins covered by mount).
Original at Bodnant - see above.

Presented by C E Price, MP.

SEE ALSO Part IV SCULPTURE No 14.

BROMLEY, Sir Thomas

1530-1587. Lord Chancellor 1579-1587.

✓ 83 Anon.

Line, 10.2 x 7.6 (4 x 3), BM 2.
Head and shoulders in black hat, facsimile of autograph.
Plate to Thane's Autography, 1793.
Original in Bromley-Davenport Collection, Capesthorne.

Presented by the Marquess of Lincolnshire.

BROMLEY, William

1644-1732. MP. Speaker 1710-1713.

✓ 84. Thomas Phillips RA after Michael Dahl.

Canvas, 76.3 x 63.5 (30 x 25).
Head and shoulders to the right, long grey wig, lace cravat, gold-braided black gown; dark brown background; lit from left.

Copy from the original three-quarter length portrait bequeathed by Bromley to Oxford University and now hanging in the Examination Schools there. The copy is recorded in Phillips's Diary, 19 January 1805: 'Copy of Mr Speaker Bromley for the Speaker, ¾.' Watercolour copy in Speakers' Portraits. Scharf TSB, XXI, 43.

Another version by Dahl sold at Christie's 26.8.1946 (79), bought by Messrs Appleby Bros and an earlier portrait by Dahl is at Charlecote Park. A portrait attributed to Closterman is at Christ Church, Oxford. Dasent mentions a portrait in the possession of his descendant, William Bromley-Davenport, MP for Macclesfield.

Presented, probably in 1805, by his descendant Lucy Cromwell Price.

✓ 85. J Smith after Dahl

Mezzotint, 29.2 x 25.4 (11½ x 10), BM 1.
Head and shoulders in long wig and Speaker's robes.
Lettered **'M Dahl pinxit 1712.'**
Reproduced in Dasent, Speakers, p. 244.
Original, 1712, in Examination Schools, Oxford - see above.

Presented by Sir William Fraser, Bart. MP.

✓ 85a. Another copy bought by the Speaker's Fund.

BROUGHAM AND VAUX, Henry BROUGHAM, 1st Baron

1778-1868. MP. Attorney General to Queen Caroline, whom he defended at her trial in the House of Lords in 1820. Lord Chancellor 1830-1834.

86. Murray and Porter after Bowyer.

Mezzotint, open letter proof, 44.5 x 33.7 ($17\frac{1}{2}$ x $13\frac{1}{4}$), BM 1.
Three-quarter length seated to right, holding quill and paper - 'To establish a Court in Bankruptcy.'
Published 1831. Original then in possession of Lord Dover.

Presented by the Marquess of Lincolnshire.

87. By and after G Grierson.

Mezzotint, 26.7 x 22.8 ($10\frac{1}{2}$ x 9).
Head and shoulders to right, in engraved oval frame, with facsimile of autograph. Framed with a pass to the House of Lords, signed **'Brougham.'**

Bought by the Speaker's Fund.

88. H Meyer after J Ramsay.

Mezzotint, open letter proof, 45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$). BM 12.
Three-quarter length standing, as Mr Brougham, holding a petition.
Original RA 1818. An earlier stipple by Meyer published 1813.

Presented by Sir H Raphael, Bart. MP.

Portraits of Brougham by Phillips (RA 1820), Lonsdale 1822 (NPG replica), Lawrence 1825 (NPG), Gambardella c 1845 (Lincoln's Inn, Apsley House, London University, HM Legation in Iceland, etc), Morton 1836 (Scot. NPG), Chalon RA 1846, C H Lear 1857 (NPG), Mayall c 1864, with M Berryer (Middle Temple).

SEE ALSO Part IV SCULPTURE No 15.

BROUGHTON, John Cam HOBHOUSE, 1st Baron

1786-1869. MP.

89. C Turner after J Lonsdale.

Mezzotint, 27.4 x 22.8 ($10\frac{3}{4}$ x 9).
Half-length seated to right.
First fifty, as **'J C Hobhouse, Esq.'**, 1826.

Presented by Sir H Raphael, Bart. MP.

BROWN, Colonel Douglas Clifton, see RUFFSIDE

BROWNLOW, John, see TYRCONNEL

BROWNLOW, John CUST, 1st Earl

1779-1853. Lord Lieutenant of Lincolnshire.

90. S Cousins after M A Shee.

Mezzotint, open letter proof, 44.5 x 34.3 ($17\frac{1}{2}$ x $13\frac{1}{2}$), BM 1.
Three-quarter length to left, in uniform.
Published 1843. Original RA 1835.

Presented by Sir H Raphael, Bart. MP.

BRUCE, Alexander, see BALFOUR OF BURLEIGH

BRUCE, Henry, see ABERDARE

BUCCLEUCH, Louisa Jane (nee Hamilton), Duchess of, wife of 6th Duke

d. 1912.

/ 91. Byam Shaw.

Colour print **'as Mistress of the Robes at the Coronation of Edward VII, 9 August 1902, with her Page, David John SCOTT, Esq.'** Plate to H F Burke, Historical Record of the Coronation (1904).

BUCHAN, David Stewart ERSKINE, 11th Earl of

1742-1829. Scientific writer.

/ 92. J Finlayson after Reynolds.

Mezzotint, 34.3 x 28.0 (13½ x 11), BM 2.
Half-length to left in Vandyck dress, as the Earl of Buchan.
Published 1765.

Presented in 1956 by H H W Pollard.

BUCKINGHAM, George VILLIERS, 1st Duke of, KG

1592-1628. Favourite of James I and Charles I.

✓ 93. Studio of Daniel Mytens.

Canvas 221.1 x 152.5 (87 x 60) in a fine 17th century frame. Whole-length standing facing in a richly embroidered cloak with a crimson lining, a black and gold embroidered suit with short fringed breeches, skin-tight white silk stockings, leather cavalier boots turned down at the knees, exquisite lace-edged gloves; a baton in his right hand, his left pointing outwards. Long brown hair, brown beard and moustaches, grey eyes. Inscribed **'G VILLIERS. DUKE OF BUCKINGHAM'.**

BUCKINGHAM, George VILLIERS, 1st Duke of, KG (continued)

Buckingham, a lavish if erratic patron of the arts, was painted frequently between his elevation from obscurity in 1614 to his assassination in 1628.[1] One of the earliest is the NPG whole-length as a youth in Garter robes,[2] the latest an extraordinary posthumous portrait in the huge mural by Honthorst at Hampton Court, showing the Duke presenting the Liberal Graces to Charles I and the Court.[3] Van Somer, Mytens, Rubens, Mierevelt, Van Dyck, and the miniature painters Hilliard and Oliver, were the major artists who painted his notoriously good-looking features. The Clarendon portrait, painted in about 1625-6, closely resembles a portrait by Mytens in the Earl of Portsmouth's collection (at present on loan to the Government of Kenya) and a portrait signed and dated Mytens 1626, at Euston. It was seen by Evelyn in 1668,[4] by George Vertue in 1729,[5] and Horace Walpole, after a visit to The Grove in 1761, described it as a 'whole-length of the favourite Duke of Buckingham in a curious habit; but the picture has been repainted by Knapton.'[6] Waagen in 1851 ascribed it to Cornelius Johnson.[7]

Engraved by Picart for Lodge's Portraits (as by Cornelius Johnson).

LENT by the Earl of Clarendon,[8] 1955.

[1] C R Cammell, Connoisseur, XCVIII (1936), pp. 127-32 (not an exhaustive iconography).

[2] David Piper, Catalogue of the Seventeenth Century Portraits, 1960, (NPG).

[3] Oliver Millar, Burlington Magazine, XCVI (1954), pp. 36-9.

[4] Evelyn's Diary, 20 December 1668, and letter to Pepys, 12 August 1689.

[5] Vertue Note Books, II, p. 65.

[6] Paget Toynbee, Horace Walpole's journals of visits to country seats, Walpole Society, XVI, p. 38.

BUCKINGHAM, George VILLIERS, 1st Duke of, KG (continued)

[7] Waagen, Letter XXII, vol. II, 456.

[8] For an account of the Clarendon Collection, see under Clarendon, No 176 and Robin Gibson, Catalogue of Portraits in the Collection of the Earl of Clarendon, 1977.

✓ 94. J Houbraken after C Johnson.

Line, 35.6 x 21.5 (14 x 8½), BM 1.
Plate to Birch's Heads, 1739.
Original then at Somerset House.

Presented by J H Whitley, MP.

✓ 95. W J Delff after Miereveldt.

Line, 37.5 x 29.2 (14¾ x 11½), BM 9.
Head and shoulders with high lace collar, rope of pearls, in oval frame inscribed 'FIDEI COTICULA CRUX.'
Published 1626. Original then with Lord Jersey, version now with Sir Gyles Isham.

Presented by Sir H Raphael, Bart. MP.

BUCKINGHAM, George NUGENT-TEMPLE-GRENVILLE, 1st Marquess of, KG, PC

1753-1813. MP. Viceroy of Ireland.

✓ 96. J K Sherwin after Gainsborough.

Line, 43.2 x 33.0 (17 x 13), BM 2.
Three-quarter length in Garter robes.
Published 1788. Original 1787, in the Fortescue collection, Boconnor.

Presented by Sir H Raphael, Bart. MP.

BUCKINGHAM, George NUGENT-TEMPLE-GRENVILLE, 1st Marquess of, KG, PC (continued)

✓ 97. W Ward after J Jackson.

Mezzotint, proof before letters, 63.5 x 40.7 (25 x 16), BM 3.
Whole-length, in robes of KG.
Original exhibited RA 1814.

Bought from the Speaker's Fund.

BUCKINGHAMSHIRE, John HOBART (Bart), 1st Earl of, PC

1694-1756. MP. Lord Lieutenant of Norfolk.

✓ 98. J Faber Jun. after T Hudson.

Mezzotint, 47.7 x 34.9 (18¾ x 13¾), BM 1.
Whole-length to left, in Peer's robes.

Presented by Sir H Raphael, Bart. MP.

BUCKMASTER, Stanley Owen, 1st Viscount

1861-1934. MP. Lord Chancellor, 1915-16.

✓ 99. Photograph.

BUCKTON, Samuel STOREY (Bart), Life Baron

b. 1896. MP. Chairman of Ways and Means 1965-66.

✓ 100. Photograph.

Presented by Sir Robert Grant-Ferris, 1971.

BULL, Frederick

d. 1784. MP. Lord Mayor of London, 1773.

/ 101. J Watson after S Webster.

Mezzotint, 45.8 x 33.0 (18 x 13), BM 2.
Whole-length seated to right in robes and chain, holding letter. Published 1781. Original at Baptist College, Bristol.

Presented by Sir William Bull, MP.

BULLER, James

1766-1827. Clerk of the Privy Council.

/ 102. S W Reynolds after J Hoppner.

Mezzotint, 22.2 x 18.4 ($8\frac{3}{4}$ x $7\frac{1}{4}$), BM 1.
Half-length to left.
Published 1821.

Presented by Sir H Raphael, Bart. MP.

Presented by Sir H Raphael, Bart. MP.

BURCHETT, Josiah

1666?-1746. Clerk to Samuel Pepys and Secretary to the Admiralty.

/ 103. J Simon after J Maubert.

Mezzotint, 30.5 x 24.8 (12 x $9\frac{3}{4}$).
Half-length in plain oval.
Original, whole-length, in the Ministry of Defence.

Presented by Sir H Raphael, Bart. MP.

BURDETT, Sir Francis, Bart

1770-1844. MP. Parliamentary reformer committed to the Tower of London in 1810 for breach of privilege, having denied the right of the House to imprison John Gale Jones. 'He is the idol of the people of Westminster.' [1]

✓ 104. W Sharp after J Northcote.

Line, proof before inscription, 42.6 x 33.0 ($16\frac{3}{4}$ x 13), BM 6.
Half-length to left, hands on Magna Carta.
Published 1811. Original RA 1811, exh NPE 1868.

Presented by Sir H Raphael, Bart. MP.

✓ 105. W Ward after J R Smith.

Mezzotint, 63.5 x 45.8 (25 x 18), BM 10.
Whole-length, holding Magna Carta, Tower of London in background; addressed to 'The People of England'.
Published 1811. Original a drawing exh RA 1811.

Presented by Sir H Raphael, Bart. MP.

✓ 105a. Another copy, first fifty, transferred from MPBW (now DOE) in 1963.

✓ 106. G Dawe after S Woodhouse.

Mezzotint, 43.2 x 35.6 (17 x 14), BM 16.
Three-quarter length, seated pointing to Magna Carta.
Published 1805. Original exh RA 1811.

Presented by Sir H Raphael, Bart. MP.

✓ 106a. Another copy, etched letter proof.

Presented by Sir H Raphael, Bart. MP.

[1] William Hazlitt The Spirit of the Age 1825. (Everyman Edition, p.307).

BURDETT, Sir Francis, Bart (continued)

Portraits of Burdett by Wright of Derby, Lawrence c 1793 (NPG), Phillips (NPG), Shee (Coutts Bank and NPG), Ferneley (Sotheby's 3 xi 54 (106), now in Canada), Ross c 1844 (NPG), Landseer (NPG).

SEE ALSO Part IV SCULPTURE No 16.

BURGHLEY, William CECIL, 1st Baron, KG

1520-1598. MP. Lord Treasurer.

✓ 107. J Houbraken after M Gheeraedts.

Line, 35.6 x 22.2 (14 x 8¾), BM 4.
Plate to Birch's Heads, 1738, from the portrait then in the collection of Lord Burlington.

Presented by J H Whitley, MP.

✓ 107a. Another copy, presented by the Marquess of Lincolnshire.

BURKE, Edmund

1729-1797. MP. Orator and political writer.

✓ 108. After Sir Joshua Reynolds.

Canvas 73.7 x 61.0 (29 x 24).
Head and shoulders to the left in a brown suit, lace-edged shirt, black eyeglass ribbon; in a painted oval, plain background, lit from the right.

Copy attributed to James Northcote, RA, of Reynold's portrait, painted 1767/69, at Milton Park (mezzotint by J Watson 1770), presented by Mrs Burke to Earl Fitzwilliam.[1] Among many other versions and studio copies is one in the National Portrait Gallery and another (formerly in Sir Robert Peel's collection) belongs to Lord Rosebery. Another portrait by Reynolds, of Burke with the

BURKE, Edmund (continued)

Marquess of Rockingham, is in the Fitzwilliam Museum, Cambridge, and another, possibly the Thrale portrait of 1774,[2] in the National Gallery of Ireland.

Other portraits of Burke by James Barry, 1771, as Ulysses (National Gallery of Ireland), by Hoppner (Trinity College, Dublin), by Opie, 1792 (Knole), Romney, 1790.

Purchased in 1958.[3]

[1] E K Waterhouse, Reynolds, 1941, p. 59.

[2] 'A picture of me is now painting for Mr Thrale by Sir Joshua.' Burke to Barry in Prior's Life of Burke, 1854, xxix.

[3] Christie's 25 July 1958 (6) ex collection Sir John Agnew, Bart.

✓ 109. Photograph of the copy of the painting by Reynolds in the NPG (see above).

Presented by Colonel Vaughan-Morgan, MP.

✓ 110. J Hardy after J Reynolds.

Stipple, 33.0 x 27.4 (13 x 10¾), BM 9.
Original in the National Gallery of Ireland, Dublin.
Published 1780.

Presented by G W Agnew, MP.

✓ 111. J Jones after G Romney.

Mezzotint, proof with artists' names scratched, 45.1 x 35.6 (17¾ x 14) mc, BM 15.
Half-length in rectangular stone frame.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 17.

BURKE, Richard

1758-1794. MP. Son of Edmund Burke.

✓ 112. J Ward after J Reynolds.

Mezzotint, 33.0 x 28.0 (13 x 11), BM 1.
Head and shoulders to left, aged 36.
Published 1800. Original 1782, T W Fitzwilliam, Milton Park.

Presented by Sir H Raphael, Bart. MP.

✓ 112a. Another copy, bought by the Speaker's Fund.

BURRELL, Walter

1777-1831. MP.

✓ 113. J Jenkins after Reinagle.

Stipple, 15.9 x 12.7 ($6\frac{1}{4}$ x 5).
Head and shoulders to left, in fancy dress.

Presented by Sir H Raphael, Bart. MP.

BUTE, John STUART, 3rd Earl of, KG, KT

1713-1792. Prime Minister 1762-3.

✓ 114. W W Ryland after A Ramsay (1760).

Line, 52.1 x 35.6 ($20\frac{1}{2}$ x 14), BM 1.
Whole-length standing in Thistle robes.
Published 1763. Original in the Marquess of Bute's collection, Mount Stuart.

Presented by John Ellis, MP.

BUTE, John STUART, 1st Marquess & 4th Earl of, and Baron Cardiff

1744-1814.

✓ 115. E Fisher after J Reynolds.

Mezzotint, 35.6 x 31.2 (14 x $12\frac{1}{4}$), BM 5.
Head and shoulders to right, in engraved oval frame, as Lord Cardiff.
Published 1777. Original in Wharncliffe Collection.

Presented by Sir H Raphael, Bart. MP.

BUTLER, James, see ORMONDE

BUXTON, Sir Thomas Fowell, Bart

1786-1845. MP. Social Reformer.

✓ 116. H Robinson after G Richmond.

Line and stipple, open letter proof, 49.6 x 35.6 ($19\frac{1}{2}$ x 14).
Three-quarter length, standing to right in glasses.
Published 1850. Original exh NPE 1868.

Presented by Sir Thomas Fowell Buxton, Bart.

✓ 117. Anon after H P Briggs.

Mezzotint, proof before letters, 29.2 x 22.8 ($11\frac{1}{2}$ x 9).
Half length in armchair, holding a book, wearing spectacles.

Presented by Sir H Raphael, Bart. MP.

BYNG, Hon and Rev Francis

Chaplain to the Speaker 1875-90.

✓ 118. Photograph by Russell.

BYNG, George, see TORRINGTON

BYRON, George Gordon, 6th Baron

1788-1824. Poet.

119. After Richard Westall.

Canvas, 76.3 x 63.5 (30 x 25).
Half-length profile to left, 1825.
See NPG Concise Catalogue 1856-1969 (1047).

LENT by the National Portrait Gallery, 1972.

CADOGAN, Hon Sir Edward Cecil George

1880-1962. Secretary to the Speaker 1911-1921.

120. Photograph.

CADOGAN, William, 1st Earl

1675-1726. MP. General.

121. Attributed to Louis Laguerre, c 1716.

Canvas, 158.9 x 118.2 ($62\frac{1}{2}$ x $46\frac{1}{2}$).
Three-quarter length to right.
See David Piper Catalogue of the Seventeenth Century Portraits in the National Portrait Gallery (18).

LENT by the National Portrait Gallery, 1972.

CAIRNS, Hugh MacCalmont, 1st Earl

1819-1885. MP. Lord Chancellor 1868 and 1874-1880.

122. Photograph of a painting by L C Dickinson.
Whole-length, standing in robes to right, holding paper.
Original RA 1876, painted for Trinity College, Dublin.

Presented by the 4th Earl Cairns.

CALDECOTE, Thomas Walker Hobart INSKIP, 1st Viscount

1876-1947. MP. Lord Chancellor 1939-1940. Lord Chief Justice.

123. Photograph.

CAMDEN, Charles PRATT, 1st Earl, PC

1714-1794. MP. Attorney General. Lord Chancellor 1766-70.

124. Nathaniel Dance.

Canvas (relined on hardboard) 127.0 x 101.6 (50 x 40).
Half length, seated to the left in Lord Chancellor's robes, black hat, full-bottomed wig, lace cravat, right hand holding a book, left on the arm of chair; Purse to the left, red curtain in right background, grey sky to the left, lit from the left; no inscription.

Probably painted in about 1770; other versions by Dance at Gredington (Lord Kenyon) and RCJ (Bar Library) and without the hat, in the NPG and at King's College, Cambridge; a drawing in the British Museum.

Other portraits by Reynolds 1764 (Guildhall), 1765/6 (Bayham Abbey), 1766/7 (Dulverton), by William Hoare 1765 (Bath, Corporation Council Room), Gainsborough 1782 (Northbourne Court), J S Copley (drawing in the Metropolitan Museum, New York). Marble bust by Joseph Wilton (exhibited Society of Artists) and derivatives from this by Beynes at Eton and Bayham Abbey.

CAMDEN, Charles PRATT, 1st Earl, PC (continued)

Exhibited RA 1795, British Institution 1817, 1820 and 1843, Manchester 1857. Engraved by H Robinson for Lodge's Portraits, 1835.

Presented in 1911 by the Marquess Camden. [1]

[1] Christies 1 June 1911 (121) 42 gns. PRO Works/11/122.

125. Bartolozzi after Gainsborough.

Stipple, 42.6 x 33.7 ($16\frac{3}{4}$ x $13\frac{1}{4}$), BM 3.
Three-quarter length, lounging to right, holding a book on knee.
Published 1795. Original RA 1782, Northbourne Collection, Northbourne Court, Deal, Kent.

Presented by Sir H Raphael, Bart. MP.

126. H Meyer (drawn Jackson) after Reynolds.

Stipple, 35.6 x 27.4 (14 x $10\frac{3}{4}$), BM 14.
Half-length in Chancellor's robes.
Plate to Contemporary Portraits, 1811.
Original 1765-6, Camden collection, Bayham Abbey, Kent.

Presented by the Marquess of Lincolnshire.

CAMPBELL, John, 1st Baron, PC

1779-1861. MP. Attorney General. Lord Chief Justice. Lord Chancellor 1859-1861.

127. George Frederick Watts.

Wood panel 207.1 x 114.4 ($81\frac{1}{2}$ x 45).
Whole length, standing to the right, in wig and Lord Chancellor's robes, in the Chamber of the House of Lords, the throne behind him, the Mace and Seal at his feet.

Probably the portrait painted in about 1860 and exhibited by Watts himself, NPE 1868, though the dimensions there are given as 83 x 44 inches. A small sketch exists at the Watts

CAMPBELL, John, 1st Baron, PC (continued)

Picture Gallery, Compton. NPG portraits by T A Woolnoth (on loan to the Privy Council) and by Sir Francis Grant (on loan to the Royal Courts of Justice; sketch in the Scottish NPG). Marble bust by Sir John Steel 1843 (Scottish NPG).

LENT for an indefinite period in 1955 by his grandson Lord Stratheden and Campbell.

128. T L Atkinson after F Grant.

Mezzotint, proof before inscription, 43.2 x 33.7 (17 x $13\frac{1}{4}$), BM 3.
Three-quarter length, seated to right, as Lord Chief Justice.
Published 1852. Original RA 1853, NPG on loan to Royal Courts of Justice.

Presented by the Hon Mrs Vaughan Johnson.

129. Photograph of the painting by G F Watts.
From the Schuster Collection, 1968.

CAMPBELL, see also ARGYLL, Dukes of

CAMPBELL-BANNERMAN, Sir Henry

1836-1908. MP. Prime Minister 1905-8.

130. After J C Forbes.

Photogravure, 62.9 x 43.2 ($24\frac{3}{4}$ x 17).
Original in the National Liberal Club, destroyed in 1941.

Presented by the Right Hon John Ellis, MP.

CAMPION, Charles

Speaker's Secretary, 1872-84.

131. Photograph (signed) by Guy Allen.

CAMPION, Gilbert Francis Montriou, 1st Baron

1882-1958. Clerk of the House.

132. Photograph by Vandyk.

CANNING, George

1770-1827. MP. Foreign Secretary. Prime Minister for four months until his death.

133. W Say after T Lawrence.

Mezzotint, proof, 43.2 x 35.6 (17 x 14), BM 4.
Three-quarter length standing, holding a letter.
Published 1813. Original 1809 at Christ Church, Oxford.

Presented by Sir H Raphael, Bart. MP.

134. C Turner after T Lawrence.

Mezzotint, 57.2 x 35.6 (22 1/2 x 14), BM 7.
Whole-length standing facing, arms folded.
Published 1829. Original RA 1826, at Harewood.

Presented by Sir H Raphael, Bart. MP.

Portraits of Canning[1] by Gainsborough c 1788 (Harewood House), Hickel 1794 (formerly Crewe House), Hoppner 1798 (Eton College, Provost's Lodge), Lawrence 1809 (Christ Church, Oxford), Lawrence 1810 (Earl of Haddington's collection), Stewardson 1813 (private collection, Isle of Man), Gerard c 1820 (Earl Granville's collection), Lawrence c 1825 (Harewood House, Royal Collection, Liverpool, NPG).

[1] For the iconography of Canning see Alfred S Lewis, 'List of Sources' in Notes and Queries, 159, No 23 (6 December 1930) and F R Gale 'Portraits of Canning' in Notes and Queries, 31 December 1927, p 470 and 15 November 1930, p 348.

SEE ALSO Part IV SCULPTURE No 18.

CANTERBURY, Charles MANNERS-SUTTON, 1st Viscount, PC

1780-1845. MP. Speaker, 1817-1834.

135. After H W Pickersgill, RA.

Canvas 142.3 x 111.8 (56 x 44).
Three-quarter length seated facing, head turned slightly to the left, wearing a black gown, long wig, ribbon of the Bath; the Speaker's black three-cornered hat on his left knee, a monocle in his right hand, resting his arms on the arms of his dark green chair; brown panelled background, lit from the right.

A copy by Frederick Percy Graves, 1864. Sir George Scharf noted the copyist's name and date on the back of the stretcher (TSB, XXI, 34) but no trace of this now remains (1958).

Pickersgill's original portrait was painted probably in 1832-3 and in the possession of the Viscounts Canterbury till 1941 when the peerage became extinct. 'This picture used to be at Broah House, Norfolk, where he lived, and descended to his great-grandson, the 6th Viscount, after whose death in 1941 it came to my husband, also a great-grandson of Speaker Manners-Sutton'.[1] It was exhibited RA 1833 (33), NPE 1868 (240), Southampton Art Gallery 1932-9. Another version by Pickersgill, also in the family possession, was presented to the NPG in 1923 by the Rev Canon E Manners Sanderson (now on loan to the Royal Courts of Justice).

A watercolour drawing in Speakers' Portraits, quite different from this, is stated to be from a portrait in the Speaker's House but no such painting is to be found there now nor is any record of it known. It was possibly privately owned by one of the Speakers.

Dasent reproduces the engraving by Samuel Cousins (see below) and also John Doyle's cartoon, 'Make Way for Mr Speaker'.

Other portraits by Lawrence c 1810-15 (Landesmuseum, Hanover), Wivell (drawing in the collection of the Earl of Crawford and Balcarres). He also appears as Speaker in the House of Commons' group, 'Moving the Address to the Crown, 1833', by George Hayter in the NPG. (See the sketch for this in Part II, GROUPS, No 140). Monument by E G Physick, 1845, at Addington, Surrey.

Presented in 1869 by his brother-in-law, Speaker Denison.

[1] Letter from Mrs M O L Bright, Sherfield House, Basingstoke, to the Minister of Works, 1st April 1952.

CANTERBURY, Charles MANNERS-SUTTON, 1st Viscount, PC (cont'd)

136. S Cousins after Pickersgill.

Mezzotint, 41.3 x 33.0 ($16\frac{1}{4}$ x 13), BM 3.
Three-quarter length seated, in wig and black gown, holding eyeglass, as Sir Charles.
Published 1835. Reproduced Dasent Speakers.

Presented by Sir William Fraser, Bart. MP.

CAPELL-CONINGSBY, George, see ESSEX, 5th Earl

CARBERY, John VAUGHAN, 3rd Earl of

1640-1713. MP. Governor of Jamaica.

137. J Faber (1733) after G Kneller.

Mezzotint, 31.8 x 25.4 ($12\frac{1}{2}$ x 10), BM 2.
Three-quarter length in wig and gown.
Number 25 of Kitcat Club series, NPG.

Presented by Sir H Raphael, Bart. MP.

CARDIFF, see BUTE, 4th Earl of

CARDWELL, Edward, 1st Viscount, PC

1813-1886. MP. Secretary of State for War.

138. George Richmond.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length to right.
See NPG Concise Catalogue 1856-1969 (767).

LENT by the National Portrait Gallery, 1972.

CARDWELL, Edward, 1st Viscount, PC (continued)

139. W Holl after a drawing by Richmond.

Stipple, vignette, with facsimile of autograph, one of Grillion's Club series. BM 1.

Presented by the Right Hon J H Whitley, MP.

CARLETON, Henry BOYLE, Baron

d 1725. MP. Chancellor of the Exchequer. Lord Treasurer of Ireland.

140. J Houbraken after G Kneller.

Line, proof with engraver's name only, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 1.
Plate to Birch's Heads, 1741. Original at Hardwick.

Presented by Sir H Raphael, Bart. MP.

CARNARVON, Henry HERBERT, 1st Earl of

1741-1811.

141. W Ward after Gainsborough and Stuart.

Mezzotint, 45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$), BM 1.
Three-quarter length, standing at table.
Published 1795. Original in Carnarvon collection, Highclere Castle, Newbury.

Presented by Sir H Raphael, Bart. MP.

CARNEGIE, Agnes Murray (nee Elliott), wife of Sir David Carnegie, 4th Bart.

1763-1860. Grand-daughter of the Earl of Minto.

✓ 142. H Macbeth-Raeburn after Raeburn.

Mezzotint, proof in progress, 3rd state, 61.0 x 39.4 (24 x 15½). Original painted in 1797-98 and in the collection of the Earl of Southesk, Kinnaird Castle, Perthshire. Exh Raeburn Bi-centenary 1956.

Presented by the Viscount Hood in 1973.

CARNEGIE, Rev William Hartley

1860-1936. Chaplain to the Speaker, 1916-36.

✓ 143. Photograph by Swaine.

CAROLINE

1683-1737. Queen of George II. Married 1705.

✓ 144. After Sir Godfrey Kneller.

Canvas 233.8 x 144.9 (92 x 57).
Whole-length standing to the left in Coronation robes, as Princess of Wales, (no Garter); right hand up to her shoulder, left on arm of chair; small crown on a table left.

Studio copy of a portrait by Kneller, 1716, in the Royal Collection. Other versions in the Scottish National Portrait Gallery and elsewhere.

Engravings by Vertue and with slight variations by P van Gunst (French title), in mezzotint by J Simon (title altered to Queen), by John Smith (title altered to Queen), and by J Faber ('done from the last picture by Sir Godfrey Kneller with proper alterations by J Faber').

CAROLINE (continued)

Other portraits of her by Thornhill 1715 (Hampton Court) Jervas 1727 (Guildhall and NPG), Enoch Seeman (Kensington Palace), Vanderbank (Goodwood), Amigoni (Wrest Park, Durham University, etc); Rysbrack busts at Windsor Castle and the Wallace Collection. For the Iconography of Queen Caroline see John Kerslake Early Georgian Portraits (NPG 1978) p. 35.

Bought in 1957.

CARR, Sir Cecil Thomas

b 1878. Counsel to the Speaker, 1943-55.

✓ 145. Photograph.

CARY, Lucius, see FALKLAND

CASTLEREAGH, see LONDONDERRY

CAVE, George (Kt), 1st Viscount

1856-1928. MP. Lord Chancellor 1922-1928.

✓ 146. Aidan Savage.

Canvas 63.5 x 76.3 (25 x 30).
Seated in his study in the Lord Chancellor's residence (now Committee Room C, House of Lords). The identification is uncertain and rests on a conjecture of the late Sir Victor Goodman, Clerk of the Parliaments 1959-63.
Signed 'Aidan Savage'.

Acquisition uncertain, probably about 1935.

CAVE, George (Kt), 1st Viscount (continued)

147. Photograph of a painting by R Eves, 1925, in the Inner Temple.

Acquisition uncertain, 1933-54.

CAVENDISH, John, known as Lord John

1732-1796. MP. Chancellor of the Exchequer.

148. J Grozer after J Reynolds.

Mezzotint, etched letter proof, 35.6 x 28.0 (14 x 11), BM 1.
Half-length, in plain coat.
Published 1796. Original 1766, at Milton Park.

Presented by Sir H Raphael, Bart. MP.

CAVENDISH, Richard, known as Lord Richard

1752-1781. MP.

149. J R Smith after J Reynolds.

Mezzotint, etched letter proof, 45.8 x 35.6 (18 x 14), BM 1.
Three-quarter length to left, on seashore.
Published 1781. Original at Welbeck Abbey.

Presented by Sir H Raphael, Bart. MP.

CAVENDISH, William (1592-1676), see NEWCASTLE

CAVENDISH, William

1783-1812. MP.

150. H Meyer after J Sanders.

Mezzotint, proof before letters, 43.8 x 35.6 ($17\frac{1}{4}$ x 14), BM 2.
Three-quarter length standing, in fancy dress, holding gloves.
Original by Hoppner at Chatsworth.

Presented by Sir H Raphael, Bart. MP.

CAVENDISH, see also DEVONSHIRE, Dukes of

CAVENDISH-BENTINCK, William, see PORTLAND

CECIL, Robert, see SALISBURY

CECIL, William, see BURGHLEY

CHAMBERLAIN, Joseph

1836-1914. MP. Colonial Secretary.

151. George Roland Halkett

Wash drawing 25.4 x 17.1 (10 x $6\frac{3}{4}$).
Three-quarter length standing, speaking, in a black suit, monocle in his right eye, orchid, paper in his left hand, top hat behind him right. Signed '**G R Halkett/93**'.

Drawn in 1893, probably for the Pall Mall Gazette which Halkett had joined as political cartoonist in 1892.

Presented by Mr F J Higginbottom, Press Gallery Catalogue 1931 (448).

CHAMBERLAIN, Joseph (continued)

152. Photograph, copyright Daily Mirror.

Seated at desk with pen, silver candlestick, inkstand etc., inscribed in his own hand:

' "Hear! for thy children speak from the uttermost parts of the sea", Kipling 'Song of the English' J Chamberlain, March 11th 1905. '

Presented to the House of Commons by Eric Deakins MP, 1976.

SEE ALSO Part IV SCULPTURE No 19.

CHAMIER, Anthony

1725-1780. MP. Under Secretary of State.

153. W Ward after J Reynolds.

Mezzotint, open letter proof, 44.5 x 34.9 ($17\frac{1}{2}$ x $13\frac{3}{4}$), BM 1.
Three-quarter length seated, leaning on a table, holding papers.
Original 1762, in Lord Kemsley's collection, London.

Presented by Sir H Raphael, Bart. MP.

CHAPLIN, William James

1787-1859. MP.

154. T Ryall after F Newenham.

Mezzotint, open letter proof, 43.2 x 33.0 (17 x 13), BM 1.
Three-quarter length, seated in armchair.
Published 1850.

Presented by Sir H Raphael, Bart. MP.

CHARLOTTE

1744-1818. Queen of George III. Married 1761.

155. After Sir Joshua Reynolds.

Canvas 233.8 x 132.2 (92 x 52).
Whole-length seated to the left in robes of State, her hands in her lap holding pearls.

See notes to No 357 George III. A copy of Reynolds State portrait painted in 1779, formerly in the Junior United Service Club to whom it had been presented with the portrait of George III in 1831.

The Coronation State portrait was painted by Allan Ramsay 1761 (Buckingham Palace and numerous copies) and Ramsay also painted her with two of her children 1763-5 (Buckingham Palace). Other portraits by H R Morland 1765 (Queen's College, Oxford), Humphrey 1766 (Royal Collection) Cotes 1767 (Syon House), Zoffany 1770 with the King and family (Windsor), West 1775 (Buckingham Palace), Gainsborough 1781 (Windsor), Lawrence 1790 (National Gallery), Beechey 1793 (Buckingham Palace), Stroehling 1807 (Buckingham Palace).

Presented in 1955 by members of the United Service Club.

CHARLTON, Sir Job, 1st Baronet

1614-1697. MP. Speaker 4 to 15 February 1672/3.

156. Copy by J Bridge.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the right, in judge's robes; black coif, his own long brown hair, bands; in a painted oval, dark brown background. Lit from the left. Inscribed on the back of the canvas: **'Portrait of Sir Job Charlton (Speaker) from original at Ludford by J Bridge, 1886.'**

The Speaker's copy (reproduced Dasent p. 222) was formerly in the possession of a descendant of Sir Job's, J R W Kinchant of Llanfair Waterdine, was sold to Stanley Leighton for £20 and by him presented to the Speaker's House in 1886.[1]
Another version of this portrait (by an unknown artist) was sold by direction of Captain R Parkinson, the youngest of

three brothers, who inherited Ludford House and owned it until 1902.[2] It was offered for sale to the Speaker in June 1922, by Mr W R Smith of Liverpool, and reappeared at Sotheby's, 15 July 1931 (130), sold by Alderman Cross, Lord Mayor of Liverpool, and bought by Messrs Sweet & Maxwell. By 1957 it was in the possession of Mr Robert Riches, the Bar Librarian, and in 1959 was bought by the Ministry of Works for the Royal Courts of Justice. Another smaller portrait is at Sweeney Hall, Oswestry, in the collection of Mrs M E Leighton, Stanley Leighton's daughter-in-law. A miniature belonging to Lord Beauchamp and called Job Charlton was illustrated in Country Life Annual, Christmas 1952, p. 82.

Presented, probably in 1886, by his descendant, Stanley Leighton, MP.[3]

[1] Border Counties Advertiser, 19 March 1958, p. 10.

[2] Country Life, XLI, p. 204 and CVI, p. 682.

[3] Sir Job's daughter, Dorothy, married Sir Edward Leighton, Bart. MP. for Shropshire.

CHATHAM, William PITT, 1st Earl of and Viscount Pitt, KG

1708-1778. MP. Prime Minister.

✓ 157. J K Sherwin after R Brompton.

Line, 35.6 x 28.0 (14 x 11), BM 2.
Half-length to right, in Peer's robes.
Published 1778. Original in the Stanhope collection, Chevening.
Inscribed:

'Begun from a painting by Mr Brompton but corrected from a cast moulded from his Lordship's face by Joseph Wilton, Esq. RA.'

Presented by the Right Hon John Ellis, MP.

✓ 158. Photograph of the painting by Brompton at Chevening.

Presented by Colonel Vaughan Morgan, MP.

SEE ALSO Part IV SCULPTURE Nos 20, 21, 22.

CHELMSFORD, Frederick THESIGER, 1st Baron

1794-1878. MP. Lord Chancellor 1858-9 and 1866-8.

✓ 159. Photograph of a painting by E U Eddis at Abingdon Town Hall.

Presented by Sir Edward Thesiger.

CHESHIRE, the Rev Christopher

Chaplain to the Speaker 1945-55.

✓ 160. Photograph, signed.

CHESTERFIELD, Philip Dormer STANHOPE, 4th Earl of, KG

1694-1773. Diplomatist and letter-writer.

✓ 161. After William Hoare.

Canvas 92.8 x 68.7 (36½ x 27).
Half-length, seated to left.
See John Kerslake, Earlier Georgian Portraits, NPG (158).

LENT by the National Portrait Gallery, 1972.

✓ 162. J Brooks after W Hoare.

Mezzotint, 45.8 x 34.3 (18 x 13½), BM 13.
Whole-length standing, in Peer's robes and Garter.

Presented by Sir H Raphael, Bart. MP.

CHETWYND-TALBOT, Charles, see TALBOT

CHICHELEY, Sir John

c 1630-1691. MP. Admiral.

163. A Browne after P Lely.

Mezzotint, 31.8 x 24.8 ($12\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Three-quarter length standing to right, holding cutlass.
Original Sotheby's 2 October 1946 (124), copy in National Maritime Museum.

Presented by Sir H Raphael, Bart. MP.

CHICHESTER, Thomas PELHAM, 2nd Earl of

1756-1826. MP. Secretary of State.

164. S W Reynolds after J Hoppner.

Mezzotint, open letter proof, 29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$), BM 1.
Half-length, to right, as Lord Pelham.

Presented by Sir H Raphael, Bart. MP.

CHOLMONDELEY, George Henry Hugh, 4th Marquess of

1858-1923. Lord Great Chamberlain.

165. Colour print by Byam Shaw.
As Lord Great Chamberlain at the Coronation of Edward VII, 9 August 1902. Plate to H F Burke, Historical Record of the Coronation (1904).

CHOLMONDELEY, George Horatio Charles, 5th Marquess of

1883-1968. Lord Great Chamberlain, 1936-37, 1952-66.

166. Henry Carr, ARA.

Canvas 190.6 x 122.0 (75 x 48).
Whole-length, standing to left, in uniform of the Lord Great Chamberlain, holding the staff of office; blue and gold backcloth. Signed and dated: **'Henry Carr 1963'**.

Exhibited RA 1964 (221), reproduced Yorkshire Post, 1 May 1964.

Presented to the House of Lords by his fellow Peers in 1963 on the occasion of his eightieth birthday.

167. Photograph.

168. Colour photograph.

CHURCHILL, John, see MARLBOROUGH

CHURCHILL, Randolph Henry SPENCER-CHURCHILL, known as Lord Randolph

1849-1894. MP. Secretary of State for India.
Chancellor of the Exchequer.

169. Etching by Leopold Lowenstam after a photograph by Bassano.

25.4 x 17.1 (10 x $6\frac{3}{4}$).
Facsimile of autograph.

Presented by Sir H Raphael, Bart. MP.

CHURCHILL, Randolph Henry SPENCER-CHURCHILL, known as LORD RANDOLPH (continued)

✓ 170. Photograph.

Presented by P G T Buchan-Hepburn, MP (later Lord Hailes).

Portraits by Edward Long (Constitutional Club), Edwin Ward 1886 (Lord Tweedmouth), Alfred Hartley 1893 (Rosebery sale, Christie's 5 May 1939, lot 51). Sir Winston Churchill, in a letter to the National Portrait Gallery, stated that he was not aware of any portraits painted of his father except a small one seated at a desk writing (Ward), of which he had a replica, see N P G Iconographical Notes, 15 February 1931.

SEE ALSO Part IV SCULPTURE No 23.

CHURCHILL, Sir Winston Leonard Spencer, KG

1874-1964. MP. Prime Minister 1940-45 and 1951-55.

✓ 171. Sir Oswald Birley.

Canvas 139.8 x 113.1 (55 x 44½).
Three-quarter length, seated slightly to the right, in a black coat and waistcoat, striped trousers, black bow tie with white spots, gold watch chain; his left hand on knee, his right clenched on the table, papers under his right arm; green table-cloth, plain greyish-brown background; lit from the right. Signed and dated in the bottom left corner:
'Oswald Birley 1946'. [1]
Exhibited at the Royal Society of Portrait Painters 1947.

Presented in 1947 to the House of Commons[2] by Sir Robert Rankin, Bart. MP.

[1] Copied by John Leigh-Pemberton for the Imperial Defence College 1960.

[2] Temporarily retained in the Speaker's House under the terms of the Ten-Year Rule (1925). For details of this rule see entry under CHURCHILL in Part IV SCULPTURE.

CHUTE, Chaloner

d. 1659. MP. Speaker, January to March 1658/9.

✓ 174. Copy by Bernard Adams[1]

Canvas 214.8 x 124.5 (84½ x 49).
Whole-length standing to the right, a stick in his right hand, his hat in his left; long dark hair, moustache and lip tuft; broad lace-edged collar, lace cuffs, black suit; dark mural background, dark green curtain to the left, landscape and red cloudy sky seen through an opening to right.

The original portrait is at The Vyne, the family seat, near Basingstoke,(reproduced by Dasent, p. 214), formerly attributed to Van Dyck but more probably by a follower. There is also a reclining marble monument of Chaloner Chute at The Vyne, attributed either to Thomas Carter or to John Bacon.[2] '... the figure of the Speaker in his robes by Bacon, from the picture by Vandyke, preserved there'.[3] A terra-cotta model is in the Victoria and Albert Museum.

Presented in 1922 by Sir Archibald Williamson, Bart. MP.

[1] Bernard Adams' receipt for 200 guineas, 29 March 1923, was formerly among the Speaker's papers.

[2] Country Life, 27 May 1954, and Burlington Magazine, LXXVI, p. 28 and XCVI, pp. 90 and 184-5.

[3] The Topographer, vol I, 1789, pp. 60-61.

CLARE, John FITZGIBBON, 1st Earl of

1749-1802. Irish MP. Lord Chancellor of Ireland.

✓ 175. C Turner after J Hoppner.

Mezzotint, proof before letters, 29.2 x 25.4 (11½ x 10) mc, BM 3.
Half-length, in plain coat.
Published 1802.

Presented by Sir H Raphael, Bart. MP.

CHURCHILL, Sir Winston Leonard Spencer, KG (continued)

172. Frank Salisbury.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length, in black suit, left hand on hip, right holding book, signed and dated: '**Frank O Salisbury 1943**', crown and portcullis top left.
Purchased by members of the Constitutional Club, St James's, London, and unveiled by Churchill himself 16 November 1949.

Presented by the Constitutional Club, 1976.

173. Photograph of the portrait by Birley
Signed '**Oswald Birley 1946**'.

Among many portraits of Churchill are those by McEvoy 1916, Orpen 1916, Guthrie 1921-30 (Scottish NPG), Sickert 1930's (Paris Embassy), Salisbury 1942 (Harrow School and Constitutional Club), Cooper 1943 (Carlton Club), Birley 1951 (Trinity House as Elder Brother). Sketch of the head in Lady Birley's Collection. A copy by Leigh-Pemberton in uniform of Lord Warden of the Cinque Ports in the National Maritime Museum. Mezzotint in colour by Lawrence Josset, ?1960.

Another portrait, oil on canvas, by Graham Sutherland, OM, was commissioned by an All-Party Committee of the House of Commons as a gift from Parliament to celebrate his eightieth birthday. It was unveiled by Churchill himself in Westminster Hall, 30 November 1954 (The Times 1 December 1954 p.16 and a full page photograph of the scene in Westminster Hall in The Illustrated London News 4 December 1954 p.997). After the unveiling ceremony the picture was removed to Chartwell and is said to have been 'disposed of' later on the instructions of Lady Churchill. The portrait is reproduced in a colour photograph by Larry Burrows in The Sunday Times 12 February 1978. A group of drawings and studies were in 'Portraits of Graham Sutherland', an exhibition at the National Portrait Gallery in 1977 with a catalogue by Dr John Hayes. A complete collection of photographs by Elsbeth Juda was acquired by the National Portrait Gallery in 1978.

SEE ALSO Part IV SCULPTURE No 24 and Appendix IX (Parliament Square).

CLARENDON, Edward HYDE, 1st Earl of

1609-1674. MP. Lord Chancellor, 1667.

176. Studio of Sir Peter Lely.

Canvas 127.0 x 101.6 (50 x 40), in a heavily decorated frame. Three-quarter length, seated to the left, in Lord Chancellor's robes, left hand on arm of chair, right hand on breast; the Purse of the Great Seal to the left;[1] long fair hair, plain background, lit from the right. Inscribed in the top left corner: '**EDWARD HYDE Great Chancellor/Created Earl of Clarendon Nov 3 1660.**'

The original portrait by Lely seems to have been destroyed. 'My Lord Clarendon, when I inquired of him for a picture of the Ld. Chancellor Clarendon to engrave it, told me that when his house was burnt down (at Petersham) he lost a picture of the Chancellor, a half-length done by Sir P Lilly, so that now there is no other picture of the Chancellor remaining but the whole-length at Cornbury, painted also by Sir P Lilly'.[2] Other versions from Lely's studio exist at Midgham and in the Bodleian Library.

Exhibited NPE 1866 (893).

Engraved by Cooper for Lodge's Portraits. Another slightly different portrait by Lely, with Mace and Purse, engraved by M Burghers and R White.

The Clarendon Collection,[3] formed shortly after the Restoration, consisted of about 145 portraits and was intended to fill the State rooms of Clarendon House in Piccadilly - 'the best contrived, the most usefull, gracefull and magnificent house in England'[4] built by Sir Roger Pratt between 1664 and 1667 and demolished by Sir Thomas Bond (of Bond Street fame) in 1683. John Evelyn, who was a friend of Clarendon and to a certain extent assisted in the formation of the Collection, described Clarendon's purpose and added that the expense was not so great as one might have imagined 'because when his designe was once made known, everybody who either had them of their owne or could purchase them at any price, strove to make their court by these presents; by which means he got many excellent pieces of Vandyke, and other originals of Lely and the best of our modern masters' hands'.[5]

Clarendon's delight was to recall the faces and conversation of the great figures of the seventeenth century, so many of whom had been his friends. 'He never took more pleasure in anything than in frequently mentioning and naming those persons

who were his friends'[6]. But as early as 1667, the pictures had been included in a mortgage of the property, drawn up to meet a marriage settlement for his second son, Lawrence Hyde.[7] In spite of this and of the sale and demolition of the house, the Collection remained intact until the death in 1753, within six months of each other, of the fourth Earl of Clarendon and his son Lord Hyde. Lord Hyde's sister, the Duchess of Queensbury, immediately instigated a lawsuit which lasted for ten years, annulled a codicil to Lord Hyde's will and divided the Collection into two halves. One half was removed by the Duchess of Amesbury and passed at her death to Bothwell Castle where it remained till its dispersal by auction in 1919.[8] The other half has remained in the Clarendon family possession to this day being partly in Lord Clarendon's private collection and partly on loan to the Plymouth City Art Gallery and to the House of Lords.[9]

LENT by the Earl of Clarendon, 1955.

[1] Having refused to resign the Great Seal, it was taken from him 30 August 1667.

[2] Vertue's Notebooks, I, p. 121 (1723).

[3] For a complete account of the formation of the Collection, an analysis of its contents, Lord Hyde's attempt to legalise the whole collection of pictures and MSS. as an heirloom and to build a gallery to house it, the lawsuit and the division, see Lady M Theresa Lewis, Lives of the Friends and Contemporaries of Lord Chancellor Clarendon Illustrative of Portraits in the Gallery, three vols 1852. See also Robin Gibson Catalogue of Portraits in the Collection of the Earl of Clarendon, 1977.

[4] John Evelyn, letter to Lord Cornbury, 20 January 1665/6.

[5] Evelyn, letter to Pepys, 12 August 1689.

[6] Clarendon's Life, 1827 edition, p. 33.

[7] Calendar of the Close Rolls, 6 Anne, pt. 3, No 20.

[8] Earl of Home's sale, Christie's 20 June 1919.

[9] For other references to the Collection see Evelyn's Diary, 20 December 1668; Vertue's Notebooks, II, 65 and IV, 62: Walpole's Visit to The Grove, September 1761 (Walpole Society, XVI, 38); Lord Dover's Historical Inquiries respecting the Character of Lord Clarendon, 1827; Waagen's Treasures, 1854-7, II, 454-8; Alex A Cummings' Catalogue of Paintings from the Clarendon Collection, Plymouth Art Gallery, 1954.

✓ 177. Johnson after Soest (Hanneman)

Mezzotint, proof before letters, 31.2 x 24.8 ($12\frac{1}{4}$ x $9\frac{3}{4}$), BM 8. Half-length to left, in private dress, octagonal frame. Original in NPG, previously attributed to Soest but now generally ascribed to Hanneman (see D Piper, Catalogue of the Seventeenth Century Portraits, NPG 1963, p. 71).

Presented by the Marquess of Lincolnshire.

✓ 178. Photograph of the painting by Hanneman in the NPG (773).

Presented by Lord Mildmay of Flete.

SEE ALSO Part IV SCULPTURE No 25.

CLARENDON, George Herbert HYDE, 6th Earl of, KG, PC

1877-1955. Government Chief Whip in the House of Lords. Lord Chamberlain.

✓ 179. Photograph.

Presented by Mr David Dewar in 1971.

CLARKSON, Thomas

1760-1846. Slavery abolitionist and philanthropist.

✓ 180. C Turner after A E Chalon.

Mezzotint, 45.8 x 36.9 (18 x 14½) mc, BM 4.
Whole-length seated, holding pen, with African products.
Published Colnaghi. Original at Wilberforce House, Hull.

Presented by Sir H Raphael, Bart. MP.

CLAYTON, Sir Robert

1629-1707. MP. Lord Mayor of London 1680.

✓ 181. J Smith after J Riley.

Mezzotint, 38.8 x 29.2 (15¼ x 11½), BM 1.
Head and shoulders, in Lord Mayor's robes and chain,
oval, with Mace, sword and arms beneath.
Reproduced in Macaulay, History, III, p.1271.

Presented by Sir H Raphael, Bart. MP.

CLIFDEN, Henry Welbore AGAR-ELLIS, 2nd Viscount

1761-1836. MP.

✓ 182. T Hodgetts after G Hayter.

Mezzotint, proof before inscription, with coat of arms,
45.8 x 35.6 (18 x 14), BM 1.
Three-quarter length, seated.

Presented by Sir H Raphael, Bart. MP.

CLIVE OF PLASSEY, Robert, 1st Baron

1725-1774. Governor of Bengal.

✓ 183. Bartolozzi (1788) after N Dance.

Stipple and line, proof with names and arms only,
43.2 x 35.6 (17 x 14), BM 1.
Three-quarter length, holding hat.
Original at Powis Castle, Powys.

Presented by Sir H Raphael, Bart. MP.

COBDEN, Richard

1804-1865. MP. Free Trader. One of the founders of the Anti-Corn Law League.

✓ 184. F C Lewis after Du Val.

Stipple, 26.7 x 22.2 (10½ x 8¾), BM 1.
Three-quarter length seated, facsimile of autograph.
Published 1843.

Presented by G W Agnew, MP.

COCHRANE, Charles

1807-1855. Candidate for Westminster.

✓ 185. C Baugniet, 1847.

Lithograph, 43.2 x 33.0 (17 x 13), BM 1.
Three-quarter length standing addressing:

'the great public meeting 17 April 1847, at the Crown and Anchor, to reduce the hours of labour among the Operative Bakers.'

Signed copy.
Published 1847.

Purchased from the Speaker's Fund.

COCKBURN, Sir Alexander James Edmund, Bart

1802-1880. Lord Chief Justice.

✓ 186. T L Atkinson.

Mezzotint, open letter proof, 45.1 x 34.3 ($17\frac{3}{4}$ x $13\frac{1}{2}$), BM 1.
Three-quarter left seated to right, as Lord Chief Justice.
Published 1871.

Presented by Sir H Raphael, Bart. MP.

COCKBURN, Sir George

1772-1853. MP. Admiral.

✓ 187. W Say after W Beechey.

Mezzotint, proof before letters, 67.4 x 41.9 ($26\frac{1}{2}$ x $16\frac{1}{2}$), BM 1.
Whole-length standing, in uniform, right hand on charts.
Published 1827. Original in National Maritime Museum.

Presented by Sir H Raphael, Bart. MP.

COKE, Sir Edward

1552-1634. MP. Speaker February to April 1593.
Lord Chief Justice. Champion of parliamentary liberties and legal writer.

✓ 188. Artist unknown, perhaps Hieronimo Custodis. [1]

Canvas 111.8 x 87.7. (44 x $34\frac{1}{2}$). (According to a note by Sir George Scharf, this portrait was transferred from panel to canvas. [2])
Three-quarter length, standing, three-quarters to the left, holding brown gloves in his right hand, his left by his side; short dark brown hair, fair moustache and beard; ruff, black gown over black doublet, a ring on his left thumb. Brown background, coat of arms to the left with the motto 'PRUDENS QUI PATIENS', and inscribed to the right, 'AETATIS SUAE 41 AN^{O} D^{O} 1593', and near the lower left corner, 'EDWARDUS / COKE ARMIGER / SOLICITATOR / GENERALIS DO: / : MINAE REGINAE / ET PROLOCUTOR / PARLIAMENT 10^{S} / FEBRUARII 1592 / ANNO REGNI / REGINA ELIZAB / 35.'

COKE, Sir Edward (continued)

Watercolour copy in Speakers' Portraits. Scharf TSB, XXI, 41.
Another version, perhaps the original is at Holkham and attributed to Cornelius Johnson (reproduced in J E Neale's Elizabeth I and her Parliaments, 1584-1601, 1957, and C D Bowen's Lion and the Throne, 1957), the head only engraved by J Houbraken as a plate to Birch's Heads, 1741 (see below).
A whole-length at Holkham is reproduced in Dasent, p. 148.
Another version, perhaps a copy, exhibited in the Shakespeare Quartercentenary Exhibition, 1964-5. Other portraits are at Trinity College, Cambridge, Inner Temple, Fryston Hall, Petworth, Harvard University, and a bust by Roubiliac at Trinity (1757).

Presented in 1804 by Thomas William Coke (later 1st Earl of Leicester and known as 'Coke of Norfolk').

[1] Letter from Dr Roy Strong, 28 April 1964.

[2] Scharf's MS list, dated February 1886, of portraits in the Speaker's House (NPG Library).

✓ 189. J Houbraken after C Johnson.

Line, 36.2 x 22.8 ($14\frac{1}{4}$ x 9), BM 14.
Plate to Birch's Heads, 1741.
Original at Holkham, Norfolk.

Presented by Sir William Fraser, MP.

✓ 189a. Another copy, presented by the Right Hon J H Whitley, MP.

✓ 189b. Another copy, purchased by the Speaker's Fund.

✓ 190. Photograph of a painting in the Inner Temple.
Original at Holkham.

Presented by the Right Hon Sir Douglas Hogg, MP.

COKE, Thomas William, see LEICESTER

COLCHESTER, Charles ABBOT, 1st Baron, PC

1757-1829. MP. Speaker 1802-1817. In 1805 he used his casting vote against Pitt for the impeachment of Lord Melville as Treasurer of the Navy.[1]

✓ 191. Sir Thomas Lawrence, PRA.[2]

Canvas, 76.3 x 63.5 (30 x 25).
Head and shoulders slightly to the left, looking to the left, in Peer's robes, thin grey dishevelled hair, white neck-cloth, lace shirt frill, dark suit; plain background, lit from the right. Signed and dated in lower left corner: '**T L pinxt / PRA / 182-**' (the last figure is doubtful but probably a 4). On the back of the canvas (relined) is inscribed boldly: '**Charles, Lord Colchester, Aet 76. T Lawrence P.**'

Engraved in line (anon) as frontispiece to The Diary and Correspondence of .... Lord Colchester, Vol I, edited by his son, 1861.

Other portraits of Colchester are by Northcote (Christ Church, Oxford 1802, in Speaker's robes with the Mace), and a water-colour copy in Speakers' Portraits attributed to Hoppner (NPG 1801 in Speaker's robes without the wig).

Bequeathed in 1919 by his grandson, the 3rd Lord Colchester, to Speaker Lowther, and vested by him in the Commissioner of Works for the Speaker's House.

Damaged accidentally in 1963 and repaired in the Ministry of Works studio.

[1] The Chair in which Speaker Abbot gave this famous casting vote is in the possession of All Souls College, Oxford.

[2] Kenneth Garlick Walpole Society Journal XXXIX (1964) p. 57.

✓ 192. After Sir Thomas Lawrence, PRA.

Canvas (relined on panel), 76.3 x 63.5 (30 x 25).
A copy, probably made in Lawrence's studio, from the portrait by Lawrence, (see No 191).
Scharf TSB, XXI, 43.

Presented in 1825 by himself.

✓ 193. S J B[1]

Watercolour on paper, 34.3 x 24.8 ($13\frac{1}{2}$ x $9\frac{3}{4}$).
Whole-length, standing to right in the Old Speaker's House, in a black suit, holding a large book in his left hand, a sheaf of papers tied with red tape in his right; the Mace, inkpots, a red despatch box etc on a library table to the right, his gown on a chair behind him left; sunbeams streaming through a window right. Signed '**S J B.**' bottom left.[1]

Acquisition uncertain.

[1] Perhaps S J Buck.

✓ 194. C Picart after J Northcote.

Stipple, 44.5 x 36.9 ($17\frac{1}{2}$ x $14\frac{1}{2}$), BM 2.
Three-quarter length to left, as Speaker, with Mace.
Published 1804. Original 1802 at Christ Church, Oxford.

Presented by Sir William Fraser, Bart. MP.

✓ 195. C Picart after J Northcote.

Stipple, open letter proof, 38.1 x 33.0 (15 x 13), BM 2.
Head and shoulders to left, as Speaker.
Plate to Contemporary Portraits, 1814, and reproduced in Dasent, Speakers, p. 298.
Published 1814. Original formerly in the Middle Temple.

Presented by Sir William Fraser, Bart. MP.

COLCHESTER, Elizabeth ABBOT (nee Gibbes), Baroness, wife of Speaker Abbot, 1st Baron Colchester, m. 1796

✓ 196. S J B (see Note 2 under Baron Colchester)

Watercolour on paper, 34.9 x 24.8 ($13\frac{3}{4}$ x $9\frac{3}{4}$).
Whole-length standing to the left in the open air, wearing a long white dress, dark red white-lined coat, red slippers, white cap trimmed with lace and leather gloves. The house in the left background is Kidbrooke, Sussex, built by William, 14th Earl of Abergavenny and bought by Speaker Abbot soon after his election as Speaker in 1802.[1]

Acquisition uncertain.

[1] Information from a label on the back. The first mention of Kidbrooke in Lord Colchester's Diary and Correspondence (1861) is January 1803. But The Complete Peerage, III, p. 362, note c, says they bought the house in about 1818.

COLE, Percy Frederick

b. 1882. Editor of Official Report of Debates 1944-47.

✓ 197. Photograph by Lafayette.

COLEBROOKE, Edward Arthur, 1st Baron, PC

1861-1939. Government Chief Whip and Joint Whip in the House of Lords.

✓ 198. Photograph, presented in 1975.

COLVILLE, Charles, 1st Viscount, KT, PC

1818-1903. Government Chief Whip in the House of Lords.

✓ 199. Photograph, presented by Mr David Dewar in 1971.

COMBE, Harvey Christian

1752-1818. MP. Lord Mayor of London.

✓ 200. C Turner after J Opie.

Mezzotint, open letter proof, 43.8 x 34.9 ($17\frac{1}{4}$ x $13\frac{3}{4}$), BM 2.
Three-quarter length seated to left, in Lord Mayor's robes with Mace.
Published 1812. Original RA 1806, Irish Chamber, Guildhall, London.

Presented by Sir H Raphael, Bart. MP.

COMBERMERE, Stapleton COTTON, 1st Viscount

1772-1865. Field Marshal.

✓ 201. S W Reynolds after J Hayter.

Mezzotint, open letter proof, 62.3 x 48.3 ($24\frac{1}{2}$ x 19), BM 1.
Whole-length standing, with horse and orderly.
Published 1841. Original of 1839 in the National Army Museum.

Presented by Sir H Raphael, Bart. MP.

COMPTON, Spencer, see WILMINGTON

COMPTON, Sir William

1482?-1528. Black Rod.

✓ 202. Photograph of a stained glass window at Balliol College, Oxford.

CONWAY, Henry Seymour

1721-1795. MP. Field Marshal.

✓ 203. G Dupont after T Gainsborough.

Mezzotint, 59.7 x 38.1 (23½ x 15), BM 1.
Whole length standing, in uniform before a castle.
Published 1780. Original RA 1780 at Inverary Castle.

Presented by Sir H Raphael, Bart. MP.

COOKE, Edward

1755-1820. MP. Under-Secretary of State.

✓ 204. J Burnet after G Sanders.

Stipple and line, open letter proof, 40.7 x 33.7 (16 x 13¼), BM 3.
Half-length facing.
Published 1821.

Presented by Sir H Raphael, Bart. MP.

COOPER, see SHAFTESBURY, Earls of

COPLEY, John Singleton, see LYNDHURST

CORNELIUS, Percival

1874-1960. Editor of Official Report of Debates 1940-43.

✓ 205. Photograph.

CORNWALL, Charles Wolfran

1735-1789. MP. Speaker 1780-1789. His habit of drinking porter during debates is ridiculed in The Rolliad:

Like sad Prometheus fastened to the rock,
In vain he looks for pity to the clock,
In vain th' effects of strengthening porter tries,
And nods to Bellamy for fresh supplies.

✓ 206. After Thomas Gainsborough, RA.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length, seated facing, head turned slightly to the left; his arms on the arms of his chair, a circular snuff-box in his left hand; gold-braided black gown over a black suit, long grey wig, long lace bands; maroon chair and maroon curtain background; lit from the left.

Reproduced by Dasent, p. 282. Watercolour copy in Speakers' Portraits. Scharf TSB, XXI, 56-57. The Speaker's portrait is a copy by Thomas Phillips of Gainsborough's whole-length portrait, painted 1785/6, sold in the Moccas Court sale, 1946, and now in the Shire Hall, Hereford.[1] Phillips' diary in the National Portrait Gallery has the entry for 27 October 1803; 'Copy of Gainsborough's picture of Speaker Cornwall for the Speaker - h. l.'
Monument by J F Moore in St Cross, Winchester.

Presented in 1804 by Sir George Cornewall, Bart.

[1] W T Whitley, Thomas Gainsborough, 1915, pp. 237 and 257.
E K Waterhouse, Gainsborough, 1958, p. 61, No 164.

✓ 207. Ingleby.

Etching, 17.8 x 11.9 (7 x 4½).
Whole-length, standing to right, waving hat, **'Order, Order pray Order'**.
Published C Bretherton 1784.

Presented by Sir William Fraser, Bart. MP.

✓ 208. Photograph of the portrait after Gainsborough (see above).

CORNWALLIS, Charles, 4th Baron

1674-1722.

✓ 209. J Faber jun after Kneller.

Mezzotint, 31.8 x 24.8 ($12\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Half-length, with hand on breast.
No 24 of Kitcat Club series, NPG (3200).
Published 1732.

Presented by Sir H Raphael, Bart. MP.

CORNWALLIS, Charles, 1st Marquess, KG

1738-1805. MP. Commander of forces in N America, India and Ireland.

✓ 210. B Smith after J S Copley.

Stipple, 41.9 x 33.7 ($16\frac{1}{2}$ x $13\frac{1}{4}$), BM 5.
Three-quarter length standing, in uniform with Star of KG,
Published 1798. Original at Guildhall, London.

Presented by Sir H Raphael, Bart. MP.

COSTER, Thomas

d. 1739. MP.

✓ 211. J Faber after J de Groot.

Mezzotint, 28.0 x 23.5 (11 x $9\frac{1}{4}$), BM 1.
Head and shoulders, in long wig, oval.

Presented by Sir H Raphael, Bart. MP.

COTTENHAM, Charles Christopher PEPYS (Bart), 1st Earl of

1781-1851. MP. Lord Chancellor 1836-41 and 1846-50.

✓ 212. H T Ryall after C R Leslie.

Stipple and line, open letter proof, 55.9 x 42.6 (22 x $16\frac{3}{4}$), BM 3.
Whole-length, standing in robes with Purse and Mace.
Published 1842. Original RA 1840.

Other portraits by H P Briggs 1837 (Lord Cottenham's collection), Sir George Hayter, "House of Commons 1833" in NPG.

Purchased from the Speaker's Fund.

✓ 212a. Another copy, presented by Viscount Finlay.

SEE ALSO Part IV SCULPTURE No 26.

COTTERELL, Sir John Geere, Bart.

1757-1845. MP.

✓ 213. S W Reynolds after G Hayter.

Mezzotint, open letter proof, 30.5 x 25.4 (12 x 10), BM 1.
Head and shoulders slightly to left.

Presented by Sir H Raphael, Bart. MP.

COTTINGTON, Francis, 1st Baron, PC (identity doubtful)

c. 1579-1652. MP. Chancellor of the Exchequer.
Constable of the Tower of London.
Lord High Treasurer. Died in exile.

✓ 214. Cornelius Johnson (?).

Canvas, 128.4 x 102.9 ($50\frac{1}{2}$ x $40\frac{1}{2}$).
Half-length slightly to the right in a black suit, falling ruff, turned-up lace-edged cuffs, white gloves, black hair, brown beard and moustache; Turkey carpet on the table left, left

COTTINGTON, Francis, 1st Baron, PC (identity doubtful) (continued)

hand on hip, right downwards holding glove, plain background, lit from the left. Inscribed top left: '**Francis Lord Cottington 1628.**'

Painted in 1628. In the Duke of Fife's collection in the 19th century, Christie's 7 June 1907 (59) Duke of Fife sale,[1] bt Gooden & Fox for Sir L Harcourt, MP.

Identity doubtful. Other portraits at Shrublands (Saumarez collection), Bodleian Library, National Portrait Gallery, a post-Restoration copy in the Clarendon Collection (on loan to Plymouth Art Gallery) and engravings by Hollar and Houbraken, do not bear much resemblance to this portrait.

Presented by Sir W D Pearson, Bart. MP.

[1] 'Part of a very large collection made by James, Earl of Fife, towards the end of the 18th century, and placed in Duff House, Banffshire, where they have remained ever since' (Christie's Catalogue, 7 June 1907).

COTTON, Sir Robert Salusbury, 3rd Bart

1695-1748. MP.

215. G White after T Murray.

Mezzotint, 29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$), BM 1.
Half-length to right, in wig and brocaded coat.

Presented by Sir H Raphael, Bart. MP.

COTTON, Stapleton, see COMBERMERE

COULSON, Thomas

1645-1713. MP.

216. J Smith after Kneller.

Mezzotint, 29.2 x 24.8 ($11\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Head and shoulders to left, in wig and lace cravat, 1714.

Presented by Sir H Raphael, Bart. MP.

COVENTRY, Thomas, 1st Baron, PC

1578-1640. MP. Attorney General. Lord Keeper.

217. Cornelius Johnson.

Canvas, 124.5 x 100.4 (49 x $39\frac{1}{2}$) in a heavily carved frame. Three-quarter length facing, slightly to the left, in Judge's robes, cartwheel ruff, sword hilt by left wrist, right hand on the Purse of the Great Seal. Plain background, lit from the left. Inscribed: '**Lord Coventry**' above the Purse; signed and dated in small black letters by his left elbow: '**C J fecit 1631**'.

Painted in 1631. Formerly at The Grove, Watford,[1] and probably the original of a number of portraits by or after Cornelius Johnson,[2] who had also painted him earlier, in 1627 (Lord Brabourne's collection, Maidstone Town Hall). A half-length version at Longleat is signed and dated 1634; other versions are listed by A J Finberg[3] and D T Piper.[4]

Engraved by Agar for Lodge's Portraits and by Vandergucht for Ward's History of the Rebellion, 1713; earlier prints by R Elstrack and M Droeshout. Houbraken's plate to Birch's Heads, 1741, probably derives from this portrait.

Exhibited NPE 1866 (642).

LENT by the Earl of Clarendon, 1955.[5]

[1] Paget Toynbee, Horace Walpole's journals of visits to country seats, Walpole Society, XVI, p.38. 'Lord Coventry, Keeper, very good copy of Cornelius Jansen'.

[2] Pepys Diary, 27 June 1666.

COVENTRY, Thomas, 1st Baron, PC

[3] Walpole Society, X, (1922), pp. 13 and 21.

[4] NPG Catalogue of the Seventeenth Century Portraits, 1960.

[5] For an account of the Clarendon Collection, see under Clarendon, No 176. See also Robin Gibson Catalogue of Portraits in the Collection of the Earl of Clarendon 1977.

✓ 218. J Houbraken after C Johnson.

Line, 35.6 x 22.8 (14 x 9), BM 6.
Plate to Birch's Heads, 1741, from the original then in possession of William Cowper, now probably Lord Clarendon's, dated 1631.

Presented by the Marquess of Lincolnshire.

COWPER, Henry

1758-1840. Clerk Assistant in the Parliament Office.

✓ 219. John Jackson RA.

Canvas, 76.3 x 63.5 (30 x 25).
Half-length to right, in a black suit.
Exhibited RA 1829 (285). Engraved in mezzotint by W Ward. In Cowper collection, Panshanger, small dining room (Panshanger Catalogue 1855, p. 324), sold at Churchman, Burt & Son 21 April 1971.

House of Lords purchase, 1971.

COWPER, William (Bart), 1st Earl

?1665-1723. Lord Chancellor 1707-10 and 1714-18.

✓ 220. J Smith after Kneller.

Mezzotint, 38.1 x 29.2 (15 x 11½), BM 1.
Half-length, in wig and robes.
Original probably NPG dated 1722 (see David Piper, The Seventeenth Century Portraits, 1963, p. 87).

Presented by the Marquess of Lincolnshire.

✓ 220a. Another copy presented by Sir H Raphael.

CRAGGS, James, the younger

1686-1721. MP. Principal Secretary of State.

✓ 221. J Simon after Kneller.

Mezzotint, 31.2 x 24.8 (12¼ x 9¾), BM 2.
Three-quarter length standing, hat under arm.
Original c 1708, formerly at Madingley Hall, Cambridge; studio version in National Portrait Gallery.

Presented by Sir H Raphael, Bart. MP.

CRANBROOK, Gathorne GATHORNE-HARDY, 1st Earl of

1814-1906. MP. Secretary of State.

✓ 222. Anon.

Stipple. Vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

CRANBROOK, Gathorne GATHORNE-HARDY, 1st Earl of (continued)

✓ 223. T G Appleton after F Holl.

Mezzotint, 41.9 x 33.0 ($16\frac{1}{2}$ x 13), BM 2.
Three-quarter length seated to right, with facsimile of autograph.
Published 1886. Original exh RA 1886.

Presented by John, 2nd Earl of Cranbrook.

CRANWORTH, Robert Monsey ROLFE, 1st Baron, PC

1790-1868. MP. Lord Chancellor 1852-58 and 1865-66.

✓ 224. F Holl after G Richmond.

Stipple, 36.2 x 29.2 ($14\frac{1}{4}$ x $11\frac{1}{2}$).
Vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by Lord Kilbracken.

CREMER, Sir William Randal

1838-1908. MP. Nobel Peace Prize winner 1903.
Secretary of the Inter-Parliamentary Union.

✓ 225. Photograph by Sir Benjamin Stone accompanied by a short framed biography.

SEE ALSO Part IV SCULPTURE No 27.

CREWE, Sir Randolph

1558-1646. MP. Speaker of the 'Addled Parliament' of 1614. Lord Chief Justice, 1625, but dismissed by Charles I the following year.

✓ 226. Unknown 17th century artist.

Canvas 129.6 x 104.2 (51 x 41).
Three-quarter length, seated to the right, left arm on table, right on arm of chair, a paper in his right hand; flat black hat, ruff, collar of SS, robes of Lord Chief Justice. His chair and table are covered with a purple cloth. The paper in his right hand is inscribed: **'Vide Rushworth's Collections, Part 3d Page 345, Mr Hollis's Speech to the House of Lds. concerning Sir Randal Crewe'**. Plain brown background; inscribed to the right above his arm, **'Sir Randal Crewe Ld. Chief Justice of England'**. [1]

Reproduced by Dasent, p. 170. Watercolour copy in Speakers' Portraits, Scharf TSB, XXI, 35. Engraved by W Hollar as a plate to Dugdale's Origines Juridiciales, 1666 (see below).
A version with an identical inscription, perhaps a copy, was in the Wrest Park sale at Christie's, 16 November 1917 (16). Another, without an inscription, is in the Law School Library at Harvard (acquired in 1922). Another in the Inner Temple (formerly Clement's Inn). Three other portraits were formerly at Madeley Manor, Crewe (Marquess of Crewe).

Presented in 1805 by his descendant Lady Amabel Lucas.

1 John Rushworth's Historical Collections, 3rd Part, covering 1640-44, was first printed in 1692. Hollis's speech was delivered in 1641 desiring that the King might be moved to restore Crewe to his position as Lord Chief Justice.

✓ 227. W Hollar.

Etching, 24.1 x 20.3 ($9\frac{1}{2}$ x 8), BM 1.
Head and shoulders, in black cap and Lord Chief Justice's chain.
Plate to Dugdale's Origines Juridiciales, 1666.

Presented by Sir William Fraser, Bart.

CREWE, Robert Offley Ashburton CREWE-MILNES, 1st Marquess of, KG

1858-1945. Secretary of State for the Colonies during the formation of the Union of South Africa. Secretary of State for India. HM Ambassador in Paris.

✓ 228. Frank Dicksee.

Pencil drawing on buff paper, 35.6 x 24.1 (14 x 9½).
Head and shoulders to the left in profile, high collar, tie slightly loose, striped shirt. Signed and dated 1919.

Engraved, with a facsimile of his signature, as one of the Grillion's Club series.

Other portraits by William Osborne ? 1888 (NPG and a replica in Dublin Castle), William Carter, RA 1893; drawings by William Strang 1907, Leon Bakst, 1921, and Sir William Rothenstein (West Horsley Place, Leatherhead).

Presented by the Marchioness of Crewe, CI.

CREWE, Sir Thomas

1565-1634. MP. Speaker, 1623/4 - 1625. Displeased James I by upholding the liberties of Parliament as 'matters of inheritance, not of grace' but later said by the King to be 'the ablest Speaker known for years'.

✓ 229. Unknown 17th century artist.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the right, in the scarlet robes of a Sergeant-at-Law; grey hair, moustache and short pointed beard; black coif with white edge, cartwheel ruff; plain brown background, green curtain to the left. Lit from the left.

Reproduced by Dasent, p. 174. Scharf TSB, XXI, 49.
Watercolour copy in Speakers' Portraits. A portrait was lent by Lord Crewe to the National Portrait Exhibition, 1868, and another, formerly at Wrest Park, was sold by Lady Lucas at Christie's 1917.

Presented in 1805 by his descendant William Ralph Cartwright.

CROKE, Sir John

1553-1620. MP. Speaker, October to December 1601.[1] Judge of the King's Bench.

✓ 230. Artist unknown, early 17th century.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders three-quarters to the right, grey hair, moustache and short pointed beard; wearing a flat black hat over a white coif, cartwheel ruff, scarlet and white fur robes of a puisne judge; plain brown background; lit from the left.
A 'trompe-l'oeil' paper secured in the top left corner with two scarlet tacks is inscribed:

'Johannes Croke miles qui / quondam fuit Recordator / Civitatis Londini et prolo / cutor Parliamenti et Ser / viens ad Legem pro Rege / ad tempus mortis suae / Unus Judicum de Banco Regis / Aetatis suae 63 anno / 1618 15 Januas.'

Watercolour copy of this, or a similar portrait, in Speakers' Portraits, (reproduced in Dasent, p. 160). Scharf TSB, XXIV, 16. A double portrait of Sir John and Lady Croke is in the Hawtrey Room at Chequers.[2]

Presented some time before 1875 by John Crook of London.

[1] The MS drafts of his speeches to Queen Elizabeth in her old age are at Chequers. In his address to the throne, Croke concluded with the customary petition for freedom of speech to which the Lord Keeper, Sir Thomas Egerton replied: 'For freedom of speech, Her Majesty willingly consenteth thereunto, with this caution; that the time be not spent in idle and vain matters, painting the same out with froth and volubility of words ....'

[2] Chequers, which had been owned and lived in by the Hawtrey family from 1254 to 1597, passed in 1637 to William Hawtrey's granddaughter, Brigetta, who had married Sir Henry Croke, MP, 'Clerk of the Pipe' in the Exchequer, and Speaker Croke's son.

CROKER, John Wilson

1780-1857. MP. Author of 'The Croker Papers'.

✓ 231. S Cousins after T Lawrence.

Mezzotint, proof before letters (1829), 28.0 x 22.8 (11 x 9), BM 2.
Half-length seated facing.
Original RA 1825, in National Gallery of Ireland.

Presented by G W Agnew, MP.

✓ 232. G Clint after W Owen.

Mezzotint, 30.5 x 25.4 (12 x 10).
Half-length to left, as Secretary of the Admiralty.
Published 1815. Original in National Portrait Gallery (355).

Presented by Sir H Raphael, Bart. MP.

CROMWELL, Oliver

1599-1658. MP. 'Captain General and Commander-in-Chief of all the forces raised or to be raised within the Commonwealth of England' [1] Lord Protector 1653.

✓ 233. Robert Walker

Canvas 127.0 x 102.9 (50 x 40½).
Three-quarter length to the right in armour, white linen collar, baton in his right hand, left on sword hilt, plumed helmet to left; a page with golden hair and a reddish brown suit to the right, tying a white scarf round Cromwell's left arm. Storm clouds in background, lit from the left.
Cromwell-Bush label in lower left corner inscribed:
'Oliver Cromwell / Lord Protector of / England Scotland and Ireland.'

A variation by Robert Walker, painted in about 1655, of a portrait repeated in numerous versions at the NPG, Leeds Art Gallery (dated 1649), Althorp and Copenhagen. In the Cromwell-Bush version the page is on the right instead of being as usual on the left. No certain 'ad vivum' original is known. Walker's

receipt for £24 for this version is in the Cromwell-Bush family possession and on loan to the Huntingdonshire County Records Department:[2]

> 'Mr Waterhouse. My Lady desires you to pay to Mr Walker the Limner, the sum of twenty four pounds for the draught of his highness' picture so I rest your lovinge ffriend Simon Cannon. Whitehall 15th January 1655.
>
> January 25, 1655.
> Recd. then of Nath. Waterhouse Esq[r]
> the sum of twenty four pounds 24£
> as above is mentioned I say recd.

Portraits of Cromwell by Samuel Cooper c 1653 (Duke of Buccleuch, NPG, Chatsworth), Sir Peter Lely 1653-4 (Birmingham and Cambridge), medals and coins by Thomas Simon. Death Mask, plaster 1658, taken ten days or a fortnight after death (Ashmolean, NPG, etc)[3]

LENT by Viscount Hinchingbrooke, MP, through the Trustees of the Cromwell-Bush Estate, 1958.

[1] Parliamentary Decree, 26 June 1650.

[2] No 3A in the Loan Exhibition of the Principal Contemporary Portraits of Oliver Cromwell, NPG 1958.

[3] For a discussion and Catalogue of Cromwell iconography see David Piper, 'The Contemporary Portraits of Oliver Cromwell' Walpole Society (1958), Vol XXXIV, pp. 27-41. Further references in E S de Beer, 'Notes on the Portraits of Cromwell' History, XXIII (1928), p. 133; Pearson and Morant, 'The Portraiture of Oliver Cromwell', offprint from Biometrika, XXVI (1935), plates 62-4; Whinney and Millar, English Art 1625-1714 (1957), p. 253 note 4; D T Piper, Catalogue of Seventeenth Century Portraits in the National Portrait Gallery (1963), pp. 96-7.

CROMWELL, Oliver (continued)

✓ 234. Bartolozzi after R Walker.

Stipple, proof before inscription, 38.8 x 33.7 ($15\frac{1}{4}$ x $13\frac{1}{4}$), BM 49.
Half-length to right, in armour, holding truncheon, without page.
Published 1802. Original in National Portrait Gallery (with page).

Presented by Sir H Raphael, Bart. MP.

✓ 235. Houbraken after S Cooper.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 76.
Plate to Birch's Heads.
Original in Devonshire collection, Chatsworth.

Presented by the Right Hon J H Whitley, MP.

✓ 236. Photograph of the painting by R Walker in the NPG (536).

Presented by Lord Mildmay of Flete.

SEE ALSO Part IV SCULPTURE Nos 28, 29, 30.

CROMWELL, Thomas, see ESSEX

CROSS, Richard Assheton, 1st Viscount

1823-1914. MP. Secretary of State.

✓ 237. H T Wells.

Autotype reproduction of a drawing, BM 2.
Vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

CROWE, Mitford

d 1719. MP. Governor of Barbados.

✓ 238. J Smith after T Murray.

Mezzotint, 30.5 x 24.8 (12 x $9\frac{3}{4}$), BM 1.
Head and shoulders, in wig and armour; oval.

Presented by Sir H Raphael, Bart. MP.

CURRAN, John Philpot

1750-1817. Master of the Rolls in Ireland.

✓ 239. J R Smith after T Lawrence.

Mezzotint, 38.1 x 30.5 (15 x 12), BM 2.
Half-length, looking upwards.
Published 1801. Original RA 1800 in National Gallery of Ireland.

Presented by Sir H Raphael, Bart. MP.

CURTIS, Sir William, Bart

1752-1829. MP. Lord Mayor of London.

✓ 240. W Say after T Lawrence.

Mezzotint, proof with inscriptions, 32.4 x 25.4 ($12\frac{3}{4}$ x 10), BM 7.
Head and shoulders, in robes and chain.
Published 1831. Original RA 1824, at Windsor Castle.

Presented by Sir H Raphael, Bart. MP.

CURWEN, John Christian

1756-1828. MP.

241. C Turner after Halls.

Mezzotint, 41.3 x 33.0 ($16\frac{1}{4}$ x 13), BM 4.
Three-quarter length standing, hand on Agricultural Report, holding election papers dated March 1820.
Original RA 1821.

Presented by Sir H Raphael, Bart. MP.

CURZON, Assheton, 1st Viscount

1733-1820. MP.

242. C Picart after H Edridge.

Stipple and line, proof before letters, 41.9 x 31.8 ($16\frac{1}{2}$ x $12\frac{1}{2}$), BM 1.
Whole length, standing in his park, aged 84.

Presented by Sir H Raphael, MP.

CUST, Sir John, 3rd Baronet

1718-1770. MP. Speaker 1761-1770.

243. After Sir Joshua Reynolds.

Canvas 137.3 x 119.5 (54 x 47)
(enlarged from 127.0 x 101.6 (50 x 40)).
Three-quarter length standing, facing, head slightly to the left, his left hand on hip, a paper in his right hand. Grey wig, long lace bands, Speaker's gold-braided black gown over a black coat; the Mace leans against a crimson curtain to the left, a paper on table to right inscribed: **'The Speech of the Speaker of the House of Commons / on Wednesday December 2 1761 / upon presenting to HIS MAJESTY / the Bill to enable HIS MAJESTY / to make provision for supporting the Royal / DIGNITY of the QUEEN in case / she shall survive his Majesty / which then passed the ROYAL / ASSENT.**[1] Mural background, landscape through an opening to the right; lit from the right.

CUST, Sir John, 3rd Baronet (continued)

Reproduced in Dasent, p. 276. Watercolour copy in Speakers' Portraits. Scharf TSB. XXI, 46-47. This is a copy by John Rising[2] from the whole-length by Reynolds, painted in 1767/68, and in Lord Brownlow's collection at Belton (engraved by J Watson, 1769, see below). Another copy at Corpus Christi College, Cambridge. He also appears in Hogarth's satirical print, The Times, Plate 2 (1762). Monument by William Tyler RA (1770) at Belton.

Presented in 1804 by his son, Baron Brownlow of Belton.[3]

[1] The Support of the Queen's Dignity Bill was passed 26 November 1761.

[2] Information from Sir Lionel Cust in a postcard dated 26 November 1921.

[3] Raised to the peerage in consideration of his late father's services.

244. J Watson after J Reynolds.

Mezzotint, 59.1 x 38.1 ($23\frac{1}{4}$ x 15), BM 1.
Whole-length standing, with Mace and 'Dignity of the Queen' speech 1761.
Published 1769. Original 1767 in Lord Brownlow's collection, Belton House, Lincolnshire (see above).

Presented by Sir William Fraser, Bart. MP.

CUST, John (1779-1853), see BROWNLOW

DALHOUSIE, George RAMSAY, 9th Earl of

1770-1838. Governor General of Canada.

✓ 245. T Lupton after J W Gordon.

Mezzotint, open letter proof (1832), 61.0 x 41.9 (24 x 16½).
Whole-length standing in uniform receiving two standards for the Royal Company of Archers.
Original painted by Gordon for the Royal Company of Archers; version (without standard bearers) in National Gallery of Canada.

Presented in 1928 by Mrs Arthur R Macdonald.

DALHOUSIE, James Andrew RAMSAY, 10th Earl and Marquess of, KT

1812-1860. Governor General of India.

✓ 246. A Scott after J W Gordon.

Mezzotint, open letter proof, 60.3 x 38.1 (23¾ x 15).
Whole-length, standing as a Royal Archer.

Presented in 1928 by Mrs Arthur R Macdonald.

DALHOUSIE, Fox Maule RAMSAY, 11th Earl of, KT

1801-1874. Secretary of State.

✓ 247. J Porter after T Duncan.

Mezzotint, 40.7 x 31.8 (16 x 12½), BM 2.
As the Hon Fox Maule, with a bust of Fox.
Published 1838.

Presented in 1928 by Mrs Arthur R Macdonald.

DALTON, Sir Charles

Gentleman Usher of the Black Rod 1730-49.

✓ 248. Photograph by Downey of a painting.
Whole-length standing, holding Black Rod.

Acquisition uncertain.

DARTMOUTH, George LEGGE, 1st Baron

1648-1691. Admiral.

✓ 249. P Vandebank.

Line, 52.1 x 34.9 (20½ x 13¾), BM 1.
Head and shoulders in oval cartouche with trophies 1687.

Presented by Sir H Raphael, Bart. MP.

DARTMOUTH, George LEGGE, 3rd Earl of

1755-1810. Lord Chamberlain.

✓ 250. C Heath after T Phillips.

Line, open letter proof, 43.2 x 34.3 (17 x 13½), BM 3.
Three-quarter length seated, with bust of George III.
Original RA 1810.

Presented by Sir H Raphael, Bart. MP.

DARTMOUTH, William LEGGE, 7th Earl of

1881-1958. MP. Lord Great Chamberlain, 1928-1936.

✓ 251. Photograph.

DASHWOOD, Sir Francis, see DESPENCER

DAWKINS, Sir Horace Christian

1867-1944. Clerk of the House.

✓ 252. Photograph (signed) by Elliott and Fry.

DE LA WARR, Herbrand Edward Dundonald Brassey SACKVILLE, 9th Earl, PC

1900-1976. Government Chief Whip in the House of Lords. Lord Privy Seal.

✓ 253. Photograph.

DENISON, John Evelyn, see OSSINGTON

DENMAN, Thomas, 1st Baron

1779-1854. MP. Lord Chief Justice.

✓ 254. W Walker after E U Eddis.

Mezzotint, proof before inscription, 43.2 x 32.4 (17 x $12\frac{3}{4}$), BM 2.
Three-quarter length seated, in private dress.
Private plate, published 1849, engraver's name only.

Presented by Sir H Raphael, Bart. MP.

DENMAN, Thomas, 3rd Baron, PC

1874-1954. Government Chief Whip in the House of Lords. Governor General of Australia.

✓ 255. Photograph c 1920 by Swaine of New Bond Street, London.

Presented in 1975.

DENTON, Alexander

d 1740. Judge.

✓ 256. G Vertue (1731) after J Richardson.

Line, 33.7 x 25.4 ($13\frac{1}{4}$ x 10), BM 1.
Head and shoulders to right, in legal robes; sculptured oval.

Presented by Sir H Raphael, Bart. MP.

DERBY, Edward Geoffrey STANLEY, 14th Earl of, KG

1799-1869. MP. Prime Minister.

✓ 257. F C Lewis.

Stipple, life size, BM 5.
Head and shoulders to left, as Lord Stanley.
Published 1842.

Presented in 1911 by Robert Pierpoint, MP.

✓ 258. H Cousins after H P Briggs.

Mezzotint, proof, 39.4 x 31.8 ($15\frac{1}{2}$ x $12\frac{1}{2}$), BM 1.
Three-quarter length, holding eyeglass, as Lord Stanley.
Published 1842. Original in Derby collection, Knowsley.

Presented by the Right Hon John Ellis, MP.

DERBY, Edward Geoffrey STANLEY, 14th Earl of, KG (continued)

✓ 258a. Another copy, proof before letters.

Purchased from the Speaker's Fund.

SEE ALSO Part IV SCULPTURE No 31.

Le DESPENCER, Francis DASHWOOD (Bart), 21st Baron

1708-1781. MP. Chancellor of the Exchequer. Founder of the 'Hell-fire' Club.

✓ 259. J Faber (1753) after Carpenter (1739).

Mezzotint, 26.7 x 22.2 ($10\frac{1}{2}$ x $8\frac{3}{4}$), BM 1.
Half-length, hand up to coat, as Sir Francis Dashwood.

Presented by Sir H Raphael, Bart. MP.

DEVONSHIRE, William CAVENDISH, 4th Duke of, KG

1720-1764. MP. Prime Minister 1756-7.

✓ 260. Photograph of a painting by Allan Ramsay at Hardwick.

Presented by the Right Hon John Ellis, MP.

DEVONSHIRE, Victor CAVENDISH, 9th Duke of

1868-1938. MP. Secretary of State. Governor General of Canada.

✓ 261. Photograph.

DILKE, Sir Charles Wentworth, Bart

1843-1911. MP. Author.

✓ 262. Photogravure from a drawing by W Strang, BM 1.
Vignette with facsimile of autograph.
One of Grillion's Club series, 1908.

Presented by the Right Hon J H Whitley, MP.

DISRAELI, Benjamin, see BEACONSFIELD

DON, Rev Alan Campbell

b 1885. Chaplain to the Speaker 1936-46.

✓ 263. Photograph.

DONOUGHMORE, John HELY-HUTCHINSON, 2nd Earl of

1757-1832. General.

✓ 264. Stipple vignette by K Mackenzie from a drawing by W Evans of a portrait by Thomas Phillips.
Plate mark 38.0 x 30.5 (15 x 12).
Published 9 June 1809 by Cadell & Davies, Contemporary Portraits.

Presented in 1972 by the Viscount Hood.

DOUGLAS, Sylvester, see GLENBERVIE

DOVER, George James Welbore AGAR-ELLIS, Baron

1791-1833. MP. Chief Commissioner of Woods and Forests.

✓ 265. W Ward after J Jackson.

Mezzotint, 30.5 x 25.4 (12 x 10), BM 1.
Head and shoulders to right, in gown, as the Hon G Agar-Ellis.
Published 1823.

Presented by Sir H Raphael, Bart. MP.

DRAKE, Sir Francis

1540?-1596. Admiral.

✓ 266. J Houbraken.

Line, proof before letters, 34.3 x 20.9 ($13\frac{1}{2}$ x $8\frac{1}{4}$), BM 20.
Plate to Birch's Heads.

Presented by Sir H Raphael, Bart. MP.

✓ 266a. Another copy, presented by J H Whitley.

DRUMMOND, Admiral Sir James

Gentleman Usher of the Black Rod 1883-95.

✓ 267. Photograph by Downey.

DRURY, Rev Henry

1812-1863. Chaplain to the Speaker 1857-63.

✓ 268. Photograph.

DRURY, Sir Robert

d 1536. MP. Speaker, 1495. During his office a statute was passed (11 Henry VII. CI.) enacting that 'No person going with the King to the wars shall be attaint of treason.'

✓ 269. Copy by Edmund Dyer, 1938.

Mahogany panel, 48.3 x 37.5 (19 x $14\frac{3}{4}$).
Whole-length standing in black robes on a rush mat; flat black hat, bushy brown beard, small ruff.

Copied by Edmund Dyer in 1938 from a portrait, painted in about 1550–1600, in the possession of Sir Hereward Wake at Courteenhall (and previously at Riddlesworth, Norfolk).[1] Apart from the monumental effigy in St Mary's Church, Bury St Edmunds, there appears to be no other known portrait of Sir Robert Drury.

Presented in 1938 by Sir Hereward Wake.

[1] Sir Robert Drury's great grand-daughter, Diana Drury, married Sir William Wake, 3rd Baronet of Clevedon, and the original portrait, with a number of others, passed to Sir Hereward Wake's family through this marriage.

DUDLEY, Robert, see LEICESTER

DUFF, James, see FIFE

DUFFERIN AND AVA, Frederick HAMILTON-TEMPLE-BLACKWOOD, 1st Marquess of

1826-1902. Diplomat and administrator.

✓ 270. G F Watts.

Canvas, 64.8 x 52.1 ($25\frac{1}{2}$ x $20\frac{1}{2}$).
Head and shoulders to left, in a fur-trimmed coat.
NPG 1315.

LENT by the National Portrait Gallery, 1975.

DUNDAS, Charles, see AMESBURY

DUNDAS, Henry, see MELVILLE

DUNDAS, Robert, see ARNISTON

DUNDAS, Robert Saunders, see MELVILLE

DUNDAS, William

1762-1845. MP.

✓ 271. S W Reynolds after J Hoppner.

Mezzotint, open letter proof, 30.5 x 24.8 (12 x 9¾), BM 1.
Half-length to left.
Published 1801. Original in Scottish National Portrait Gallery.

Presented by Sir H Raphael, Bart. MP.

DUNEDIN, Andrew Graham MURRAY, 1st Viscount

1849-1942. MP. Lord Justice General and Lord President of Session, Scotland.

✓ 272. Signed photograph of a portrait by James Guthrie.
From the Schuster collection, 1968.

DUNFERMLINE, James ABERCROMBY, 1st Baron, PC

1776-1858. MP. Judge Advocate General. Chief Baron of the Exchequer (S). Speaker, 1835-1839.

✓ 273. John Jackson, RA.

Canvas, 76.3 x 63.5 (30 x 25).
Nearly half-length to the left, in a black suit, white neckcloth, short grey hair, clean-shaven. Dark brown background, lit from the right. Suffering from the use of bitumen.
Inscribed: **'Given by the Dowager Lady Holland from the collection at Holland House'** (though in fact it was a bequest).

Scharf TSB, XXIV, 14. A portrait of The Hon James Abercromby by J Jackson, RA, was exhibited at the Royal Academy, 1826, No 169. Dasent p. 318, reproduces another portrait by Jackson, perhaps that at Hardwick Hall. Other portraits by Sir J Watson Gordon (Scottish National Portrait Gallery), Thomas Phillips (Diary, 1821), H W Pickersgill (in Speaker's robes and Chair) engraved S W Reynolds (see below), Abraham Wivell (Earl of Crawford and Balcarres), William Brodie (marble bust in the Scottish NPG).

Bequeathed by the Dowager Lady Holland to the Speaker of the House of Commons, 1845.[1]

[1]The Earl of Ilchester, Chronicles of Holland House, 1937, p. 345.

✓ 274. W Walker after J Jackson.

Mezzotint, open letter proof, private plate, 29.2 x 23.5 (11½ x 9¼), BM 2.
Half-length to right, in dark suit.
Published 1835. Original exhibited RA 1826, at Hardwick Hall.

Presented by Sir William Fraser, MP.

✓ 275. S W Reynolds after Pickersgill.

Mezzotint, proof before letters, 33.7 x 26.7 (13¼ x 10½).
Three-quarter length seated, as Speaker.

Presented by Sir William Fraser, Bart. MP.

DUNFERMLINE, James ABERCROMBY, 1st Baron, PC (continued)

✓ 276. H Cook after T Lawrence.

Stipple and line, 21.5 x 17.1 ($8\frac{1}{2}$ x $6\frac{3}{4}$), BM 4.
Half-length, in Speaker's robes with Mace, from a drawing by J Stewart.

Purchased from the Speaker's Fund.

DUNNING, John, see ASHBURTON

DUNROSSIL, William Shepherd MORRISON, 1st Viscount

1893-1961. MP. Speaker, 1951-1959. Governor-General of Australia.

✓ 277. E O Fearnley-Whittingstall

Canvas, 241.4 x 132.2 (95 x 52).
Whole-length, standing in the Speaker's library, in the Speaker's gold-braided black gown, both hands downwards in white gloves, wig, military ribbons (MC, mentioned in despatches three times, 1914 Star), black three-cornered hat in right hand.

Painted posthumously from photographs in 1962.[1]
Subscriptions for the portrait were raised by Members of Parliament who served under Speaker Morrison and in previous Parliaments with him.[2]

Portraits of Speaker Morrison by Codner 1941, Birley 1950 (Lady Dunrossil), Molly Guyon (Lord Ilford); terracotta heads, Gunther 1937.

Presented by Members of Parliament on his retirement in 1959.

[1] The Guardian, 29 November 1962, 8.

[2] DOE file AE 2067/27.

DUNROSSIL, William Shepherd MORRISON, 1st Viscount (continued)

✓ 278. Photograph, seated at a desk.

✓ 279. Photograph, standing in library, signed.

✓ 279a. Another copy, signed.

DURHAM, John George LAMBTON, 1st Earl of and Viscount Lambton

1792-1840. MP. Governor General of Canada.

✓ 280. S W Reynolds after T Phillips.

Mezzotint, open letter proof, 33.0 x 27.4 (13 x $10\frac{3}{4}$), BM 7.
Half-length standing, hand on book, as Mr Lambton.
Original then the possession of Lord Grey and still at Howick; replica in NPG (2547).

Presented by Sir H Raphael, Bart. MP.

DYER, Sir James

1512-1582. MP. Speaker, 1552-3. Lord Chief Justice. Praised by Coke for his compilation of legal cases.

✓ 281. Artist unknown, perhaps 17th century.

Canvas 124.5 x 101.6 (49 x 40).
Three-quarter length standing, three-quarter to the left, holding a book in his right hand, a handkerchief in his left; flat, black hat over white coif, judge's robes, narrow ruff, collar of SS, dark background; coat of arms in top left corner with **'JUDGE DYER'** inscribed just below.

Reproduced in Dasent, p. 132. Drapentier's engraving is neither of this nor the National Portrait Gallery Dyer. A watercolour drawing in Speakers' Portraits, is a copy of another portrait of Dyer, location not stated.

DYER, Sir James (continued)

Presented in 1923 by his descendant, Canon Charles R Mayo, D Litt.[1]

[1] Canon Mayo's mother was Charlotte Dyer, a daughter of Dr Robert Dyer of Didmarton.

✓ 282. B Reading.

Stipple, 11.4 x 9.6 ($4\frac{1}{2}$ x $3\frac{3}{4}$).
Head and shoulders to left, as Lord Chief Justice, 1559.
Published 1819. Original No 281 above.

Presented by Sir William Fraser, Bart. MP.

EBRINGTON, Viscount, see FORTESCUE, 2nd Earl

EDEN, William, see AUCKLAND

EDINBURGH, HRH Prince Philip, Duke of

b 1921. Consort of Queen Elizabeth II.

✓ 283. A C Davidson-Houston.

Canvas 244.0 x 152.5 (96 x 60).
Whole-length standing to left, in uniform of Admiral of the Fleet and Coronation Robes, Collar of the Garter, Star and Sash of the Order of the Thistle, Order of Merit; left hand on sword-hilt, right on belt clasp; gardens of Buckingham Palace in left background.
Signed and dated lower left **'ACDH 1971'**.
Exhibited Patterson Gallery, Albemarle Street, London, June 1972.
Commissioned in 1971 by the Lord Great Chamberlain.

EDWARD VII

1841-1910. Succeeded 1901.

✓ 284. After Sir Luke Fildes, RA.

Canvas 279.6 x 183.0 (110 x 72).
Whole-length standing facing, in military uniform and Parliamentary robes, chain and George of the Garter, ribbon of the Royal Victorian Order, left hand on sword-hilt, right holding the sceptre on a table, the Crown and orb behind. Black thigh boots; marble column in left background; lit from the right.

A copy, possibly by Joseph B Pratt, of the Coronation State portrait exhibited by Fildes at the RA 1902 (131) and now in Buckingham Palace.[1] Numerous copies and studio versions exist.

Edward VII was painted on many occasions from his christening at Windsor in 1842 (Hayter) to his death-bed in 1910 (J S Sargent and Sir Luke Fildes). As King he was painted by Emil Fuchs 1903 as Colonel in Chief of the 1st Prussian Dragoons of the Guard (Berlin), Henry Weigall (RA 1904), W Egan 1905 (Royal United Service Museum), Harold Speed 1905 (Belfast), Tennyson Cole 1907 (Liverpool), De Laszlo 1907 (Queen Mother's Collection), Cope 1907 (Broadlands).

Presented by the Marquess of Lincolnshire, Lord Great Chamberlain.

[1] Buckingham Palace Catalogue, 1909, p.51.

EDWARD VII AND QUEEN ALEXANDRA

✓ 285. After a painting by S Begg.

Photogravure, 40.7 x 61.0 (16 x 24).
Their Majesties enthroned in the House of Lords.
Reproduced in the Illustrated London News.

✓ 286. Photograph, signed, after their last State Opening of Parliament, 1910.

EDWARDES, Sir Gerard, see NOEL

EGERTON, Thomas, see BRACKLEY

ELDON, John SCOTT, 1st Earl of, PC

1751-1838. MP. Attorney General. Lord High Chancellor, 1801-6, 1807-27.

287. William Owen.

Canvas 205.9 x 150.0 (81 x 59), reduced to 77.0 x 64.0 (30 x 25). Whole-length seated facing in Lord Chancellor's robes, full-bottomed wig, left hand on knee, right holding Purse, Mace by his right elbow; red curtain and plain background, lit from the right. Dilapidated condition, paint cracked and flaking everywhere, and cut down to head and shoulders in 1974.

Exhibited RA 1812 (121). Probably the portrait exhibited NPE 1868 (37) from the collection of Lord Eldon (large mezzotint by H Meyer 1813). Another version at Oxford, Convocation House (engraved Finden), another smaller and with slight variations, eg without the Mace, University College, Oxford, (copy by John Bridges, Middle Temple).

Other portraits by Lawrence (NPG, formerly Sergeants' Inn), Pickersgill (Merchant Taylors' Company), wax portrait by W Bally (V & A). Marble busts by W Beynes (Inner Temple and Middle Temple), Sivier 1824 (Shaftesbury Market Place), Tatham 1831 (NPG), Marble group by Chantrey and others (University College, Library).

LENT by Sir Ernest Stowell Scott, 1872-1953, second son of the 3rd Earl of Eldon and uncle of the present Earl.

288. J R Smith after T Lawrence.

Mezzotint, 38.1 x 30.5 (15 x 12), BM 6.
Head and shoulders facing, as Sir John Scott.
Published 1800. Original 1798 in the collection of the Earl of Eldon.

Presented by Sir H Raphael, Bart. MP.

ELDON, John SCOTT, 1st Earl of, PC (continued)

289. H Dawe after C Penny.

Mezzotint, open letter proof, 43.2 x 35.6 (17 x 14), BM 12.
Three-quarter length seated, writing with a quill.
Published 1829.

Presented by the Marquess of Lincolnshire.

290. Satirical line engraving published by Thomas McLean, 1827. **'The Lament of Lord Bags'**. Seventeen lines of verse beginning: **'Do I then dream in sooth? ... '**

Presented by the Marquess of Lincolnshire.

291. Photograph of a painting.

From the Schuster collection, 1968.

ELIOT, Sir John

ELIOT, Sir John

1592-1632. MP. Champion of the liberties of Parliament and leading promoter of the Petition of Right. His resolutions after the debate on tonnage and poundage were read out by Denzil Holles while the Speaker was forcibly restrained in the Chair.[1] He was twice imprisoned in the Tower, where he died.

292. After Paul van Somer.

Canvas (relined on hardboard), 76.3 x 63.5 (30 x 25).
Head and shoulders in a painted oval, slightly to the right, long dark hair, moustache and pointed beard; large ruff, black coat.
Inscribed in the top left hand corner: **'Sir John Eliot'**.

An early nineteenth century copy from a portrait at Port Eliot (Earl of St Germans) attributed to Paul van Somer and dated 1628. Another portrait at Port Eliot shows Sir John as a sick man in his night-shirt, a few days before he died in the Tower.

Presented in 1925 by the Right Hon C C Craig, MP.

[1] See the painting on this subject by A C Gow RA in Part V ARTISTS No 40.

ELIOT, Sir John (continued)

✓ 293. Photograph of a painting by van Somer in the collection of the Earl of St Germans at Port Eliot.

Presented by Lord Mildmay of Flete.

ELIZABETH I, Queen

1533-1603. Succeeded 1558.

✓ 294. William Rogers.

Line, 38.8 x 25.4 (15¼ x 10), BM 88.
Whole-length standing, holding sceptre and orb, probably wearing a dress for the Opening of Parliament.
Six lines of verse beginning: '**The admired Empress . . .**'
Derives from a miniature by Isaac Oliver; drawing at Windsor.

Presented by Lord Snowdon on the occasion of his becoming Chancellor of the Exchequer, 1924.

SEE ALSO Part IV SCULPTURE No 34.

ELIZABETH II, Her Majesty the Queen

b 1926. Succeeded 1952.

✓ 295. A K Lawrence RA.

Canvas 91.5 x 76.3 (36 x 30).
Whole-length standing to left, in tiara, white embroidered dress, gold and ermine trimmed robe, collar and George of the Order of the Garter. Column and crimson curtain background; Westminster Abbey in distance to left.
Signed: '**Lawrence**'.

Commissioned by the Marquess of Cholmondeley as a pendant to the portrait of Queen Victoria (No 922) by Agostino Aglio.
Painted by A K Lawrence at Buckingham Palace after the State Opening of Parliament in 1962.

Presented in 1964 by the Lord Great Chamberlain.

ELIZABETH II, Her Majesty the Queen (continued)

✓ 296. Sir James Gunn RA.

Canvas 244.0 x 152.5 (96 x 60).
Whole-length in Coronation robes. Signed by the artist.

A master copy of the official State portrait painted in 1953-54, exhibited RA 1954 (157) and now in the Royal Collection (The Times 1 May 1954, Country Life 6 May 1954, etc).
Used by the Ministry of Works for supplying copies to Ambassadors', High Commissioners' and Colonial Governors' residences abroad.

Commissioned from the artist in 1954 by the Ministry of Works on behalf of the House of Lords (DOE File AE 2067/45, 1-2).

ELIZABETH, The Queen Mother

b 1900. Queen of George VI. Married, 1923.

✓ 297. After Sir Gerald Kelly, PRA.

Canvas 279.6 x 183.0 (110 x 72).
Whole-length standing to the right in Coronation robes (white dress embroidered with a gold floral design), her hands holding a fan. Crown on a table left, three flags in an architectural apse-shaped background.

A copy by Robert Swan of the State portrait at Windsor Castle commemorating the Coronation and exhibited at the RA in 1945 by Sir Gerald Kelly.

Other portraits by de Laszlo 1925 (Hon David Bowes-Lyon), de Laszlo 1931 (Queen Mother), Birley 1934 (Cunard White Star Company and KOYLI Pontefract), Kelly, RA 1941, a study for the State portrait (artist's collection), Elwes 1950, Gunn 1950 (NPG), Halliday 1953, Seago 1954, with Princess Margaret (Sandringham).

Commissioned by HM Treasury.

ELLENBOROUGH, Edward LAW, 1st Baron

1750-1818. Lord Chief Justice.

298. Sievier after Lawrence.

Line and stipple, open letter proof, 43.2 x 34.3 (17 x 13½), BM 4.
Three-quarter length seated to left, as Lord Chief Justice.
Published 1819. Original RA 1806, in Lord Pearce's collection, London.

Presented by Sir H Raphael, Bart. MP.

ELLESMERE, see BRACKLEY

ELLIOT, Hon Arthur Ralph Douglas

b 1846. Editor of The Edinburgh Review.

299. Autotype reproduction of a drawing by Miss B Leighton, 1905, BM 1.
Vignette with facsimile of autograph, one of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

ELLIS, Sir Alan Edward

1890-1960. Counsel to the Speaker, 1955-60.

300. Photograph.

ELPHINSTONE, George, see KEITH

EMMOTT, Alfred, Baron, PC

1858-1926. MP. Chairman of Ways and Means and Deputy Speaker.

301. Photograph.

Presented in 1971 by Sir Robert Grant-Ferris.

ERSKINE, Charles

1716-1749. MP. Counsellor at Law.

302. J McArdell after T Hudson.

Mezzotint, proof before inscription, 28.0 x 22.8 (11 x 9), BM 1.
Head and shoulders, in fur cap; oval frame with inscription: **'sed nox atra caput tristi circumvolat umbra'** (Virgil, Aeneid, VI, 866). Original 1747-8 in National Gallery of Scotland.

Presented by Sir H Raphael, Bart. MP.

ERSKINE, David, see BUCHAN

ERSKINE, Sir Henry David, of Cardross

1838-1921. Sergeant-at-Arms.

303. W E Miller.

Canvas 139.8 x 111.8 (55 x 44).
Three-quarter length standing to the left in full dress uniform of the Sergeant-at-Arms, his left hand holding cocked hat and sword, his right on table, the Mace behind him; plain reddish background, lit from the right.
Signed and dated: **'W E Miller 1911'**.

Presented by his children on the occasion of his golden wedding in 1911.

ERSKINE, Sir Henry David, of Cardross (continued)

304. Photograph, presented in 1922 by his widow, Lady Horatia Erskine.

305. SPY cartoon from 'Vanity Fair', 12 April 1894.

ERSKINE, Thomas, 1st Baron, KT

1750-1823. MP. Lord Chancellor 1806-7.

306. G Clint after T Lawrence.

Mezzotint, 31.2 x 26.0 ($12\frac{1}{4}$ x $10\frac{1}{4}$), BM 6.
Half-length facing.
Original RA 1802, Lincoln's Inn.

307. C Turner after T Lawrence.

Mezzotint, 29.9 x 24.8 ($11\frac{3}{4}$ x $9\frac{3}{4}$).
Half-length, wearing Star of KT.
Published 1815.

Presented by the Marquess of Lincolnshire.

308. J Jones after J Reynolds.

Mezzotint, etched letter proof (1786),
45.8 x 35.6 (18 x 14), BM 8.
Three-quarter length, as Mr Erskine.
Original RA 1786 at Windsor Castle.

Presented by Sir H Raphael, Bart. MP.

ESSEX, Thomas CROMWELL, Earl of, KG

1485?-1540. MP. Minister of Henry VIII.

309. J Houbraken after Holbein.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 8.
Plate to Birch's Heads, 1739.
Original then in the collection of Edward Southwell.

Presented by the Right Hon J H Whitley, MP.

ESSEX, George CAPELL-CONINGSBY, 5th Earl of

1757-1839.

310. C Turner after J Hoppner.

Mezzotint, open letter proof, 45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$), BM 1.
Three-quarter length, standing in a woody landscape, in Peer's robes.
Published 1812. Original RA 1809.

Presented by Sir H Raphael, Bart. MP.

EVANS, William

Sheriff of Middlesex, 1840. Figured in the case of Stockdale v. Hansard, a conflict between the House of Commons and the Courts of Law, and was imprisoned for a breach of privileges.

311. John Linnell.

Paper, 41.9 x 32.4 ($16\frac{1}{2}$ x $12\frac{3}{4}$).
Pencil drawing, the face and right hand heightened with sanguine and white.
Half-length, seated slightly to right, his left hand holding a paper, right on arm of chair; sheriff's embroidered waistcoat.
Signed and dated: '**J Linnell f. 1840, 4**'.

John Linnell sale at Christie's, 15 March 1918, (82-3), bought by the National Portrait Gallery and transferred to the Ministry of Works for the Palace of Westminster.

EVANS, William (continued)

✓ 312. John Linnell.

Paper, 37.5 x 50.2 ($14\frac{3}{4}$ x $19\frac{3}{4}$).
Rapid pencil drawing of Sheriff Evans seated in a room of the House of Commons; he lolls to the left, his left hand to his chin; a day-bed to the left, a window behind him showing the pinnacles of St Stephen's Hall.

Bought at the Linnell sale at Christie's as Number 311 above.

EVERSLEY, Charles SHAW-LEFEVRE, 1st Viscount, PC

1794-1888. MP. Speaker 1839-1857. Lord Palmerston described him as 'the best Speaker who ever filled the Chair'. [1]

✓ 313. Sir Martin Archer Shee, PRA.

Canvas 244.0 x 137.3 (96 x 54).
Whole-length, standing to the front, head turned to the left, in the Speaker's gold-braided black gown, black suit, grey wig, white neckcloth, long lace bands, cream waistcoat, black breeches, stockings and shoes, holding a paper in his right hand. Background, crimson curtain to the left, sky through opening to the right; lit from the right.

Shee exhibited a portrait of the Rt Hon the Speaker at the Royal Academy in 1842 (118), engraved in mezzotint by S W Reynolds (see below). Scharf TSB, XXIV, 21.
Other portraits by H von Herkomer, G Richmond, R Rothwell, H Weekes.

Presented by Members of the House on his retirement in 1857.

[1] Complete Peerage, V, p.194, note a; but 'Oh, the weary dull Lefevre. Oh, the barren, barren Shaw'.

EVERSLEY, Charles SHAW-LEFEVRE, 1st Viscount, PC (continued)

✓ 314. S W Reynolds after M A Shee.

Mezzotint, 61.0 x 40.7 (24 x 16), BM 2.
Whole-length standing, in Speaker's robes, with papers and Mace, signed. Reproduced in Dasent Speakers, p.320.
Original as above.

Purchased from the Speaker's Fund.

✓ 314a. Another copy, open letter proof.

Presented by Sir William Fraser, Bart. MP.

✓ 315. W Holl after G Richmond.
Stipple, 20.9 x 15.9 ($8\frac{1}{4}$ x $6\frac{1}{4}$), BM 1.
Vignette, as Speaker Shaw-Lefevre, with facsimile of autograph. One of Grillion's Club series, 1847.

Presented by Sir William Fraser, Bart. MP.

EWART, William

1798-1869. MP.

✓ 316. W Holl sen.

Stipple, open letter proof, 25.4 x 20.3 (10 x 8), BM 1.
Three-quarter length seated to right.

Presented by Sir H Raphael, Bart. MP.

FAIRFAX, Thomas, 3rd Baron

1612-1671. General for the Parliament.

✓ 317. J Houbraken after S Cooper.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 7.
Plate to Birch's Heads, 1738.
Original then in the collection of Bryan Fairfax.

Presented by the Right Hon J H Whitley, MP.

FARNBOROUGH, Thomas Erskine MAY, 1st Baron

1815-1886. Clerk of the House of Commons. Author of A Practical Treatise on the Law, Privileges, Proceedings and Usages of Parliament.

✓ 318. D W Beynon jun.

Lithograph, artist's proof, 38.1 x 29.9 (15 x $11\frac{3}{4}$).
Vignette to right, with facsimile of autograph.

Acquisition uncertain.

SEE ALSO Part IV SCULPTURE No 36.

FARRAR, Rev Frederick William

1831-1903. Chaplain to the Speaker and author of Eric or Little by Little.

✓ 319. Photograph with signature pasted on.

✓ 320. SPY cartoon, 'Vanity Fair', 10 October 1891.

FELLOWES, Sir Edward

1895-1970. Clerk of the House, 1954-61.

✓ 321. Photograph by Bassano.

FERGUSON, Sir Ronald Crauford

1773-1841. MP. General.

✓ 322. A Cardon after R Cosway.

Stipple, 34.3 x 26.0 ($13\frac{1}{2}$ x $10\frac{1}{4}$), BM 1.
Whole-length, standing in uniform by a tent.
Published 1810.

Presented by Sir H Raphael, Bart. MP.

FERGUSON, Sir Ronald Crauford (continued)

✓ 323. T Lupton after Colvin Smith.

Mezzotint, open letter proof, 41.9 x 33.0 ($16\frac{1}{2}$ x 13), BM 5.
Three-quarter length standing, in uniform, ribbon and Star of the Bath.
Original c 1831 in Ferguson collection, Raith.

Presented by Sir Ronald Crauford Monro-Ferguson.

FIFE, James DUFF, 2nd Earl of

1729-1809. Agricultural innovator.

✓ 324. R Dunkarton after A Devis.

Mezzotint, open letter proof, 66.1 x 45.8 (26 x 18).
Whole-length standing, as Lord Lieutenant of Banff, 1805.
Original exhibited RA 1805.

Presented by Sir H Raphael, Bart. MP.

FINCH, Daniel, see WINCHILSEA

FINCH, Heneage, see NOTTINGHAM

FINCH, John, 1st Baron

1584-1660. MP. Lord Chief Justice. Speaker 1627-1629. Held down in the Chair for supporting the King.[1] Lord Keeper.

✓ 325. Early 19th century copy.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length seated to the right; own grey hair, moustache and small goatee beard; gold braided black gown,

falling white collar and cuffs; his left hand holds crimson and gold cord of the Purse of the Great Seal. Curtain in background left, landscape right, column centre; lit from the left.

Probably based on a portrait traditionally ascribed to Van Dyck belonging to Lord Barnard by Raby Castle (E Schaeffer, Van Dyck, 1909, p. 346). Watercolour copy in Speakers' Portraits. Scharf TSB, XXI, 37. Other similar portraits at Clandon Park and National Portrait Gallery. If the Keeper's Purse is an indication, the type should date from January to December 1640, his term of office before his flight to The Hague. A portrait of Lord Finch in old age is at Emmanuel College, Cambridge.

Presented in 1804 by Heneage Finch, 4th Earl of Aylesford.

[1] See the large painting of the subject by A C Gow, RA, in Part V ARTISTS No 40.

✓ 326. Benoist after Johnson.

Line and stipple, 8.9 x 7.6 ($3\frac{1}{2}$ x 3), BM 3.
Head and shoulders in oval. Plate to Smollett's History of England (1759 edition), VII, p. 162.

Presented by the Marquess of Lincolnshire.

FINLAY, Robert Bannatyne, 1st Baron and Viscount, PC

1842-1929. MP. Lord Chancellor 1916-19.

✓ 327. Autotype reproduction of a drawing by Wells.
Vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

✓ 328. H Macbeth-Raeburn after Fiddes Watt.

Mezzotint, signed artists' proof before letters, 46.4 x 31.2 ($18\frac{1}{4}$ x $12\frac{1}{4}$).
Three-quarter length to right, in Lord Chancellor's robes with Seal and books.
Original in Middle Temple.

Acquisition uncertain.

✓ 328a. Another copy.

From the Schuster collection, 1968.

FITZGERALD, William, see LEINSTER

FITZGIBBON, John, see CLARE

FITZROY, Captain Edward Algernon, PC

1869-1943. MP, Speaker 1928-1943.

✓ 329. Sir Oswald Birley.

Canvas 251.6 x 146.8 (99 x $57\frac{3}{4}$).
Whole-length standing slightly to the right, in a black gown over black breeches; powdered wig, small grey moustache (?), white wing collar and bands, gold watch chain across his waistcoat, buckled shoes; holding the Speaker's three-cornered hat in his left hand. Lit from the left; stone mural background and steps. Signed and dated in bottom right corner, **'Oswald Birley, 1943'**.

Painted posthumously and exhibited at the Royal Society of Portrait Painters, 1943, Number 67 (See The Times 21 September 1943).

Presented by Members of Parliament in 1943.

FITZROY, Captain Edward Algernon, PC (continued)

✓ 330. Photograph of the portrait by Birley.
Signed: 'Oswald Birley 1943'.

✓ 331. Photograph by Vandyk, presented in 1940 by W H Erskine, CBE.

FITZROY, Henry

1807-1859. MP. First Deputy Speaker pursuant to the Deputy Speaker Act 1855. Chairman of Ways and Means.

✓ 332. Colour photograph of a watercolour drawing in the collection of his great-nephew, Lord Daventry.

FITZROY, see also GRAFTON, Dukes of

FLEETWOOD, Charles

d 1692. MP. Parliamentarian.

✓ 333. J Houbraken after R Walker.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 1.
Plate to Birch's Heads, 1740.
Original then in the collection of Thomas Cook.

Presented by the Right Hon J H Whitley, MP.

FLETCHER, Eric George Molyneux (Bart), Life Baron, PC

b 1903. MP. Chairman of Ways and Means and Deputy Speaker.

✓ 334. Photograph.

Presented in 1971 by Sir Robert Grant-Ferris.

FORSTER, William Edward

1818-1886. MP. Secretary of State.

✓ 335. C Holl after H T Wells.

Stipple, BM 2.
Vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

FORTESCUE, Hugh, 2nd Earl and Viscount Ebrington, KG

1783-1861. Lord Lieutenant of Ireland.

✓ 336. S W Reynolds sen. after S W Reynolds jun.

Mezzotint, 39.6 x 28.6 ($14\frac{1}{2}$ x $11\frac{1}{4}$), BM 4.
Three-quarter length standing, as Viscount Ebrington.
Private plate, published 1833.

Presented by Sir H Raphael, Bart. MP.

FORTESCUE, Hugh William, 5th Earl, KG, PC

1888-1958. Government Chief Whip in the House of Lords.

✓ 337. Photograph.

Presented in 1971 by Mr David Dewar.

FOX, Charles James

1746-1806. MP. Foreign Secretary.

✓ 338. Unknown artist.

Canvas (unlined) 86.4 x 68.7 (34 x 27).
Head and shoulders facing, head tilted to the left, short grey wig, dark blue velvet coat, yellow waistcoat, white bow tie,

red curtain background, lit from the left.

Painted in about 1790-5. Faintly similar to a portrait exhibited (1) Georgian Galleries 1919 attributed to Lemuel Abbot, (2) Erich Galleries, New York, 18 April 1934, there attributed to Benjamin West; St Paul's Church, Covent Garden in the background (photograph in NPG).

Presented by Colonel William Hall Walker, MP.

✓ 339. After Sir Joshua Reynolds, PRA.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the right, in a blue coat, yellow waistcoat, red curtain background, lit from the left.

Said to be copy by John Hoppner, RA. The type originates from a three-quarter length portrait of Fox standing at a table on which are papers referring to a Bill for the better regulation of the East India Company. Sat to Reynolds 1782; paid for 1784; exhibited RA 1784 (108); and now in the collection of the Earl of Leicester at Holkham. Numerous repetitions and copies exist, eg, Milton, Melbury, Crewe Hall.
Mezzotint by J Jones, see below.

'In his portrait he (Fox) had asked Sir Joshua to introduce the India Bill on the Table with his finger pointing to the title. But before the picture was exhibited, the Coalition Ministry was at an end, and the India Bill, the immediate occasion of its defeat, had been thrown out by the direct influence of the King, exerted, as the royal influence has never since been exerted, in the House of Lords. Sir Joshua had omitted the title of the Bill in his picture, in submission to the altered state of things. But Fox would not have it so. He writes in April (1784):

Monday night, St James's Street

Dear Sir, - If it is not too late to have one of the papers upon the table in my picture docketed 'A Bill for the better regulating the Affairs of the E I Company, &c.' I should be very much obliged if you would get it done immediately. If my object in this were only a little vanity, I should not be so anxious about it, but as I have told many persons that it would be so, and as I intend it should be so whenever the picture goes home, the omission of the docket at the exhibition, at this particular time, might be construed into

a desire of avoiding the public discussion upon a measure which will always be the pride of my life. This is the point upon which I am most anxious; but if another paper could be docketed 'Representation of the Commons to the King, March 15, 1784,' it would be so much the better. I beg your pardon for troubling you upon these things, which may appear trifles, but which are not so, from the misconstructions that may be made,

I am very truly, dear Sir, Yours ever,

C J Fox.

Sir Joshua obeyed. Both inscriptions may be still read in the original portrait.'

(C R Leslie and Tom Taylor, Life of Sir Joshua Reynolds, 1865, vol II, pp 429-30.)

Exhibited NPE 1868 (Lord Denham) and Exhibition of Old Masters and Scottish National Portraits, Edinburgh 1883. Sir John Agnew. Christie's 25 July 1958 (5).

Purchased 1958.

✓ 340. Robert Heron[1]

Pen and ink and wash drawing, 21.5 x 15.9 ($8\frac{1}{2}$ x $6\frac{1}{4}$).
Whole-length seated to the left in profile, his legs crossed, hair in a queue tied with a bow, top hat and papers left, two lightly sketched figures talking behind him. Inscribed: **'Mr Fox asleep on the Opposition Benches / Robt Heron Fect.'**

The paper slightly damaged in places, the holes filled in with Indian ink.

Presented in 1929 by Sir Park Goff, KC, MP.

[1]Probably Robert Heron, 1764-1807, a miscellaneous writer and parliamentary reporter from 1799.

341. Robert Surtees of Mainsforth (d 1802), father of Robert Surtees the antiquary and author of A History of Durham.

Oil sketch on linen, oval inset 10.8 x 8.7 ($4\frac{1}{4}$ x $3\frac{1}{2}$).
Head turned slightly to right, untidy hair, drooping brown moustache. The portrait is said to have been sketched from the Gallery by an artist (Surtees) who tore off part of his shirt for the purpose (G O Trevelyan, The Early History of Charles James Fox, 1880, p 159).

Papers fixed under glass on the back:

1. 'Charles James Fox making his first speech in the House of Commons.'

2. 'The sketch of Mr Fox was done by the late Mr Surtees of Mainsforth in the County Durham (father of the present Robt: Surtees of Mainsforth, author of the Hist: of Durham) after he had heard him for the first time in the House of Commons. Mr Surtees, on going home, made the sketch from memory - NB he studied painting at Rome with Sir Joshua Reynolds.'

3. 'This sketch was in my dear Father's smoking room for many years & came to me at his Decease in 1840 with everything that was in that Room at Holland House. I gave it .... to my old kind Friend Sir B Brodie, 9th Dec^{r} 1847. Charles R Fox.'

A letter from C R Fox to Sir Benjamin Brodie accompanies the picture:

'35 Hill St 9 Dec^{r} 1847.

My dear Sir Benjamin Pray take the enclosed little portrait as a very small Memorial from me & hang it up somewhere in your own living Rooms. It is done on linen & you know its History. I do not know who gave it to my ever dear Father but I know he valued it very much. God bless you C R Fox
I was very sorry to hear of Mr Lister's death though I did not know him.'

Presented to the House of Commons in October 1973 by Miss Olive Brodie, Sir Benjamin Brodie's grand-daughter. Miss Brodie confirms the family tradition that the painting was begun in the Gallery on a piece of the artist's shirt, possibly the cuff.

✓ 342. Robert Dighton.

Watercolour, 13.4 x 11.0 ($5\frac{1}{4}$ x $4\frac{1}{2}$).
Head and shoulders, half to right, in blue coat, brass buttons, cravat.
One of a number of drawings by Dighton of distinguished contemporaries, many of them later engraved.
Signed: **'R Dighton pinxt.'**

Advisory Committee purchase from the Folio Society, 1968.

✓ 343. J Jones after J Reynolds.

Mezzotint, 45.8 x 35.6 (18 x 14), BM 25.
Three-quarter length, hand on East India Company Bill.
Published 1784. Original RA 1784, in the collection of the Earl of Leicester, Holkham, Norfolk (see No 339).

✓ 344. Photograph of another copy of the painting by Reynolds, in the collection of Lord Ilchester.
Original as No 339.

Presented by Colonel Vaughan-Morgan, MP.

✓ 345. W Bromley after R Bowyer.

Line, open letter proof, 62.3 x 40.7 ($24\frac{1}{2}$ x 16), BM 2.
Whole-length, standing by a chair, hand on portfolio.
Published 1815.

Transferred from MPBW (now DOE), 1963.

✓ 346. S W Reynolds after J R Smith.

Mezzotint, 61.6 x 45.8 ($24\frac{1}{4}$ x 18), BM 37.
Reworked and published 1806.
Whole-length, seated in an armchair holding spectacles.
Original in Holland House destroyed 1941.

Presented by Sir H Raphael, Bart. MP.

FOX, Charles James (continued)

347. J G Huck after K A Hickel.

Mezzotint, proof impression lettered faintly in stipple, 46.4 x 38.8 ($18\frac{1}{4}$ x $15\frac{1}{4}$), BM 14.
Three-quarter length, seated on a garden bench, top hat, walking-stick, book and papers.
Original painting by Hickel in NPG (743).

Advisory Committee purchase, 38th Meeting, 28 June 1966.

348. S W Reynolds after John Opie.

Mezzotint of the portrait now at Holkham, Norfolk.
Signed and dated 1804. See Ada Eardland, John Opie and his Circle, 1911, p. 276.
Speaker's Fund purchase, 13 June 1974, from the Hon Malcolm Davidson.

SEE ALSO Part IV SCULPTURE No 38.

FOX, Sir Stephen

1627-1716. MP. Commissioner of the Treasury.

349. J Simon after J Baker.

Mezzotint, proof before any inscription, 30.5 x 24.8 (12 x $9\frac{3}{4}$) mc, BM 1.
Head and shoulders to right, in full-bottomed wig, oval.
Reproduced in Macaulay, History, VI p. 2695.
Original in Ilchester collection, Melbury.

Presented by Sir H Raphael, Bart. MP.

FRASER, Alexander Mackenzie

1756-1809. MP. General.

350. H Meyer after R Cosway.

Stipple, 34.3 x 27.4 ($13\frac{1}{2}$ x $10\frac{3}{4}$).
Head and shoulders in uniform.

Presented by Sir H Raphael, Bart. MP.

FREEMAN-MITFORD, John, see REDESDALE

FRERE, John Hookham

1768-1846. MP. Diplomat.

351. W W Barney after J Hoppner.

Mezzotint, 50.2 x 39.4 ($19\frac{3}{4}$ x $15\frac{1}{2}$), BM 1.
Three-quarter length, standing to left, in a cloak.
Published 1810. Original RA 1806, in National Gallery of Canada.

Presented by Sir H Raphael, Bart. MP.

FULLER, John

1757-1834. MP.

352. C Turner after H Singleton.

Mezzotint, etched letter proof with artists' names only, 44.5 x 32.4 ($17\frac{1}{2}$ x $12\frac{3}{4}$), BM 1.
Three-quarter length, seated to left, with a letter dated 1806.
Published 1808.

Presented by Sir H Raphael, Bart. MP.

GARDINER, Stephen, see HORNE, Robert

GARGRAVE, Sir Thomas

1495-1579. MP. Speaker, 1559. As speaker in Queen Elizabeth's first House of Commons, he made 'request to her Highness for marriage' to which she replied, in the first of many royal utterances, with a splendid Elizabethan assurance that '... I will never in that matter conclude anything that shall be prejudicial to the realm ...'

✓ 353. Copy probably 1912.

Oak panel 42.6 x 34.3 ($16\frac{3}{4}$ x $13\frac{1}{2}$).
Head and shoulders three-quarters to the left; flat, black hat over black coif, grey moustache and beard, narrow ruff, black doublet and black cloak with brown fur collar, double gold chain round neck under cloak; brown background. Inscribed above: **'Thomas Gargrave Miles'**, to the left, **'Servire deo Regnare est'**, and to the right, **'An. Do. 1570. Aeta: Suae. 75.'** Round the edges, **'He was president of the Council / in ye north parts tresurer for the warres / a councellor of state to / King Henry ye VIII Edward ye VI & Q Elizabeth.'**

The portrait from which this was copied was bequeathed to the National Portrait Gallery in 1922 by G Milner-Gibson-Cullum, a descendant of Gargrave's uncle. On the back is a paper giving the provenance of the NPG portrait and signed by G Milner-Gibson-Cullum, 10 July 1922. A similar portrait formerly in the collection of Viscount Galway, Serlby Hall, Yorkshire, now belongs to Mr A Assinder, Barnsley.

Presented in 1912 by Mr G Milner-Gibson-Cullum to Speaker Lowther, and by him in 1921 to the Speaker's House.

✓ 354. Photograph of the above painting.

GATHORNE-HARDY, see CRANBROOK

GASCOYNE-CECIL, Robert, see SALISBURY

GEORGE I

1660-1727. Succeeded, 1714.

✓ 355. Studio of Sir Godfrey Kneller.

Canvas, 233.8 x 150.0 (92 x 59).
Whole-length seated facing, head slightly to the right, in Garter robes, left leg with Garter forwards, right arm on table on which are the Crown and Garter hat; left hand on arm of chair covered with white lining of robe; Turkey carpet on floor; lit from the right.

A variation of an original portrait by Kneller, c 1716, commissioned by the Corporation of London in 1716 but destroyed by fire in 1940.[1] Other versions exist in the Royal Collection, National Portrait Gallery (ex Cottonian Library, British Museum), Chatham House, Floors Castle, Earls Croome, Somerset House, Breamore (presented by George II), etc.

Line engraving, head and shoulders only, by George Vertue 1718.

In spite of his celebrated mot, 'I hate all Boets and Bainters' the iconography of George I is extensive and fairly well-documented. As a young man he was painted in 1680 by Nicholas Maes (Duke of Brunswick), as Elector of Hanover by H de Quiltery 1705 (Blenheim), and his Coronation State portrait, 1714-5, by Sir Godfrey Kneller (St James's Palace, Chelsea Hospital, Chevening, Houghton, etc). Kneller also made a study for the King's profile on the coinage (Windsor Castle). An equestrian portrait by Vanderbank, 1726, is at Windsor, and another possibly in collaboration with Wooton, at Gorhambury. His sergeant-painter, Sir James Thornhill, painted him in the Painted Hall, Greenwich, and in a medallion on the cove of the ceiling in the Queen's Bedroom, Hampton Court. Marble bust by Rysbrack at Christ Church, Oxford, though the King did not actually sit for this (Vertue III, p. 56).[2]

Transferred from the Foreign Office (8 Carlton House Terrace) in 1958.

[1] Corporation of London Catalogue, 1910, No 30.

[2] For the detailed iconography of George I see John Kerslake Early Georgian Portraits (NPG 1978) pp. 87-89.

GEORGE II

1683-1760. Succeeded, 1727.

✓ 356. After Sir Godfrey Kneller.

Canvas, 233.8 x 144.9 (92 x 57).
Whole-length standing facing, as Prince of Wales in Coronation robes, right hand on hip, left on sword hilt, right foot forward, Crown and sceptre (added later) on a cushion left; black squares on a white floor.

Studio copy of a portrait by Kneller, signed and dated 1716, at St James's Palace.[1] Versions at Windsor Castle, Chelsea Hospital (said to be by Enoch Seeman), Trinity College, Dublin, Columbia University, Lincoln, Blenheim, Houghton, etc. A different type in Garter robes, in the Cabinet Offices, Whitehall.

Engravings, in mezzotint, head and shoulders only, by J Smith 1717 from the painting by 'G Kneller, S R Imp, et Mag. Brit. Baronetus. Pinx. 1716'. Another version 1727, wearing the Crown, another by J Simon, and a line engraving by G Vertue.

George II shared his father's distrust of artists who contrived to paint him nonetheless. When Electoral Prince he was painted by de Fontaine and Johann Hirschmann; as Prince of Wales by Kneller (Hanover and St James's Palace) and Thornhill (Painted Hall, Greenwich, and the Queen's Bedroom, Hampton Court). His Coronation portrait was painted by Charles Jervas in 1727 (Guildhall, commissioned by the Corporation of London in 1727[2]) and other portraits by Shackleton, Highmore, Worlidge and Lippoldt; Hogarth painted him with his family in about 1730 (Windsor Castle and another in National Gallery of Ireland); John Wootton painted an equestrian portrait in 1754 to commemorate the Battle of Dettingen (Marquess of Linlithgow); R E Pine painted him as an old man at the top of the stairs in Kensington Palace (Audley End); and Rysbrack made a terra-cotta bust of him in 1738 (Windsor Castle).[3]

Bought in 1957.

[1] Oliver Millar Tudor, Stuart and Early Georgian Pictures (1963) p. 144.

[2] Catalogue of the Kings and Queens Exhibition, RA 1953 (226).

[3] For the detailed iconography of George II see John Kerslake Early Georgian Portraits (NPG 1978) pp. 92-5.

GEORGE III

1738-1820. Succeeded, 1760.

✓ 357. After Sir Joshua Reynolds.

Canvas, 233.8 x 132.2 (92 x 52).
Whole-length seated on the Coronation Chair in robes of State, holding the sceptre diagonally in his right hand.

Sir Joshua Reynolds painted the original version, and the companion portrait of the Queen, at Buckingham House in 1779, exhibiting them in the Royal Academy at Somerset House in 1780.[1] The King paid £420 for the pair and presented them to the RA where they still hang in the Council Chamber. The King and Queen preferred being painted by Ramsay or Gainsborough and in fact could not endure Reynolds whose mortification at not being invited earlier to paint the royal portraits was common knowledge. 'The sooner we are relieved from the annoyance of these sittings so much the more agreeable.'[2] Sir Joshua, writing at an earlier date to the Duke of Rutland compared his position of the King's principal painter unfavourably with that of His Majesty's Rat-killer. 'The salary is £38 per annum, and for every whole-length I am to be paid £50 instead of £200 which I have from everybody else. Your Grace sees that this new honour is not likely to elate me very much.'[3]

Engraved by Dickinson and Watson in mezzotint, 1781, and again in 1803 with the head made older. Other prints made by Heath, Cromek, Anon., S W Reynolds and F Bromley.

The Royal Gallery copy formerly hung in the Junior United Service Club to whom the pair had been presented in July 1831 by Lieutenant-General Hodgson.[4] A large number of copies were produced in Reynolds's studio some of them being finished later in Lawrence's studio. Versions exist in Dublin, Salters' Company, Hatfield House, Knole, Lancaster House, House of Assembly Nassau, King's House Jamaica, etc.

The Coronation State portrait was painted by Allan Ramsay, 1760-1 (Buckingham Palace and numerous copies).[5] Other portraits are by Zoffany 1771 (Buckingham Palace), Benjamin West 1775 (Philadelphia), Gainsborough 1781 (Windsor Castle), Beechey 1800 reviewing the Dragoons (Windsor Castle), Stroehling 1807 (Royal Collection), Lawrence 1792 (Coventry).

Presented in 1955 by members of the United Service Club.

[1] Catalogue of the Kings and Queens Exhibition, RA, 1953 (238).

[2]James Northcote. See W T Whitley, Artists and their Friends in England, 1928, I, 254-6.

[3]Letters of Sir Joshua Reynolds, edit. F W Hilles, 1929, p. 112.

[4]Information from the Minutes of the Club kindly supplied by the Secretary. See also R H Firth, The Junior, 1929, p. 29.

[5]Oliver Millar, The Later Georgian Pictures in the Collection of Her Majesty the Queen (1969) pp. 93-5.

GEORGE IV

1762-1830. Succeeded, 1820.

✓ 358. After Sir Thomas Lawrence, PRA.

Canvas, 289.8 x 203.3 (114 x 80).
Whole-length standing to the left in Garter robes, his right hand on a table with the Crown. Fluted columns and crimson curtain in the background.

Studio repetition of a portrait by Lawrence, possibly exhibited at the RA 1818 (61) four copies in the Royal Collection. Many other versions exist, the Royal Gallery copy formerly hanging in the Junior United Service Club to whom it had been presented in September 1832 by William IV.[1] The Duke of Devonshire in the 1845 Handbook to Chatsworth wrote, 'I accompanied William IV one day to Kensington Palace and found a room full of them.' Probably the best versions are in the Vatican and at Slane Castle.[2] The Coronation portrait also by Lawrence is of the same type, with Coronation robes substituted for Garter robes (Royal Collection).

Engraved T Hodgetts, 1829.

Portraits of George IV are legion. As a child he was painted by Zoffany (1773) and Benjamin West (1778); as Prince of Wales by Gainsborough 1782 (Windsor Castle, Waddesdon, Aske Hall), Reynolds 1785 (National Gallery), Stubbs 1791 on horseback (Buckingham Palace), Beach 1797 (Breamore), Beechey 1797 (RA), Hoppner 1807 (Buckingham Palace, Liverpool, Wallace Collection); Lawrence, the Regency portrait-painter 'par excellence', painted him on many occasions, in military uniform 1815 (Londonderry House), in private dress 1822 (Wallace

Collection), a head possibly for the coinage 1820 (NPG), and in Coronation robes 1821 (St James's Palace).[3]

Presented in 1955 by Members of the United Service Club.

[1] Information from the Junior United Service Club minutes kindly supplied by the Secretary of the United Service Club. See also R H Firth The Junior 1929, p. 27.

[2] Kenneth Garlick, Sir Thomas Lawrence, 1954, p. 39.

[3] For the suggestion that Lawrence should paint a commemoration picture containing portraits of the Emperor of Russia, the King of Prussia and the Prince Regent, see The Farington Diary, 24 April 1814.

✓ 359. S W Reynolds after J Northcote.

Mezzotint, open letter proof, 64.8 x 49.6 ($25\frac{1}{2}$ x $19\frac{1}{2}$), BM 113.
Whole-length, on a grey horse, Windsor Castle in background.
Published 1825. Original 1824 in Brighton Art Gallery.

Presented by Sir H Raphael, Bart. MP.

GEORGE V

1865-1936. Succeeded, 1910.

✓ 360. Sir Luke Fildes, RA.

Canvas 279.6 x 183.0 (110 x 72).
Whole-length standing facing, in naval uniform and Parliamentary robes, his left hand on sword-hilt, right on hip; the Crown on a stool right, throne in the background left, crimson curtain right.

A replica of the State portrait at Windsor Castle dated 1912.[1] Versions at Liverpool, Holyroodhouse, Drapers' Company.

The principal portraits of George V are by Collier 1909 (Trinity House), J E Blanche 1910 (Manchester), Cope 1913 (United Services Club), Lavery 1913 (NPG), Munnings 1925 returning from Ascot with the Queen (Tate Gallery), Cope 1926 (Royal College of Music and Windsor Castle), Birley 1928 (Cardiff), 1933 (Lincoln's Inn), 1934 (Windsor), Sickert c 1934 (Sir Colin Anderson), St Helier Lander 1935 (Victoria College, Jersey, and Canada House), Salisbury 1935 (Guildhall), Munnings 1937 on his pony Jock at Sandringham (Ipswich).

Presented by His Majesty King George V.

1 Catalogue of the Pictures at Windsor Castle, 1937.

✓ 361. After Luke Fildes.

Mezzotint, open letter proof, 73.7 x 47.0 (29 x 18½), mc.
Whole-length standing, in Admiral's uniform and Coronation robes.
Published by Agnew. Signed copy: 'George R I 1920.'
Original 1912, at Windsor Castle.

Transferred from the Royal Yacht 'Victoria and Albert' through the Admiralty, 1958.

GEORGE VI

1895-1952. Succeeded, 1936.

✓ 362. After Sir Gerald Kelly, PRA.

Canvas 279.6 x 183.0 (110 x 72).
Whole-length standing in Coronation robes, left hand on hip, right holding the sceptre. Crown on a table right, flags in an architectural apse-shaped background.

Copy by Robert Swan of the State portrait at Windsor Castle commemorating the Coronation and exhibited at the Royal Academy in 1945 by Sir Gerald Kelly.

Other portraits by Sargent 1923 (Queen Mother), de Laszlo 1931 (Queen Mother), Elwes 1936 (11th Hussars), Salisbury 1938

(formerly Sarum Chase), Francis Hodge 1938 (Royal College of Surgeons), Birley 1939 (Royal Agricultural Society), Kelly 1939 study for the State portrait (artist's collection), Birley 1945 (Greenwich), Fildes 1948 (Staff College), Gunn 1950 (NPG), Codner 1951 (Hon Artillery Company).

Commissioned by HM Treasury.

GERMAIN, Lord George, see SACKVILLE

GIBBS, Sir Vicary

1751-1820. Lord Chief Justice.

✓ 363. Reynolds and Lupton after Owen.

Mezzotint, open letter proof, 41.9 x 34.9 (16½ x 13¾), BM 1.
Three-quarter length seated, as Lord Chief Justice.
Published 1815.

Presented by G A Gibbs, MP.

GIFFARD, Hardinge, see HALSBURY

GLADSTONE, William Ewart, PC

1809-1898. MP. Prime Minister.1

✓ 364. After Sir John Millais, PRA.

Canvas 122.0 x 85.1 (48 x 33½).
Three-quarter length seated to the right in scarlet and crimson robes of DCL, right hand with gold ring on arm of chair; white hair, brown eyes; panelled background, lit from the left.

A copy by Robert Fowler of Millais' portrait, 1885, at Christ Church, Oxford. The following account of the several attempts to obtain a satisfactory portrait of Mr Gladstone is given in Sir John Mowbray's Seventy Years at Westminster, pp. 341-3. "It was suggested that Christ Church ought to possess a portrait of Mr Gladstone to hang in the Hall among the other illustrious sons of the House already there ... Funds were collected and a portrait was painted by Mr Watts. It was shown at the Gaudy in June 1878, and hung in the Hall west of the portrait of Canning. The picture was not liked and in May 1879 the Dean, Dr Liddell, took it back to Mr Watts with a view to certain alterations. Mr Watts painted out the face and asked Mr Gladstone to give him sittings for a fresh portrait. Mr Gladstone refused but said Mr Watts might come to Hawarden and paint him there. In the end the picture never come back to Christ Church and Mr Watts returned the money. The task was then confided to Mr W Richmond (later Sir William). A portrait was painted which was shown at the Grosvenor Gallery in May 1882 but never came to Christ Church; it was described by Punch as 'Mr Gladstone after sweeping his own chimney with a sootable expression'. Sir John Millais then undertook to do a portrait and Mr Gladstone sat to him - Lord Rosebery secured the portrait. Mr Gladstone had said that it was the last time he would sit; but when he found that Lord Rosebery and not Christ Church had become the owner and that Sir John Millais proposed to send a replica to Oxford, he said he would sit once more for Christ Church." [2]

Other portraits of Gladstone by Heinrich Muller 1839 (NPG), William Bradley 1841 (Eton), John Lucas (RA 1844), Philip Westcott 1855 (National Liberal Club), G F Watts 1858 (NPG), Lowes Dickinson (Liverpool College), Millais 1879 (National Gallery), Sir William Richmond 1882, Frank Hill 1887/8 (Eton and replica at Hawarden), Orchardson (Scottish NPG), J M Hamilton (Hawarden and Philadelphia Museum), Percy Bigland 1891/2 (Birmingham Liberal Club), Prince Pierre Troubetskoy 1893 (NPG).

Presented by Lord Armistead.

[1] John Morley, Life of Gladstone (3 vols) 1903; Philip Magnus, Gladstone, 1954, where some remarkable photographs are used as illustrations.

[2] Mrs R L Poole, Catalogue of Oxford Portraits, III, 288.

✓ 365. Thomas Reginald Cleaver. [1]

Pencil drawing on paper, 33.0 x 22.8 (13 x 9).
A sheet of paper containing ten sketches of Mr Gladstone in various stages of parliamentary oratory. [2]

A similar sheet of drawing by Alfred Bryant, lithographed by Tom Merry, published in 'Moonshine', 1888.

Bought in 1952.

[1] Reginald Cleaver, a contributor from 1890 to Punch, The Graphic, and The Daily Graphic.

[2] For an analysis of Gladstone's oratorical methods see Mr Gladstone, a Monograph by Sir Edward Hamilton, 1898, Chapter I, and Walter Bagehot's Biographical Studies, 2nd edition, p. 91.

✓ 366. W Walker after W Bradley.

Mezzotint, 40.7 x 31.8 (16 x 12½), BM 3.
Three-quarter length, standing between table and columns.
Published 1845. Original at Hawarden Castle; version at Eton College.

Presented by Sir Edward Sassoon, Bart. MP.

✓ 367. After J C Forbes.

Photogravure of a painting, 69.3 x 43.2 (27¼ x 17).
In the National Liberal Club, 1892.

Acquisition uncertain.

✓ 368. T O Barlow after Millais (1879).

Mezzotint, proof before letters, 48.3 x 35.6 (19 x 14), BM 6.
Three-quarter length standing to right, hands clasped.
Published 1881. Original in NPG (3637).

Presented by the Right Hon John Ellis, MP.

GLADSTONE, **William Ewart, PC** (continued)

✓ 368a. Another copy, open letter proof.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE Nos 39 and 40.

GLANVILLE, **Sir John**

1586-1661. MP. Speaker, 1640.[1]

✓ 369. Early 19th century copy.

Canvas 123.3 x 100.4 (48½ x 39½).
Three-quarter length seated to the right, in the scarlet robes of Sergeant-at-Law; round black cap with white lining, flat white collar, a scroll of paper in his right hand, the Mace by his left elbow;[2] his own brown hair, grey bushy moustache and beard; coat of arms (Glanville impaling Bourchier) on a panelled wall top left corner and **'AD 1640'**. Lit from the left.

Watercolour copy in Speakers' Portraits. Scharf TSB, XXI, 79. Portraits similar in type but with variations in the folds of his robe and in the background are in the National Portrait Gallery (reproduced by Dasent, p. 182) and at Lincoln's Inn. A portrait then in the possession of William Fletcher of Oxford and similar to that at Lincoln's Inn was engraved by Clamp and Gardner, c 1820. Lincoln's Inn portrait dated 1643 aet 55.

Presented in 1803 by his descendant Francis Glanville.

[1] W U S Glanville-Richards, Records of the Anglo-Norman House of Glanville, 1882, pp. 100-25.

[2] The fate of this Mace is not known. It was probably melted down with much of the other royal plate at the beginning of the Civil Wars. See Archaeologia CII (1969) Plate XLIIIa and p. 213.

GLANVILLE, **Sir John** (continued)

✓ 370. R Clamp.

Stipple, 17.8 x 15.2 (7 x 6), BM 1.
Head and shoulders to right, in black cap, large white collar, 1640.
Plate to Harding's Biographical Mirrour, 1792.
Made up from the oil painting in Lincoln's Inn, variants in NPG and above.

Presented by Sir William Fraser, Bart. MP.

GLENBERVIE, **Sylvester DOUGLAS, 1st Baron**

1743-1823. MP. Lord of the Treasury.

✓ 371. E Harding after T Lawrence.

Stipple, 26.7 x 21.5 (10½ x 8½), BM 3.
Three-quarter length seated, as Right Hon Sylvester Douglas.
Published 1794. Original RA 1792, in the collection of Sir Sacheverell Sitwell, exhibited Lawrence Exhibition, RA 1961.

Presented by Sir H Raphael, Bart. MP.

GLENELG, **Charles GRANT, 1st Baron, PC**

1778-1866. MP. Secretary of State.

✓ 372. C Turner after T C Thompson.

Mezzotint, open letter proof, 41.9 x 32.4 (16½ x 12¾), BM 2.
Three-quarter length standing, hand on Ireland vol 5, as Right Hon Charles Grant.
Published 1820.

Presented by Sir H Raphael, Bart. MP.

✓ 372a. Another copy, proof before letters.

Presented by G W Agnew, MP.

GODERICH, Viscount, see RIPON, Earl of

GODOLPHIN, Sidney, 1st Earl of, KG

1645-1712. MP. Lord High Treasurer.

✓ 373. J Smith after Kneller.

Mezzotint, 29.9 x 25.4 ($11\frac{3}{4}$ x 10), BM 1.
Half-length to left, in robes of KG with wand.
Original probably at Blenheim, Port Eliot or in Duke of Leeds collection (see D Piper, Seventeenth Century Portraits, NPG 1963, p. 142).

Presented by Sir H Raphael, Bart. MP.

GOODRICH, Thomas

d 1554. Bishop of Ely. Lord Chancellor.

✓ 374. Anon.

Stipple and line, 10.2 x 8.2 (4 x $3\frac{1}{4}$), BM 2.
Half length, holding Purse, with facsimile of autograph.
Plate to Thane's Autography, 1793.

Presented by the Marquess of Lincolnshire.

GORDON, George, 5th Duke of and Marquess of Huntly

1770-1836. MP. General. Raised the Gordon Highlanders Regiment.

✓ 375. H Meyer after J Jackson.

Mezzotint, 31.8 x 24.8 ($12\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Whole-length in uniform, as Lieutenant-General the Marquess of Huntly.
Published in 1812.

Presented by Sir H Raphael, Bart. MP.

GORDON, Strathearn

b 1902. Librarian of the House of Commons 1950-67.

✓ 376. Photograph.

GORDON-LENNOX, Charles, see RICHMOND

GOSCHEN, George Joachim, 1st Viscount, PC

1831-1907. MP. Chancellor of the Exchequer.

✓ 377. After H de T Glazebrook.

Photogravure, 49.6 x 39.9 ($19\frac{1}{2}$ x $14\frac{1}{2}$).
Proof, signed by artist and subject.
Three-quarter length seated to left, in fur-trimmed coat, hands together.
Published 1903. Original RA 1902.

Presented by Sir H Raphael, Bart. MP.

GOULBURN, Henry

1784-1856. MP. Chancellor of the Exchequer.

✓ 378. R A Artlett after G Richmond.

Stipple, proof before inscription, 40.7 x 30.5 (16 x 12).
Half-length seated, arms folded, facsimile of autograph.
Published 1851. Original a watercolour exhibited NPE 1868.

Presented by Sir H Raphael, Bart. MP.

GRAFTON, Charles FITZROY, 2nd Duke of, KG

1683-1757. Lord Lieutenant of Ireland.

✓ 379. J Faber after J B Van Loo.

Mezzotint, 46.4 x 34.9 ($18\frac{1}{4}$ x $13\frac{3}{4}$), BM 6.
Whole-length, in robes of KG, key at waist, 1740.
Original 1739 at Euston Hall.

Presented by Sir H Raphael, Bart. MP.

GRAFTON, Augustus Henry FITZROY, 3rd Duke of, KG

1735-1811. Prime Minister 1766-70.

✓ 380. C Turner after J Hoppner.

Mezzotint, 29.9 x 25.4 ($11\frac{3}{4}$ x 10), BM 3.
Head and shoulders, in fur-trimmed coat and Star of KG.
Published 1805. Original ? RA 1805 at Euston Hall.

Presented by Sir H Raphael, Bart. MP.

GRANT, Charles, see GLENELG

GRANT, Sir John Peter

1807-1893. Governor of Jamaica.

✓ 381. G F Watts.

Canvas, 66.1 x 54.6 (26 x $21\frac{1}{2}$).
Head and shoulders to right.
NPG 1127.

LENT by the National Portrait Gallery, 1975.

GRANT, Sir William

1752-1832. MP. Master of the Rolls.

✓ 382. R Golding after T Lawrence.

Line, open letter proof, 56.5 x 35.6 ($22\frac{1}{4}$ x 14), BM 6.
Whole-length seated in robes.

Presented by Sir H Raphael, Bart. MP.

GRANT-FERRIS, Sir Robert, see HARVINGTON

GRANTHAM, Thomas ROBINSON, 2nd Baron, PC

1738-1786. MP. Foreign Secretary.

✓ 383. W Dickinson after G Romney.

Mezzotint, 45.1 x 35.6 ($17\frac{3}{4}$ x 14), BM 1.
Three-quarter length seated, view of Escurial through window.
Published 1783. Original 1781 at Newby Hall.

Presented by Sir H Raphael, Bart. MP.

GRANTLEY, Fletcher NORTON, 1st Baron, PC

1716-1789. MP. Attorney General. Speaker 1770-80.
He was attacked by Junius in Letter 39 where Ben Johnson's description is quoted of the lawyer who 'gives forked counsel' and in contemporary political and personal satires he was nicknamed Sir Bullface Doublefees.[1]

✓ 384. Sir William Beechey, RA.[2]

Canvas 142.3 x 111.8 (56 x 44).
Three-quarter length, seated to the left, head in profile, his arms on the arms of his chair.[3] Speaker's gold-braided black gown, long grey wig, lace bands; pale crimson chair; inkstand,

papers and books on a table to the left; heavy maroon curtains to the right. Lit from the left. No inscription.

Reproduced by Dasent, p. 280, with a caricature by Ingleby. Speakers' Portraits contains a watercolour drawing of Speaker Norton in a long wig, black robe and white bands, the whereabouts of the original is not stated.

Purchased in 1914 by the Office of Works.[4]

[1] Town and Country Magazine, ii. p. 233.

[2] Beechey's youngest daughter, Charlotte Earle, married in 1825 Speaker Norton's grandson, the 3rd Lord Grantley.

[3] Speaker Norton's Chair may be seen in the Museum of London.

[4] Sold by Lord Grantley at Christie's, 20 February 1914, lot 120.

✓ 385. Ingleby.

Etching, 16.5 x 11.4 ($6\frac{1}{2}$ x $4\frac{1}{2}$).
Caricature, whole-length standing to left, in frock coat, wig and sword.
Published by Bretherton 1782.

Presented by Sir William Fraser, Bart. MP.

GRATTAN, Henry

1746-1820. MP. Irish Leader.

✓ 386. E Scriven after A Pope.

Stipple, open letter proof, 38.1 x 26.7 (15 x $10\frac{1}{2}$), BM 4.
Whole-length, standing at a table, with books, papers and Irish statutes.
Published 1814. Original drawing in British Museum.

Presented by G A Agnew, MP.

✓ 387. C Turner after J Ramsay.

Mezzotint, open letter proof, 45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$), BM 6.
Three-quarter length seated, hand on table.
Published 1806. Original in Irish National Gallery, Dublin.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 44.

GREGORY, John

1745-1813. MP. Treasurer of the Whig Club.

✓ 388. By and after J R Smith.

Mezzotint, open letter proof, 62.9 x 44.5 ($24\frac{3}{4}$ x $17\frac{1}{2}$), BM 1.
Whole-length, seated in an armchair by a table.

Presented by Sir H Raphael, Bart. MP.

GREGORY, Sir William

1624-1696. MP. Speaker 1679, after the King had three times refused to confirm the election of Sir Edward Seymour.[1]

✓ 389. 19th century copy.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the left, in judge's robes, dark wig and bands; painted spandrils; lit from the right.

Probably a copy of the portrait (attributed to John Riley) at Acton Scott, let into the Jacobean panelling of the dining room.[2] Another portrait is in Speaker's Portraits, copied from a painting in 'Mr Gregory's collection' c 1830, three-quarter length seated in a black gown. Scharf TSB, XXI, 40. Reproduced in Dasent p. 228.

Presented in 1850 by E W W Pendarves, MP.

[1] This was the last occasion on which the Sovereign attempted to impose his own choice upon the House.

GREGORY, Sir William (continued)

[2] There are a great many Gregory relics at Acton Scott including Sir William's patent of office, signed by Charles II. The Gregory and Acton families became connected by marriage in 1750; the Pendarves-Acton connection in 1773. (Information kindly supplied by Mr R C Acton of Wood Acton, 1958.)

GRENVILLE, George

1712-1770. MP. Prime Minister 1763-65.

✓ 390. R Houston after W Hoare.

Mezzotint, 34.3 x 27.4 ($13\frac{1}{2}$ x $10\frac{3}{4}$).
Three-quarter length, as Treasurer of HM Navy, holding an **'Act for the encouragement of Seamen employed in the RN.'**
Original 1764 at Christ Church, Oxford.

Presented by the Right Hon John Ellis, MP.

✓ 391. J Watson after W Hoare.

Mezzotint, 31.8 x 25.4 ($12\frac{1}{2}$ x 10), BM 1.
Same picture as No 390 above.

Presented by Sir H Raphael, Bart. MP.

GRENVILLE, Thomas

1755-1846. MP.

✓ 392. W Say after J Hoppner (1807).

Mezzotint, 30.5 x 24.8 (12 x $9\frac{3}{4}$), BM 3.
Half-length looking right.
Published 1808.

Presented by Sir H Raphael, Bart. MP.

✓ 392a. Another copy presented by G A Agnew, MP.

GRENVILLE, William WYNDHAM, 1st Baron, PC

1759-1834. MP. Speaker 1789. Foreign Secretary. Prime Minister.

✓ 393. John Hoppner RA.

Canvas, 76.3 x 63.5 (30 x 25).
Head and shoulders, slightly to the left, in Peer's robes; short grey hair; plain brown background, lit from the right.

Watercolour copy in Speakers' Portraits. Scharf TSB, XXI, 49. The head is very like the head in an engraving by Scriven but in the engraved portrait he is not wearing robes. Hoppner exhibited a portrait of Grenville at the Royal Academy in 1800 and is known to have painted several replicas.[1] The Hoppner portrait of Grenville in the National Portrait Gallery is of a different type to the engraving.

Other portraits are by Romney (Eton College), W Owen 1812 (Christ Church College, Oxford and Oriel College, Oxford), Thomas Phillips 1810 (Royal College of Surgeons). A marble bust by Nollekens 1810 is in Brasenose College Library, Oxford.

Presented in 1804 by himself.

[1] See McKay and Roberts, John Hoppner RA, 1909, pp. 106-7.

✓ 394. S W Reynolds after J Hoppner.

Mezzotint, 41.9 x 33.0 ($16\frac{1}{2}$ x 13), BM 1.
Three-quarter length, seated, holding a book.
Published 1800.

Presented by Sir H Raphael, Bart. MP.

✓ 395. J Fittler after T Phillips.

Line, proof before inscription, with arms, 50.2 x 33.7 ($19\frac{3}{4}$ x $13\frac{1}{4}$), BM 8.
Three-quarter length, in robes as Chancellor of Oxford University.
Published 1812. Original 1810 at the Royal College of Surgeons.

Presented by Sir William Fraser, Bart. MP.

GRENVILLE, William WYNDHAM, 1st Baron, PC (continued)

✓ 395a. Another copy, proof before inscription.

Presented by the Right Hon John Ellis, MP.

GREY, Charles, 2nd Earl, KG, PC

1764-1845. MP. Foreign Secretary. Prime Minister.

✓ 396. W Dickinson after T Lawrence.

Mezzotint, 45.1 x 35.6 ($17\frac{3}{4}$ x 14), BM 4.
Three-quarter length, hand on table, as '**Charles Grey Esq.**'
Published 1794. Original RA 1793, at Howick.

Presented by Sir H Raphael, Bart. MP.

✓ 397. S Cousins after T Lawrence.

Mezzotint, 33.0 x 23.5 (13 x 9), BM 8.
Three-quarter length standing, left arm on stone pillar.
Published 1830. Original RA 1828, at Howick.

Presented in 1932 by Lord Ponsonby of Shulbrede.

✓ 398. C Turner after T Phillips.

Mezzotint, proof before letters (1811),
30.5 x 25.4 (12 x 10) mc, BM 11.
Half-length to right, head facing.
Original in Lord Ilchester's collection, Melbury.

Presented by Sir H Raphael, Bart. MP.

✓ 399. W Say after F R Say.

Mezzotint, 66.7 x 42.6 ($26\frac{1}{4}$ x $16\frac{3}{4}$), BM 14.
Whole-length, standing by a table, leaning on a book.
Published 1833. Original in Lord Lambton's collection.

Presented by Sir Robert Gower, MP.

GREY, Charles, 2nd Earl, KG, PC (continued)

Portraits by Romney 1784 (Eton), Lawrence 1793 (Howick), Lawrence 1805 (untraced), Phillips 1811 (Althorp), Jackson 1821 (V&A), Lawrence 1828 (Howick), Haydon c 1834 (Laing Gallery, Newcastle). For the iconography of Lord Grey see Richard Ormond, Early Victorian Portraits (1973) pp. 201-3.

SEE ALSO Part IV SCULPTURE No 45.

GREY, Sir George, Bart. PC

1799-1882. MP. Secretary of State.

✓ 400. S W Reynolds after F Grant.

Mezzotint, open letter proof, 68.7 x 43.2 (27 x 17).
Whole-length standing, in House of Commons.
Published 1850. Original recorded in Grant's Diary, 1848.

Purchased from the Speaker's Fund.

✓ 401. W Holl after G Richmond.

Stipple, BM 1.
Vignette, with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

GREY OF FALLODON, Edward, 1st Viscount, KG, PC

1862-1933. MP. Foreign Secretary.

✓ 402. Photograph of a painting by Harold Speed in the NPG, (on loan to the Foreign Secretary's residence, 1 Carlton Gardens).

Presented in 1975 by Lord Amulree.

GREY-EGERTON, Sir Philip de Malpas, 10th Baronet

1806-1881. MP. Palaeontologist.

✓ 403. J Jackson after G Richmond.

Mezzotint, proof before inscription, 35.6 x 28.0 (14 x 11), BM 2.
Three-quarter length seated to right, with stick and gloves.

Presented by Sir H Raphael, Bart. MP.

GRIFFIN, Thomas

1693-1771. MP. Admiral.

✓ 404. R Houston after T Hudson.

Mezzotint, 34.3 x 28.0 ($13\frac{1}{2}$ x 11), BM 1.
Three-quarter length, in uniform, standing, arm on bank.

Presented by Sir H Raphael, Bart. MP.

GRIMSTON, Sir Harbottle, 2nd Baronet

1603-1685. MP. Speaker, 1660.[1]

✓ 405. Perhaps by John Riley

Canvas 151.2 x 108.0 ($59\frac{1}{2}$ x $42\frac{1}{2}$).
Whole-length seated to the left, his right hand on a paper on a table, a rolled up paper in his left hand, his left arm on the arm of a chair; black coif, long brown curly hair, broad lace-edged bands, gold-braided black gown; table to the left behind which is a yellowish tapestry with a pattern in red similar to the table cloth; plain grey-brown background; lit from the right. Inscribed crudely in the bottom left corner: **'Sir Harbottle Grimston Baro^t / Master of the Rolls 1660, &c.'**

Watercolour copies in Speakers' Portraits and Sutherland Collection. Scharf TSB, XXI, 76. Similar to and probably a lengthened copy of the three-quarter length presented to the National Portrait Gallery in 1873 by the Earl of Verulam (reproduced by Dasent, p. 214). Another slightly different version is still at Gorhambury[2] and another, in a black gown

GRIMSTON, Sir Harbottle, 2nd Baronet (continued)

and pointing to a landscape, is in the Harvard Law Library (? formerly Walsingham Abbey) all, without much justification, attributed to John Riley.

Presented in 1803 by Viscount Grimston.

[1] The existing Mace in the House of Commons dates from Grimston's Speakership, the Commonwealth Mace having disappeared (Commons Journals, 21 May 1660).

[2] Vertue, II, pp. 15 and 42 (as by Lely 'very genteel').

✓ 406. R Clamp after P Lely.

Stipple, 13.3 x 12.0 ($5\frac{1}{4}$ x $4\frac{3}{4}$), BM 1.
Half-length to left, in black cap and robes.
Plate to Harding's Biographical Mirrour, 1796.
Original at Gorhambury.

Presented by Sir William Fraser, Bart. MP.

GUEST, Sir Josiah John, Bart.

1785-1852. MP. Iron Founder.

✓ 407. W Walker after R Buckner.

Mezzotint, proof before letters (1852),
41.9 x 31.8 ($16\frac{1}{2}$ x $12\frac{1}{2}$), BM 1.
Three-quarter length seated to left, at writing table.

Presented by Sir H Raphael, Bart. MP.

GUILFORD, Francis NORTH, 1st Baron

1637-1685. MP. Lord Chancellor 1682. Lord Keeper.

✓ 408. Attributed to John Riley.

Canvas, 127.0 x 101.6 (50 x 40).
Three-quarter length seated to right, in Lord Keeper's robes, with Purse and Mace.
NPG 4708.

LENT by the National Portrait Gallery, 1972.

✓ 409. J S Agar after J Riley (see above).

Stipple, 18.4 x 12.7 ($7\frac{1}{4}$ x 5), BM 4.
Plate to Lodge's Portraits 1818.

Presented by the Marquess of Lincolnshire.

GUILFORD, Frederick NORTH, 2nd Earl of, KG

1732-1792. MP. Prime Minister 1770-82.

✓ 410. T Burke after N Dance.

Mezzotint, 47.0 x 40.7 ($18\frac{1}{2}$ x 16), BM 1.
Three-quarter length, seated in robes of Chancellor of Exchequer.
Published 1775. Original in Lord Guilford's collection, Waldershare; version in NPG (3627).

Presented by the Right Hon John Ellis, MP.

✓ 410a. Another copy presented by Sir H Raphael, Bart. MP.

✓ 411. Photograph of the painting in Lord Guilford's collection, Waldershare (formerly Lord North's).

Presented by Colonel Vaughan Morgan, MP.

GUILFORD, Frederick NORTH, 2nd Earl of, KG (continued)

✓ 412. T Burke after N Dance.

Mezzotint, 45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$), BM 3.
Head and shoulders to left, in sculptured oval.
Published 1775. Original in NPG (276).

Presented by Sir H Raphael, Bart. MP.

GULLY, Edward

Speaker's Secretary, 1895-1911.

✓ 413. Photograph, signed.

GULLY, William Court, see SELBY

HAILSHAM, Douglas McGarel HOGG, 1st Viscount, PC

1872-1950. MP. Lord Chancellor, 1928-9 and 1935-8.

✓ 414. Photograph.

HALDANE, Richard Burdon, 1st Viscount, KT, PC

1856-1928. MP. Lord Chancellor 1912-15 and 1924.

✓ 415. Photograph of a painting by G Fiddes Watt in the Scottish National Portrait Gallery; version in Lincoln's Inn.

Acquisition uncertain.

✓ 415a. Another copy, signed.

From the Schuster collection, 1968.

HALDANE, Richard Burdon, 1st Viscount, KT, PC (continued)

✓ 416. Autotype reproduction of a drawing by Miss C Horner, 1905, BM 1.
Vignette, with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

HALE, Sir Matthew

1609-1676. Lord Chief Justice.

✓ 417. R White after J M Wright.

Line, 33.7 x 24.1 ($13\frac{1}{4}$ x $9\frac{1}{2}$), BM 1.
Three-quarter length, in legal robes, 1676.
Original among the Fire Judges, Guildhall, London.

Presented by Sir H Raphael, Bart. MP.

HALIFAX, Charles MONTAGU, 1st Earl of, KG, PC

1661-1715. MP. Chancellor of the Exchequer and First Lord of the Treasury.

✓ 418. J Smith after G Kneller.

Line, 31.2 x 24.1 ($12\frac{1}{4}$ x $9\frac{1}{2}$), BM 1.
Three-quarter length, standing to right, in a wood.
Reproduced in Macaulay, History, V, p. 2141.
Original in NPG (800).

Presented by Sir H Raphael, Bart. MP.

✓ 419. G Vertue (1716) after Kneller.

Line, 38.1 x 28.0 (15 x 11), BM 7.
Head and shoulders facing, in Garter robes; oval frame on pedestal.
Original, a whole length, c 1715, see D Piper, Seventeenth Century Portraits, NPG 1963, pp. 151-2, n. 1.

Presented by Sir H Raphael, Bart. MP.

HALIFAX, Charles WOOD, 1st Viscount, PC

1800-1885. MP. Secretary of State.

✓ 420. W Walker.

Mezzotint, open letter proof, 26.7 x 21.5 ($10\frac{1}{2}$ x $8\frac{1}{2}$), BM 2.
Half-length, seated, as Charles Wood; with facsimile of autograph.
Published 1856.

Presented by Sir H Raphael, Bart. MP.

✓ 421. J D Miller after G Richmond.

Mezzotint, proof before letters, artists' names only, 36.9 x 28.0 ($14\frac{1}{2}$ x 11).
Three-quarter length, seated, hand on book; with facsimile of autograph.
Published 1884. Original at Oriel College, Oxford.

Presented in 1934 by Viscount Halifax.

HALL, Benjamin[1]

1778-1817. MP.

✓ 422. W Say after H Edridge.

Mezzotint, proof before letters, 31.8 x 22.8 ($12\frac{1}{2}$ x 9).
Whole-length, seated to left, Westminster Abbey in background.

Presented by Sir H Raphael, Bart. MP.

[1] Father of Benjamin Hall, 1st Baron Llanover.
Miss Maxwell Fraser Times 3 March 1971.

HALSBURY, Hardinge Stanley GIFFARD (Kt), 1st Earl of, PC

1823-1921. MP. Lord Chancellor 1885-92, 1895-1905.

✓ 423. Photogravure, 40.7 x 28.0 (16 x 11).
From a painting by Sir George Reid in the family collection, Knodishall.
Published 1909.

Presented by the Marquess of Lincolnshire.

✓ 423a. Another copy, (photograph).

From the Schuster collection, 1968.

✓ 424. Colour print by Byam Shaw.
'bearing the Great Seal at the Coronation of Edward VII, 9 August 1902.' Plate to H F Burke, Historical Record of the Coronation (1904).

HAMILTON, Charles, see BINNING

HAMILTON, Louisa, see BUCCLEUCH

HAMILTON-GORDON, George, see ABERDEEN

HAMILTON-TEMPLE-BLACKWOOD, Frederick, see DUFFERIN AND AVA

HAMPDEN, Henry Bouverie William BRAND, 1st Viscount, PC

1814-1892. MP. Speaker 1872-1884.

✓ 425. Frank Holl, RA.

Canvas 244.0 x 127.7 (96 x 50¼).
Whole-length, standing to the left, in a black gown, grey wig, clean-shaven face, wing collar with a narrow white neck-band, white shirt; his hands downwards with fingers interlocked. Some papers lie on the right arm of the Speaker's chair [1] which is upholstered in black leather; background, the interior of the House of Commons; lit from the left.
Signed and dated: '**Frank Holl, 1886.**'

The original portrait, of which this is a replica by Holl, was presented to Lady Hampden. It was exhibited at the Royal Academy in 1885 and engraved in mezzotint by James Scott (see below).

Presented by Members of the House on his retirement in 1884.

[1] Speaker Brand's Chair was designed by Pugin and had been in use since 1852. It was destroyed when the House of Commons was bombed in 1941. A fragment of it has been made into the snuff-box now at the door of the Chamber.

✓ 426. J S Scott after F Holl (see above).

Mezzotint, 61.0 x 35.6 (24 x 14) mc.
Whole-length standing, in black gown.
Published 1897.
Original 1885, presented to Lady Hampden.

Presented by Henry, 2nd Viscount Hampden.

✓ 427. F Sargent, 1863.

Etching, artist's proof, 36.9 x 26.0 (14½ x 10¼), BM 1.
Three-quarter length, standing by the Speaker's chair, holding glasses, aged 69; with facsimile of autograph.

Presented by W H Erskine in 1940.

HAMPDEN, Henry Bouverie William BRAND, 1st Viscount, PC (continued)

✓ 428. Anon.

Lithograph, 38.1 x 29.2 (15 x 11½).
Vignette to right; with facsimile of autograph.

Acquisition uncertain.

HAMPDEN, John

1594-1643. MP. Fervent Parliamentarian. One of the Five Members whom Charles I came to the House of Commons to arrest.[1]

✓ 429. After Robert Walker.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the right, in armour with a narrow white collar; long brown curly hair, small light brown moustache and lip tuft. Inscribed on the back: **'Copied by Edmund Dyer/25 from the original in the National Portrait Gallery.'**

Copy by Dyer after Walker's picture in the National Portrait Gallery (No 1600) of which the identity is doubtful. No other portrait exists which can be definitely proved to represent Hampden though the best-known portraits identified with him belong to the Earl of St Germans (Port Eliot) and the Bishop of Hereford. A very rare gold memorial plate, stamped probably in the early 18th century, contains a bust portrait of Hampden in a plain falling collar and armour, with the legend: **'Inimica Tyrannis'** and an axe on the reverse.[2]

Presented in 1925 by Sir Thomas Inskip, KC, later 1st Viscount Caldecote.

[1] See the paintings on this subject by C W Cope and Seymour Lucas in Part V ARTISTS Nos 21 and 48.

[2] Medallic Illustrations, XXVI, 14.

HAMPDEN, John (continued)

✓ 430. J Houbraken, 1740.

Line, 35.6 x 22.2 (14 x 8¾), BM 1.
Head and shoulders in decorated cartouche with Magna Carta and motto 'vindex libertatis.'
Plate to Birch's Heads, 1740.

Presented by G A Agnew, MP.

✓ 430a. Another copy.

Presented by the Right Hon J H Whitley, MP.

✓ 431. Photograph of a painting, identity doubtful, in the NPG (1600).

Presented by Lord Mildmay of Flete.

SEE ALSO Part IV SCULPTURE No 46.

HAMSON, Vincent Everard

b 1888. Editor of Official Report of Debates, 1951-54.

✓ 432. Photograph.

HANMER, Sir Thomas, 4th Baronet

1677-1746. MP. Speaker 1714-1715.

✓ 433. Studio of Sir Godfrey Kneller.

Canvas 76.3 x 63.5 (30 x 25). (originally framed as an oval).
Head and shoulders, slightly to the left, head turned to the right. Long grey wig, white cravat with lace ends, buff coat, gold-braided black gown. Lit from the right.

Watercolour copy in Speakers' Portraits. The original, a whole length by Kneller, c 1714, with the Mace and documents, is in the collection of Sir Edward Hanmer, Bart., at Bettisfield Park (engraved in 1798 by Bond as a plate to

Yorke's Royal Tribes of Wales - see below); another at Euston Hall. A three-quarter length by Michael Dahl is at Bettisfield Park. Another portrait was destroyed by fire at Naunton Hall, Rendlesham in 1914 (National Portraits Exhibition 1867, 174).

Presented in 1805 by Sir Thomas Charles Bunbury, Bart.[1]

[1] Sir Charles Bunbury's father, the fifth baronet, was the nephew and heir of Speaker Hanmer and succeeded to his properties in 1746.

✓ 434. W Bond after Kneller.

Stipple, 15.2 x 12.7 (6 x 5), BM 3.
Head and shoulders to right, in long wig and robes, oval.
Plate to P Yorke, Royal Tribes of Wales, 1798, and reproduced in Dasent, Speakers, p. 250.
Published 1798. Original a whole-length, c 1714, at Bettisfield Park (see above).

Presented by Sir William Fraser, Bart. MP.

HANSARD, Luke

1752-1828. Printer of the House of Commons Journals.[1]

✓ 435. Samuel Lane.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length, standing to the left, in a black coat, writing with a quill pen on a paper headed: **'J. H. Ley. Cl. Dom. Com.'** [2] Another paper near the seal bears the signature **'C. Manners-Sutton.'** [3] Below these are a printed copy of the Journal of the House of Commons and a Parliamentary Paper **'to be printed February 1828'**. Crimson curtain background right, inkpot and books left, Hatsell's Precedents and a bound volume of Reports of Committees, Printing and Stationery.[4] Lit from top right.

A variant of Lane's half-length portrait, exhibited RA 1828 (621), NPE 1867 (698), and Guelph Exhibition 1891 (188) which shows Hansard to the waist only, a paper in his left hand.[5] This in 1867 belonged to Mr T C Hansard, Luke's grandson, and now hangs on the main staircase of the Stationers' Hall. No 435 seems to have been continuously in the Hansard family possession until 1942 when it was presented to the House of Commons.[6] It was stored for safe keeping at Mentmore, 1942-6.

Another version in the Stationers' Hall (store), and smaller versions (No 436 below) and the Hansard Society.[7] A small seated half-length with a landscape over a yellow table was in the Caxton Exhibition, August 1877.[8]

Exhibited Norwich Castle Museum, 'The Norwich Achievement', June-September 1955.

Presented in 1942 by Mrs H L Hansard, whose husband was a great-grandson of Luke Hansard.

✓ 436. After Samuel Lane.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders. Another version, without the Journal, books, etc. of No 435. Slashed by a vandal in 1951 and repaired by patch lining.

Presented before 1911 by the Right Hon J W Lowther, MP.

[1] John Rickman's obituary of Hansard, Gentleman's Magazine, December 1828, pp. 559-66; Trewin and King, Printer to the House, 1952.

[2] J H Ley, Clerk of the House, 1820-50, see entry under LEY.

[3] Charles Manners-Sutton, Viscount Canterbury, Speaker 1817-34, see entry under CANTERBURY.

[4] Probably the Report printed 30 July 1822.

HANSARD, Luke (continued)

[5] Engraved by F C Lewis for Rickman's A Biographical Memoir of Luke Hansard, 1829 (unpublished), and used as frontispiece to Trewin and King, op. cit.

[6] Curator's papers.

[7] I acknowledge help from P and G Ford, Southampton University, in disentangling the Hansard iconography; see their Diary of Luke Graves Hansard, 1962. See also the entry under RICKMAN in this catalogue.

[8] '... very poor.' TSB XXIII, 42, NPG library.

✓ 437. F C Lewis

Stipple engraving to imitate a pencil drawing.
Signed: '**Your affectionate & loving Father Luke Hansard**' and dated '**ob Oct 29 1828 AE 77.**'

HANSARD, Thomas Curson

1776-1833. Eldest son of Luke Hansard. Printer of Parliamentary Debates.

✓ 438. J Lee.

Line engraving.
Head and shoulders to right, in a fur-lined cloak.
Inscribed in cursive script: '**Thomas Curzon Hansard AE XLVIII - 1824.**'

HARCOURT, Simon, 1st Viscount, PC

1661-1727. MP. Lord Chancellor 1713-14.

✓ 439. J Simon after Kneller.

Line, 38.1 x 29.2 (15 x 11½) mc, BM 1.
Head and shoulders to right, in wig and Lord Chancellor's robes; laurel oval over Mace, Purse and arms.
Reproduced in Macaulay, History, VI p. 2667.
Original c 1714 at Pembroke College, Oxford.

Presented by the Marquess of Lincolnshire.

HARCOURT, William, 3rd Earl

1743-1830. MP. Field Marshal.

✓ 440. S W Reynolds after H Edridge.

Mezzotint, 28.0 x 22.8 (11 x 9).
Three-quarter length seated to left, in uniform and Peer's robes.
Published 1822.

Presented by Sir H Raphael, Bart. MP.

HARCOURT, Sir William George Granville Venables Vernon

1827-1904. MP. Chancellor of the Exchequer. Leader of the Liberal Party.

✓ 441. After a painting by A S Cope.

Autotype reproduction, 49.6 x 38.8 (19½ x 15¼).
Three-quarter length, seated to right in armchair, Chancellor of the Exchequer's robes, cravat and cuffs.
Original RA 1905.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 47.

HARDIE, James Keir

1856-1915. MP. Founder of the Independent Labour Party.

✓ 442. Henry John Dobson, 1892.

Canvas 59.7 x 45.8 ($23\frac{1}{2}$ x 18).
Half-length facing, shoulders slightly to the left, in a dark blue suit, black cloth cap, brown tie, brown bushy beard and hair, brown eyes, arms folded, plain background, lit from the left; signed and dated: **'H.J.D. 92.'** in red.

Another portrait by Dobson, 1893, in the Scottish National Portrait Gallery. William Stewart, James Keir Hardie: a Biography, 1921, has a number of portrait photographs.

Presented c 1945 by his son-in-law, Emrys Hughes, MP.

SEE ALSO Part IV SCULPTURE No 48.

HARDINGE, Nicholas

1699-1758. Clerk to the House of Commons.

✓ 443. H Meyer after A Ramsay.

Stipple, 13.3 x 11.4 ($5\frac{1}{4}$ x $4\frac{1}{2}$), BM 1.
Half-length seated, writing.
Plate to J Nichols, Literary Illustrations, III, 1817.

Presented by the Right Hon Louis Harcourt, MP.

HARDWICKE, Philip YORKE, 1st Earl of

1690-1764. Lord Chancellor 1737-57.

✓ 444. B Baron after A Ramsay.

Line, 47.0 x 31.8 ($18\frac{1}{2}$ x $12\frac{1}{2}$).
Whole-length standing, holding Purse on a table.
Original 1749 at Wrest Park.

Presented by the Marquess of Lincolnshire.

HARDWICKE, Philip YORKE, 1st Earl of (continued)

✓ 444a. Another copy.

Presented by Sir H Raphael, Bart. MP.

✓ 445. J McArdell after J Wills.

Mezzotint, 31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 6.
Three-quarter length standing, in wig and Lord Chancellor's robes, holding paper.
Original 1744 in Middle Temple.

Presented by the Marquess of Lincolnshire.

HARDY, Sir Charles (the younger)

1716-1780. Admiral.

✓ 446. P Dawe after T Hudson.

Mezzotint, 31.8 x 25.4 ($12\frac{1}{2}$ x 10) mc, BM 1.
Three-quarter length standing to right, pointing to ships.
Published 1779.

Presented by Sir H Raphael, Bart. MP.

HAREWOOD, Edward LASCELLES, 1st Earl of

1740-1820. MP.

✓ 447. W Ward after J Jackson.

Mezzotint, 58.4 x 40.7 (23 x 16), BM 1.
Whole-length, seated to left, in armchair, holding paper.
Published 1820. Original at Harewood House.

Presented by Sir H Raphael, Bart. MP.

HAREWOOD, Henry LASCELLES, 2nd Earl of, and Viscount

1767-1841. MP. Lord Lieutenant of the West Riding of Yorkshire.

✓ 448. T Lupton after T Lawrence.

Mezzotint, 57.8 x 38.1 (22¾ x 15), BM 1.
Whole-length, standing in landscape, as Viscount Lascelles.
Published 1828. Original RA 1823, at Harewood House.

Presented by Sir H Raphael, Bart. MP.

HARLEY, Robert, see OXFORD and MORTIMER

HARRIS, see MALMESBURY, Earls of

HARRISON, Sir George

d 1841. Secretary to the Treasury.

✓ 449. C. Turner after T Barber.

Mezzotint, etched letter proof, 44.5 x 35.6 (17½ x 14), BM 1.
Three-quarter length, seated at a table, with dispatch box, Finance Reports and Hume's History.

Presented by Sir H Raphael, Bart. MP.

HARTLEY, David the younger

1732-1813. MP. Opponent of the American War and of the slave trade.

✓ 450. J Walker after G Romney.

Mezzotint, 45.8 x 35.6 (18 x 14), BM 1.
Three-quarter length, seated in armchair, wearing glasses,

HARTLEY, David the younger (continued)

holding definitive treaty with USA, 3 September 1783.
Original sold Parke-Bernet Galleries, New York, 29 February 1956.

Presented by Sir H Raphael, Bart. MP.

HARVINGTON, Robert GRANT-FERRIS (Kt), Life Baron, PC

b 1907. MP. Chairman of Ways and Means and Deputy Speaker.

✓ 451. Photograph.

Presented in 1971 by Sir Robert Grant-Ferris.

HASTINGS, Warren

1732-1818. Governor-General of India.

✓ 452. W Nutter after R Fulton.

Stipple, 28.0 x 20.9 (11 x 8¼), BM 4.
Head and shoulders, in wig.
Published 1801.

Presented by Sir H Raphael, Bart. MP.

✓ 453. T Watson after J Reynolds.

Mezzotint, 40.7 x 33.0 (16 x 13), BM 9.
Three-quarter length seated, legs crossed, flowered waistcoat.
Published 1777. Original 1766-8 formerly at Northwick Park.
(Waterhouse, Pl 121).

Presented by Sir H Raphael, Bart. MP.

HATHERLEY, William Page WOOD, Baron, PC

1801-1881. MP. Lord Chancellor 1868-72.

✓ 454. J R Jackson after G Richmond.

Mezzotint, proof before letters, 62.3 x 37.5 ($24\frac{1}{2}$ x $14\frac{3}{4}$), BM 1.
Whole-length, standing to right, in robes, hand on Purse.
Original in NPG (646).

Presented by the Marquess of Lincolnshire.

HATSELL, John

1743-1820. Clerk to the House of Commons 1768-97.

✓ 455. C Pickart after J Northcote.

Stipple, etched letter proof, 1806, 59.1 x 38.1 ($23\frac{1}{4}$ x 15), BM 1.
Whole-length, seated to left, arm on open book.

Presented by Sir H Raphael, Bart. MP.

✓ 455a. Another copy, acquisition uncertain.

✓ 455b. Another copy, acquisition uncertain.

HATTON, Sir Christopher, KG, PC

1540-1591. Lord Chancellor 1587-91.

✓ 456. W Mote after Ketel.

Line and stipple, proof, 12.7 x 10.2 (5 x 4), BM 2.
Three-quarter length, in ruff and cloak holding hat.
Plate to Lodge's Portraits, 8th edition.
Published 1831. Original, then at Ditchley, now in Lord Winchilsea's collection.

Presented by the Marquess of Lincolnshire.

HAWKE, Edward, 1st Baron

1705-1781. MP. Admiral.

✓ 457. J McArdell after G Knapton.

Mezzotint, 26.7 x 22.8 ($10\frac{1}{2}$ x 9), BM 7.
Head and shoulders to right, with ribbon and Star of KB, as Sir Edward Hawke.

Presented by Sir H Raphael, Bart. MP.

HAWKESBURY, Lord, see LIVERPOOL

HAZLERIGG, see HESILRIGE

HEATHCOTE-DRUMMOND-WILLOUGHBY, Gilbert, see ANCASTER

HEATHFIELD, George Augustus Eliott, 1st Baron

1717-1790. General.

✓ 458. W Bond after Sir Joshua Reynolds.

Lithograph, plate mark, 38.1 x 29.2 (15 x $11\frac{1}{2}$).
Published 4 February 1813 by Cadell & Davies,
Contemporary Portraits.
Original in the Council Chamber of the City of London.

Presented in April 1972 by the Viscount Hood.

HELY-HUTCHINSON, John

1724-1794. MP. Secretary of State for Ireland.

✓ 459. J Watson after J Reynolds.

Mezzotint, 40.7 x 33.0 (16 x 13), BM 1.
Three-quarter length seated, in robes, at a table.
Published 1778. Original in a private collection.
Reproduced in Waterhouse Reynolds, Pl 204.

Presented by Sir H Raphael, Bart. MP.

HELY-HUTCHINSON, John (1757-1832), see DONOUGHMORE

HEMINGFORD, Dennis Henry HERBERT (Kt), 1st Baron

1869-1947. MP. Chairman of Ways and Means and Deputy Speaker.

✓ 460. Photograph.

Presented in 1971 by Sir Robert Grant-Ferris.

HENLEY, Anthony

d 1711. MP.

✓ 461. J Smith after Kneller.

Mezzotint, 32.4 x 25.4 ($12\frac{3}{4}$ x 10), BM 1.
Three-quarter length standing, left arm on a bank.

Presented by Sir H Raphael, Bart. MP.

HENLEY, Robert, see NORTHINGTON

HENNIKER, John HENNIKER-MAJOR, 2nd Baron

1752-1821. MP.

✓ 462. H Hudson after G Romney.

Mezzotint, proof before letters, 29.2 x 25.4 ($11\frac{1}{2}$ x 10), BM 1.
Head and shoulders to right.
Original at Thornham Hall, Suffolk.

Presented by Sir H Raphael, Bart. MP.

HERBERT, Henry, see CARNARVON

HERBERT, Philip, see PEMBROKE

HERRIES, John Charles

1778-1855. MP. Chancellor of the Exchequer.

✓ 463. W Walker after W Boxall.

Mezzotint, proof before letters, 31.8 x 25.4 ($12\frac{1}{2}$ x 10), BM 1.
Half-length facing, hands crossed on book.
Original exhibited NPE 1868.

Presented by Sir H Raphael, Bart. MP.

HERSCHELL, Farrer, 1st Baron, PC

1837-1899. MP. Lord Chancellor 1886 and 1892-95.

✓ 464. Wallace Chester after Herkomer.

Photogravure, 45.1 x 35.6 ($17\frac{3}{4}$ x 14).
Three-quarter length standing facing, in wig and robes.
Published 1900. Original exhibited RA 1888.

Presented by the Marquess of Lincolnshire.

HESILRIGE[1], **Sir Arthur, 2nd Baronet**

d 1661. MP. Parliamentarian. One of the Five Members impeached by Charles I.[2] Refused seat in Cromwell's 'Other House', preferring to remain in the Commons.[3] Imprisoned in the Tower after the Restoration, where he died.

✓ 465. After Robert Walker.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length, standing to the right in armour, his right hand holding a baton, his left on his helmet; high white collar and black bow tie; cloudy background, lit from the left. Inscribed by his right hand: '**Sir ARTHUR HESILRIGE Bart. / SON OF SIR THOS. / 1640**'; and in the bottom right corner: '**Copied by Edmund Dyer / 25.**'

Copied in 1925 by E Dyer from the portrait, attributed to Robert Walker, in the collection of Sir Arthur Hazlerigg at Nosely Hall (engraved R Grave, exhibited Leicester 1937) and a blatant derivation from Van Dyck's portrait of Sir Edmund Verney at Claydon.[4] Nichols notes in the drawing room at Noseley 'Sir Arthur Hesilrige, son of Sir Thomas, 1640, a capital portrait'.[5] Vertue notes a portrait of "Sr. Arthur Haselrig" at Warwick Castle in 1737.[6]

Presented in 1925 by his descendant Sir Arthur Hazlerigg, Bart.

[1] Spelling altered by licence to Hazlerigg, 8 July 1818 (Foster Baronetage. 1883).

[2] See the paintings on this subject by C W Cope and Seymour Lucas in Part V MURALS Nos. 21 and 48.

[3] 'The Protectorate House of Lords', Appendix G. to The Complete Peerage, vol. IV.

[4] David Piper in The Walpole Society, XXXIV, 1958, p. 29.

[5] John Nichols, History and Antiquities of the County of Leicester, vol. II, part II, 1798, p. 750.

[6] Vertue Notebooks, IV, p. 137.

HICKS-BEACH, Sir Michael, see ST ALDWYN

HOBART, John, see BUCKINGHAMSHIRE

HOBHOUSE, Sir Benjamin, Bart. FRS

1757-1831. Secretary to the Board of Control, India.

✓ 466. P Audinet after T Phillips

Line, open letter proof, 26.7 x 20.3 ($10\frac{1}{2}$ x 8), BM 2.
Three-quarter length in armchair, hands clasped.
Published 1825. Original RA 1822.

Presented by Sir H Raphael, Bart. MP.

HOBHOUSE, Sir John Cam, see BROUGHTON

HOBY, Sir Philip

1505-1558. Black Rod.

✓ 467. Coloured reproduction of a drawing by Holbein at Windsor Castle (K T Parker 50).

HODGES, Thomas Law

1776-1857. MP.

✓ 468. J Scott after G Hayter.

Mezzotint, open letter proof, 43.2 x 34.3 (17 x $13\frac{1}{2}$), BM 1.
Three-quarter length standing, holding gloves, stick and top-hat.

Presented by Sir Robert Gower, MP.

HODGES, Sir William, Bart

1645-1714. London Merchant. Involved in financial deals with the Government.

✓ 469. J Smith after Kneller (1713).

Mezzotint, 28.0 x 25.4 (11 x 10), BM 1.
Head and shoulders to left, in long wig; oval with arms, 1715.

Presented by Sir H Raphael, Bart. MP.

HOGG, Douglas, see HAILSHAM

HOGHTON, Sir Henry Philip, Bart.

1768-1835. MP.

✓ 470. W Skelton after J Allen.

Line, open letter proof, 43.2 x 34.3 (17 x $13\frac{1}{2}$), BM 1.
Three-quarter length, seated to right.

Presented by Sir H Raphael, Bart. MP.

HOLLAND, David Cuthbert Lyall

b 1915. Librarian of the House of Commons, 1967-76.

✓ 471. Photograph by Roger Morgan, librarian, House of Lords.

HOLLAND, Henry Richard Vassal FOX, 3rd Baron

1773-1840. Lord Privy Seal. Writer.

✓ 472. S W Reynolds after J R Smith.

Mezzotint, open letter proof, 61.6 x 45.8 ($24\frac{1}{4}$ x 18), BM 3.
Whole-length seated, with dog and bust of C J Fox.
Published 1806. Original in Lord Ilchester's collection, Melbury.

Presented by Sir H Raphael, Bart. MP.

✓ 472a. Another copy, etched letter proof, reduced plate.

Presented by Sir H Raphael, Bart. MP.

HOLLES, Denzell, 1st Baron

1599-1680. MP. Leading Parliamentarian. One of the Five Members whom Charles I came to the House of Commons to arrest.[1]

✓ 473. After Jacob Huysmans

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the left, in a black doublet with gold buttons; long brown wig, white bands with broad lace edge, brown background; his coat of arms in the top right corner.

Copy by Arthur Spooner, RBA (?1924) from the original portrait by Huysmans at Welbeck Abbey, (engraved by R White as the frontispiece to The Memoirs of Holles, 1699 edition). Two other portraits of Holles are at Welbeck.[2]

Presented in 1924 by the Duke of Portland, KG.

[1] See the large paintings on this subject by C W Cope and Seymour Lucas in Part V ARTISTS Nos 21 and 48.

[2] See Goulding and Adams Catalogue of the Pictures at Welbeck, 1936, p. 352-3.

HOLLES, **Denzell, 1st Baron** (continued)

✓ 474. Photograph of a painting in the Collection of the Duke of Portland, Welbeck Abbey.

Presented by Lord Mildmay of Flete.

HONYWOOD, **Filmer**

c 1745-1809. MP. Knight of the shire for the County of Kent.

✓ 475. Attributed to Beechey.

Canvas 48.3 x 39.4. (19 x 15½).
Nearly whole-length seated to the left in a red armchair, in a dark blue coat, grey breeches, white stockings, holding a paper inscribed: '**Kent Petition 1780.**' [1] Paper, inkstand, quills, on a table with a green cloth right; plain background, right, with an opening, left, containing a view of a Kentish landscape with trees and a flock of sheep. Lit from the right.

Painted perhaps in 1780, the year of the Kent Petition, though the costume seems to indicate a later date, nearer 1800-5. The portrait was bought at Christie's where it was catalogued as 'W H Ley Esq., Clerk of the Journals', and attributed to Beechey,[2] but from a comparison with Sharp's line engraving of 1804 (see below) there can be no doubt that it really represents Filmer Honywood.

The Kent Petition was presented to the House on 6 April 1780, together with Petitions from a number of other counties, demanding stringent economic measures in public affairs in view of the 'expensive war in which this country is engaged with the combined powers of France and Spain, the rapid decline of the British Empire, the Annihilation of a large Portion of the National Commerce, the alarming Magnitude of the Public Debt, the present extension and undue influence of the Crown, the enormous Load of burthensome Taxes yearly increasing, the diminished Resources of the Nation and the depressed State of the Landed Property of this Kingdom.' The Petitions led to a debate of the whole House in Committee on Mr Dunning's celebrated motion 'that ... the influence of the Crown has increased, is increasing and ought to be

HONYWOOD, **Filmer** (continued)

diminished.' The motion was carried by a majority of eighteen, Filmer Honywood being one of Dunning's supporters.[3]

Engraved by William Sharp, 1804.

Presented in 1911 by the Earl Beauchamp.[4]

[1] Edward Hasted, History of Kent, 1790, II, p. 402.

[2] Christie's, Mr A Smith sale, 13 March 1911 (45).

[3] Parl. Debates, 6 April 1780, pp. 340 ff.

[4] PRO Works 11/120.

✓ 476. W Sharp after ? W Beechey.

Line, 33.7 x 28.0 (13¼ x 11), BM 1.
Three-quarter length seated to left, holding Kent Petition 1780 (see above).
Published 1804 by William Sharp.

Presented by Sir H Raphael, Bart. MP.

HOOD, **Samuel, 1st Viscount**

1724-1816. Admiral of the Fleet.

✓ 477. Valentine Green after L F Abbott.

Mezzotint.
Whole length standing to left, leaning against a rock, '**The Right Honble Lord Hood, Admiral of the Blue.**'

LENT by the National Maritime Museum, 1972.

HOPE, Sir Alexander

1769-1837. General.

✓ 478. W Walker after T Lawrence.

Stipple, 20.9 x 17.8 ($8\frac{1}{4}$ x 7), BM 1.
Half-length to right, in uniform.
Published 1825. Original 1810, in the Linlithgow collection, Hopetoun.

Presented by Sir H Raphael, Bart. MP.

HOPETOUN, John HOPE, 4th Earl

1765-1823. General.

✓ 479. J Vendramini after W M Craig.

Stipple, plate mark, 38.1 x 28.0 (15 x 11).
Vignette from an original drawing, published 11 February 1811 by Cadell & Davies in Contemporary Portraits.

Presented in April 1972 by the Viscount Hood.

HORNE, Robert

1519-1580. Bishop of Winchester.

✓ 480. P Simms after 'Holbein'.

Line, 23.5 x 14.6 ($9\frac{1}{4}$ x $5\frac{3}{4}$), BM 3.
Head and shoulders in profile to left, holding Purse with incorrect title 'Stephen Gardiner'.
Plate to Burnet's History of the Reformation, 1731.
Copied from R White's engraving after the painting at Trinity Hall, Cambridge.

Presented by the Marquess of Lincolnshire.

HORNER, Francis

1778-1817. MP.

✓ 481. S W Reynolds after H Raeburn.

Mezzotint, 36.2 x 28.6 ($14\frac{1}{4}$ x $11\frac{1}{4}$), BM 1.
Three-quarter length seated, hand on book.
Published 1818. Original formerly in the family's possession, now in Lord Lansdowne's collection, Meikleour.

Presented by Sir H Raphael, Bart. MP.

HORNE-TOOKE, John

1736-1812. MP. Political Writer.

✓ 482. W Ward after J R Smith.

Mezzotint, proof, second fifty, 62.9 x 45.8 ($24\frac{3}{4}$ x 18), BM 5.
Whole-length, reclining on a day-bed under a canopy.
Published 1811. Original a pastel drawing, ex Bromley-Davenport collection, Christie's 24 July 1952.

Presented by Sir H Raphael, Bart. MP.

HORROCKS, Lieutenant-General Sir Brian

b 1895. Black Rod 1949-63.

✓ 483. Photograph.

HOUBLON, Sir John

d 1712. Lord Mayor of London. First Governor of the Bank of England.

✓ 484. R Williams after J Closterman.

Mezzotint, 31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 1.
Three-quarter length seated to left, as Lord Mayor, aged 68.
Reproduced in Macaulay, History, VI, p. 2633.

Presented by Sir H Raphael, Bart. MP.

HOWARD, George

Assistant Librarian, House of Commons, 1857-67, Librarian, 1867-87.

✓ 485. DOE photograph from an illustration in Lords and Commons, 4 March 1899, p. 103.

Presented in 1975 by the Department of the Environment.

HOWARD, Thomas, see ARUNDEL AND SURREY

HOWARD, see NORFOLK, Dukes of

HOWARD DE WALDEN, John Griffin WHITWELL-GRIFFIN, 4th Baron and 1st Baron Braybrooke

1719-1797. Field Marshal.

✓ 486. E Bell after B Rebecca.

Mezzotint, proof before letters (1796),
47.7 x 32.4 ($18\frac{3}{4}$ x $12\frac{3}{4}$), BM 1.
Whole-length, in robes of KB.
Original c 1774 at Audley End.

Presented by Sir H Raphael, Bart. MP.

HOWE, Richard, Earl, KG - see page 380.

✓ 486A.

HUME, Joseph

1777-1855. MP. Reformer.

✓ 487. T Hodgetts after J Graham.

Mezzotint, etched letter proof, 44.5 x 34.9 ($17\frac{1}{2}$ x $13\frac{3}{4}$), BM 1.
Three-quarter length standing, hand on papers.
Published 1823. Original exhibited RA 1822.
Presented by Sir H Raphael, Bart. MP.

HUME, Joseph (continued)

Portraits by Newton (RA 1820), Bonomi 1822 (New York Historical Society), Patten (RA 1824), Healy (RA 1838), Behnes (RA 1846), Healy 1849 (NPE 1868), Leighton c 1850 (NPG), Walton 1854 (NPG), Lucas 1856 (London University), Gilbert (Scottish NPG), Cochran (Reform Club).

SEE ALSO Part IV SCULPTURE No 52.

HUNTLEY, Marquess of, see GORDON, Duke of

HUSKISSON, William

1770-1830. MP.

✓ 488. T Hodgetts after R Rothwell.

Mezzotint, etched letter proof, 29.2 x 22.8 ($11\frac{1}{2}$ x 9), BM 4.
Three-quarter length, seated to the left.
Published 1832. Original then in the possession of Mrs Huskisson, now NPG (21).

Presented by Sir H Raphael, Bart. MP.

HUTCHINSON, John, see HELY-HUTCHINSON

HYDE, Edward, see CLARENDON

HYLTON, George, 3rd Baron

1862-1945. MP. Government Chief Whip in the House of Lords.

✓ 489. Photograph c 1920.

HYLTON-FOSTER, Sir Harry Braustyn

1905-1965. MP. Speaker 1959-65.

✓ 490. Edward Halliday RA.

Canvas, 250.4 x 159.5 (98½ x 62¾).
Whole-length, standing on the Terrace in Speaker's robes.
Signed: '**Edward J Halliday 1968**'.
Painted posthumously from photographs; exhibited Royal Society of British Artists 1968.

Presented in 1968 by Members of Parliament.

IDDESLEIGH, Stafford Henry NORTHCOTE, 1st Earl of, PC

1818-1887. MP. Chancellor of the Exchequer.
Foreign Secretary.

✓ 491. T L Atkinson after E Long.

Mezzotint, artist's proof, 43.2 x 29.2 (17 x 11½).
Three-quarter length standing, arms folded, holding eyeglass.
Published 1883. Original 1882 in NPG (2944).

Presented by Sir H Raphael, Bart. MP.

Portraits by Richmond 1836 (family possession), Carpenter c 1838 (Eton College), Phillips (Victorian Exhibition 1892), Clark (RA 1852), Knight (RA 1854), Moore (RA 1856), Long 1882 (NPG).

SEE ALSO Part IV SCULPTURE No 53.

ILBERT, Sir Courtenay

1841-1924. Clerk of the House.

✓ 492. Photograph by Russell.

INSKIP, Thomas, see CALDECOTE

IRETON, Henry

1611-1651. General in the Parliamentarian Army.

✓ 493. J Houbraken after R Walker.

Line, 35.6 x 22.2 (14 x 8¾), BM 2.
Plate to Birch's Heads 1742, attributed to S Cooper.
Original, then in the collection of David Polhill, now in NPG (3301), attributed to Walker after Cooper and Van Dyck (see Piper, The Seventeenth Century Portraits, NPG 1963, p.175.)

Presented by the Right Hon J H Whitley, MP.

IRVING, Sydney

b 1918. MP. Chairman of Ways and Means 1968-70.

✓ 494. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

ISAACS, Rufus Daniel, see READING

JEFFREY, Francis, 1st Baron

1773-1850. Lord Advocate.

✓ 495. S Cousins after C Smith.

Mezzotint, 30.5 x 25.4 (12 x 10), BM 6.
Half-length standing, arms folded.
Published 1830. Original in Scottish National Portrait Gallery.

Presented by Sir H Raphael, Bart. MP.

✓ 495a. Another copy, also presented by Sir H Raphael.

JEFFREYS, Edward Winnington

MP 1711-1725.

✓ 496. J Sympson after M Dahl.

Mezzotint, 29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$).
Head and shoulders to right, in wig; framed oval.

Presented by Sir H Raphael, Bart. MP.

JEFFREYS, George, 1st Baron, PC (identity doubtful)

1648-1689. Lord Chief Justice. Lord Chancellor.
Imprisoned, 1688, and died in the Tower of London.

✓ 497. After John Riley.

Canvas (backed on hardboard) 127.0 x 101.6 (50 x 40).
Three-quarter length, seated to the right in Judge's robes, black cap and Collar of SS; long fair wig; his right hand on arm of chair, left holding an inscribed plea roll of the Common Pleas;[1] gold-tasselled curtain in right background; lit from the left. No inscription.

Painted in 1680-90. The identification with Jeffreys is probably of 19th century origin. It bears very little resemblance either to the authentic portraits of Judge Jeffreys which are listed below and possess firm pedigrees or to the contemporary line engravings by R White. Moreover the age of the sitter, even making allowances for illness, would appear to be at least forty whereas Jeffreys as Lord Chief Justice (1682-5) would have been thirty-four to thirty-seven and in the later Kneller portraits as Lord Chancellor appears younger.

A possible candidate for the sitter is Sir Edward Herbert who was Chief Justice of the Common Pleas in 1687-8 and of whom no certain portrait exists. Portraits of all other LCJs of the date can be accounted for.

Early history of the portrait unknown. Later at Eden Hall, Cumberland (Musgrave collection), sold Christie's in about 1926,[2] bought by Lord Darling for the Inner Temple but sold to the Marquess of Lincolnshire who presented it to the House of Lords as Judge Jeffreys.[3]

Other versions of this portrait in the collections of
(1) Mrs Vinson, Bramling, Canterbury, and previously at Romeden Place; 19th century identification with Jeffreys.
(2) the Rev W S Llewellyn, Tetbury, Glos, unidentified.

Known portraits of Jeffreys, as Recorder of London by an unknown artist (NPG),[4] as LCJ by Kneller (location unknown, engraved R White - see below) and by Riley or Closterman (Easton Neston); as Lord Chancellor by Kneller (Erddig, Chillingham Castle and formerly Bramshill).[5] Doubtful portrait in Taunton Museum.[6]

Presented 1926-30 by the Marquess of Lincolnshire.

[1] Can be read in the Vinson version of this portrait as P Roll H.

[2] Not in Eden Hall Sale, Christie's, 4 December 1925.

[3] Letter in the Times Literary Supplement, 17 July 1930, from Lord Darling.

[4] D T Piper, Catalogue of the Seventeenth Century Portraits, NPG 1960.

[5] Originally in Ireland in the collection of the Earl of Dartrey; Brocket sale Sotheby's 16 July 1952 (56).

[6] H W Woolrych, Memoirs, 1827, pp. 402-5; H Balfour, Times Lit. Sup. 10 July 1930; H Montgomery Hyde, Judge Jeffreys, 1940, pp. 279 and 307, G W Keeton Lord Chancellor Jeffreys and the Stuart Cause, 1965, Appendix IV pp. 512-6, reproduced p. 81.

✓ 498. Anon after G Kneller.

Line, 12.7 x 9.6 (5 x $3\frac{3}{4}$), BM 2.
After R White's engraving 1684, as Lord Chief Justice.
Published 1794. Original, location unknown.

Presented by the Marquess of Lincolnshire.

JEKYLL, Sir Joseph

1663-1738. Master of the Rolls.

✓ 499. G Vertue after M Dahl.

Line, proof before letters, 1731, 31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 1.
Three-quarter length seated to left, in robes as Master of the Rolls.
Original c 1717-25 in the Jekyll Collection, Munstead House.

Presented by Sir H Raphael, Bart. MP.

JEKYLL, Joseph

1754-1837. MP. Master in Chancery.

✓ 500. W Say after T Lawrence.

Mezzotint, proof before any letters (1819),
31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 1.
Half-length to left, high collar; curtain and pillar.
Original RA 1817 in Lady Freyberg's collection, London.

Presented by Sir H Raphael, Bart. MP.

JENKINSON, see LIVERPOOL, Earls of

JERVIS, John, see ST VINCENT

JODRELL, Richard Paul, FRS

1745-1831. MP.

✓ 501. C Heath after M Brown.

Stipple, 10.8 x 8.9 ($4\frac{1}{4}$ x $3\frac{1}{2}$).
Published 1820 for private circulation.

Presented by Neville Paul Jodrell, MP.

JOWITT, William Allen, 1st Earl, PC

1885-1957. MP. Lord Chancellor 1945-51.

✓ 502. Photograph from a Swedish newspaper.

Presented by Lady Jowitt in 1965.

KEBLE, Richard

fl 1650. Junior Commissioner of the Great Seal.

✓ 503. Robert Walker.

Canvas 133.5 x 101.6 ($52\frac{1}{2}$ x 40).
Three-quarter length, seated to the right, in a black gown, black coif and white bands; grey hair, moustache and chin tuft; crimson curtain to the left, crimson and gold tasselled chair; lit from the left; the Purse, on a crimson table-cloth to the right, has on it a representation of the second Seal of the Commonwealth, round which is inscribed: '**IN . THE . THIRD . YEARE . OF . FREEDOME . . . . ING. RESTORED. 1650.**'
He holds in his left hand a paper with an indecipherable inscription and dated London, April the 1st (or third), 1652.
Inscribed (probably 18th century) in the lower left hand corner: '**Ld. Cr. Keble by Walker.**'

This is apparently the only portrait of Sergeant Keble in existence. It is probably the portrait seen by Vertue at the Speaker's House in 1731 and belonging to Speaker Onslow.[1] It was noted by Horace Walpole[2] 'Mr Onslow has a fine whole-length, sitting in a chair, of Keble, keeper of the great seal in 1650 by this painter.' Scharf TSB, XIX, 57 and XIX, 50, 51, 53, gives two detailed drawings of the Seal. The second 'Great Seale of England', 1651, on the counterseal, contains the House of Commons in session with the Speaker in the Chair, a member (Cromwell's brother-in-law, Thomas Harrison) addressing the House, two clerks at the table upon which the Mace is laid. The legend reads: '**IN. THE . THIRD . YEARE . OF . FREEDOME. BY . GOD'S BLESSING. RESTORED. 1651.**'[3] Compare also the Naval Reward (1650) and the Dunbar Medal (1650), both containing views of the House in session.[4]

Exhibited British Institution, 1846, lent by the Speaker.

KEBLE, Richard (continued)

Acquisition uncertain but before 1846. Possibly presented to the Speaker's House by Speaker Onslow.

[1]Vertue IV, p. 22.

[2]Horace Walpole, Anecdotes of Painting (1765 edition) II. p. 181.

[3]British Museum, Catalogue of Seals, 1887, I. p. 64 and Wyon's Great Seals of England, 1887, pp. 90-94. Pl. XXXI.

[4]Medallic Illustrations, XXXV, 3, 4 and 5.

KEENE, Whitshed

c 1732-1822. MP. Father of the House of Commons.

✓ 504. C Picart after J Northcote.

Line, open letter proof, 31.8 x 22.8 ($12\frac{1}{2}$ x 9).
Head and shoulders to right.
Published 1816.

Presented by H H W Pollard in 1956.

KEITH, George Keith ELPHINSTONE, Viscount

1746-1823. Admiral.

✓ 505. Stipple vignette from Contemporary Portraits, 1812, BM 5.

'From an original Picture by G SAUNDERS, in the Possession of his Lordship. Drawn by J Jackson, Engraved by H Meyer. Published Feb 1 1812 by T Cadell & W Davies ....'

Presented in January 1975 by Viscount Hood.

KELLY, Sir Fitzroy, PC

1796-1880. MP. Attorney General. Chief Baron of the Exchequer.

✓ 506. W Walker after B Hudson.

Mezzotint, open letter proof, 40.0 x 29.9 ($15\frac{3}{4}$ x $11\frac{3}{4}$), BM 1.
Three-quarter length, in robes, holding paper.
Published 1854. Original RA 1852, now in Lincoln's Inn.

Presented by Sir H Raphael, Bart. MP.

KENSINGTON, William EDWARDES, 4th Baron, PC

1835-1896. MP. Government Chief Whip in the House of Lords. Lord Lieutenant of Pembrokeshire.

✓ 507. Photograph in uniform.

Presented in 1975.

KENYON-SLANEY, Colonel W S

1847-1908. MP.

✓ 508. After Mark Milbanke.

Photogravure, 44.5 x 32.4 ($17\frac{1}{2}$ x $12\frac{3}{4}$).
Three-quarter length standing, in uniform and greatcoat.
From a painting at Hatton Grange, Shifnal
(Maj R O R Kenyon-Slaney).

Presented by Sir Beville Stanier, Bart.

KEPPEL, Augustus, 1st Viscount

1725-1786. Admiral.

✓ 509. E Fisher after J Reynolds.

Mezzotint, 34.3 x 28.0 ($13\frac{1}{2}$ x 11) mc, BM 15.
Three-quarter length standing, holding cane.
Original 1760 at Woburn Abbey.

Presented by Sir H Raphael, Bart. MP.

✓ 510. Stipple vignette from Contemporary Portraits, 1814, BM 22.

'Admiral LORD VISCOUNT KEPPEL
From an original Picture by SIR JOSHUA REYNOLDS,
in the Collection of HIS ROYAL HIGHNESS THE PRINCE
REGENT. Drawn by J Jackson, Engraved by E Scriven.
Published March 12 1814 by T Cadell & W Davies ....'

Presented in January 1975 by Viscount Hood.

KEPPEL, Admiral Sir Colin

1862-1947. Serjeant-at-Arms 1915-35.

✓ 511. Photograph by Lafayette, signed.

KILMANY, William ANSTRUTHER-GRAY (Bart), Life Baron, PC

b 1905. MP. Chairman of Ways and Means and
Deputy Speaker 1962-64.

✓ 512. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

KING, Peter, 1st Baron, PC

1669-1734. MP. Lord Chancellor 1725-33.

✓ 513. J Simon after M Dahl.

Mezzotint, 31.2 x 24.8 ($12\frac{1}{4}$ x $9\frac{3}{4}$) mc, BM 1.
Three-quarter length to right, as Lord Chief Justice, 1718.

Presented by Sir H Raphael, Bart. MP.

✓ 514. J Faber jun.

Mezzotint, 32.4 x 25.4 ($12\frac{3}{4}$ x 10), BM 3.
Head and shoulders, in Lord Chancellor's robes;
decorated foliage frame surmounting Mace, Purse and
coat of arms.

Presented by the Marquess of Lincolnshire.

KINTORE, Algernon Hawkins Thomond KEITH-FALCONER,
9th Earl of, KT, PC

1852-1930. Government Chief Whip in the House of Lords.
Governor of S Australia.

✓ 515. Photograph as Captain of the Yeomen of the Guard.

Presented in 1975.

KITTO, John Vivian

1875-1953. Librarian of the House of Commons.

✓ 516. Photograph, signed.

KNIGHT, John

MP 1710-1733.

✓ 517. J Faber after Venderbank (1736).

Mezzotint, 40.7 x 38.1 (16 x 15) mc, BM 5, p.47.
Family group, with his wife Anne and his stepson James Newsam, 1733.

Presented by Sir H Raphael, Bart. MP.

KNOLLYS, General Sir William Thomas

1797-1883. Black Rod 1877-83.

✓ 518. Photograph by Downey.

LAMBERT, John

1619-1684. Parliamentary General.

✓ 519. J Houbraken after R Walker.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 6.
Plate to Birch's Heads, 1739.
Original then in the Earl of Bradford's collection; version now in NPG (252).

Presented by the Right Hon J H Whitley, MP.

LAMBTON, John, see DURHAM

LANSDOWNE, William PETTY, 1st Marquess of and 2nd Earl of Shelburne, KG, PC

1737-1805. MP. Prime Minister 1782-83.

✓ 520. Bartolozzi after Gainsborough.

Stipple, proof before letters, 20.3 x 17.1 (8 x $6\frac{3}{4}$), BM 1.
Half-length, wearing Garter; in oval.
Published 1787.

Presented by the Right Hon John Ellis, MP.

LANSDOWNE, Henry PETTY-FITZMAURICE, 3rd Marquess of, KG, PC

1780-1863. MP. Secretary of State, Chancellor of the Exchequer.

✓ 521. J R Jackson after F Grant.

Mezzotint, proof before inscription, 30.5 x 33.5 (12 x $9\frac{1}{2}$), BM 1.
Half-length seated to left, eyeglass on black ribbon.
Published 1857. Original RA 1857, in Lansdowne collection, Bowood.

Presented by Sir H Raphael, Bart. MP.

✓ 521a. Another copy, with facsimile of autograph.

Presented by Sir Edward Sassoon, Bart.

LASCELLES, see HAREWOOD, Earls of

LAURIE, Sir Robert, Bart.

d 1804. MP. Lieutenant-General.

✓ 522. J Ward after W Owen.

Mezzotint, 34.9 x 28.0 ($13\frac{3}{4}$ x 11), BM 1.
Three-quarter length, in uniform, gloved hands on sword.
Original in the family collection at Maxwelton.

Presented by Sir H Raphael, Bart. MP.

LAW, Andrew Bonar

1858-1923. MP. Prime Minister 1922-23.

✓ 523. Photograph, playing chess with Sir Watson Rutherford, MP.

Presented by Major Sir Richard Barnett, MP.

LAW, Edward, see ELLENBOROUGH

LAWES, Sir John Bennet, Bart. FRS

1814-1900. Agriculturalist. Organised the work of the Rothamsted Experimental Agricultural Station.

✓ 524. After a painting by Herkomer.

Photogravure, BM 1.
Head and shoulders, full face.
Original presented to the Rothamsted Jubilee Fund 1893.

Presented in 1924 by the Right Hon Noel E Buxton.

LAWSON, Sir John Grant, Bart.

1856-1919. MP. Chairman of Ways and Means 1905-6.

✓ 525. Photograph.

Presented in 1971 by Sir Robert Grant-Ferris.

LAYARD, Sir Austin Henry

1817-1894. MP. Diplomat. Archaeologist.

✓ 526. S W Reynolds jun after H W Phillips.

Stipple, open letter proof, 40.7 x 32.4 (16 x 12¾), BM 1.
Three-quarter length, in Albanian costume, holding bead necklace. Published 1850. Original RA 1848.

Presented by Sir H Raphael, Bart. MP.

LECKY, W E H

1838-1903. Constitutional historian.

✓ 527. G J Stodart after H T Wells.

Stipple. Vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

LEE, Sir William

1688-1754. Lord Chief Justice.

✓ 528. J Faber jun after Vanderbank (1738).

Mezzotint, 47.0 x 34.9 (18½ x 13¾), BM 2.
Three-quarter length, in Lord Chief Justice's robes, 1751.
Original Sotheby's 26 April 1938; copy 1845, NPG (471), on loan to Royal Courts of Justice.

Presented by Sir H Raphael, Bart. MP.

LEEDS, Thomas OSBORNE, 1st Duke of, KG, PC

1631-1712. MP. Lord High Treasurer. Accused by the House of Commons of High Treason, 1679, and imprisoned in the Tower of London till 1684; among the seven signatories to invite William of Orange to England.

✓ 529. Kersseboom and Vandervaart.

Canvas 237.6 x 147.4 (93½ x 58).
Whole-length standing facing, head slightly to the right, in Garter robes, white wand of the Lord High Steward in his right hand, left hand pointing to the right, plumed Garter hat on a stone pedestal to left, right foot forward, splendid architectural background; lit from the left.

Probably a studio copy of a portrait signed and dated:
'J. Kersseboom & J. Vander Vaart Fecit 1704', belonging to the Duke of Leeds, formerly at Hornby Castle and at present hanging in Lancaster House. The copy was offered to the NPG

LEEDS, Thomas OSBORNE, 1st Duke of, KG, PC (continued)

in 1858[1] and bought by the Ministry of Works from Major O R H Chichester in 1959.

[1] Scharf TSB, I, 18, 10 May 1858.

✓ 530. R White (ad vivum).

Line, 34.9 x 26.7 ($13\frac{3}{4}$ x $10\frac{1}{2}$), BM 3.
Head and shoulders to right, in robes of KG; laurel wreath oval.
Reproduced in Macaulay's History, V, p. 2495.
Original a drawing in the British Museum, 1694-9, see Croft-Murray and Hulton, Catalogue of British Drawings, BM 1960, p. 540.

Presented by Sir H Raphael, Bart. MP.

LEEDS, Francis Godolphin OSBORNE, 5th Duke of, KG

1751-1799. Foreign Secretary.

✓ 531. R M Meadows after T Lawrence.

Stipple, 61.0 x 39.4 (24 x $15\frac{1}{2}$), BM 1.
Whole-length standing, in robes of KG.
Original 1792, presented to the Duchess of Leeds, now in Lady Diana Pelham's collection, Brocklesbury Park.

Presented by Sir H Raphael, Bart. MP.

LEFEVRE, Charles Shaw, see EVERSLEY

LEGGE, George, (1648-1691), see DARTMOUTH, Baron

LEGGE, George, (1755-1810), see DARTMOUTH, 3rd Earl of

LEGGE, Henry Bilson

1708-1764. MP. Chancellor of the Exchequer.

✓ 532. R Houston after W Hoare.

Mezzotint, 34.9 x 28.0 ($13\frac{3}{4}$ x 11), BM 1.
Three-quarter length seated, as Chancellor of the Exchequer.
Original in Treasury Board Room.

Presented by Sir H Raphael, Bart. MP.

✓ 532a. Another copy, BM 2.

Presented in 1929 by Sir Leicester Harmsworth, Bart.

LEGGE, William Heneage, see DARTMOUTH, 6th Earl of

LEICESTER, Robert DUDLEY, Earl of, KG

1532-1588. Favourite of Queen Elizabeth I.

✓ 533. J Houbraken.

Line, 35.6 x 21.5 (14 x $8\frac{1}{2}$), BM 6.
Plate to Birch's Heads, 1738.
Original then in the collection of Sir Robert Worsley, Bart.

Presented by the Right Hon J H Whitley, Bart.

LEICESTER, Thomas William COKE, 1st Earl of

1754-1842. MP. Agricultural Reformer.

✓ 534. C Turner after T Barber.

Mezzotint, 40.7 x 34.3 (16 x $13\frac{1}{2}$), BM 2.
Head and shoulders to right, as 'Mr Coke'.
Published 1816. Original in the Leicester collection, Holkham.

Presented by Sir H Raphael, Bart. MP.

LEICESTER, Thomas William COKE, 1st Earl of (continued)

535. C Turner after T Lawrence.

Mezzotint, open letter proof, 1814, 61.0 x 38.1 (24x15), BM 4.
Whole-length standing to left, hand on Bill.
Original 1807 in the Shire Hall, Norwich;
version in the Walker Art Gallery, Liverpool.

Presented by S R Wells, MP.

LEIGH, Sir Edward Chandos

1832-1915. Counsel to the Speaker 1883-1907.

536. Photograph of a painting, artist unknown.
Three-quarter length seated to left, in library, hands clasped.

LEINSTER, William Robert FITZGERALD, 2nd Duke of

1749-1804. Master of the Rolls in Ireland.

537. C Turner after M A Shee.

Mezzotint, open letter proof, 1804, 66.1 x 45.8 (26 x 18), BM 4.
Whole-length standing by a table, star and ribbon of St Patrick.
Original RA 1802, in the Irish National Portrait Gallery,
Dublin.

Presented by Sir H Raphael, Bart. MP.

LENTHALL, William

1591-1622. MP. Speaker, 1640-1659/60. During the Long Parliament his Chair was borrowed by Charles I when he came in person to arrest the Five Members.[1] Summoned to Cromwell's 'Other House', he took his seat as 'William Lord Lenthall Master of the Rolles'.[2]

538. Perhaps by Henry Paert.[3]

LENTHALL, William (continued)

Canvas 122.0 x 94.0 (48 x 37).
Three-quarter length standing to the left, facing; in the Speaker's gold-braided black gown, skull cap, dark hair, square lace-edged collar, white lace turned-back cuffs; his right hand stretched out to a table on the left, left hand to his breast; green table-cloth on which are the Mace and two papers; dark brown background with maroon curtains to left; lit from the right. Inscribed bottom left corner: **'Wm LENTHAL'**.

Drawings in Speakers' Portraits and Sutherland Collection and engraved in reverse, head and shoulders only, by Paul, 1701. Scharf TSB, XXIV, 17. Other portraits are a seated three-quarter length, without the Mace, in robes of Master of the Rolls, perhaps by Edward Bower, and a miniature by Samuel Cooper, 1652 (see No 540 below) both in the National Portrait Gallery. A large family group, c 1640, attributed to Dobson but perhaps also by Bower, and a head and shoulders, c 1620, by Cornelius Johnson, are still in the family possession at Besselsleigh Manor. A medal struck in 1653, is inscribed: **'Sp. Lenthall'** but is probably only slightly altered from the Bulstrode Whitelock medal.[4]

Reproduced in Archaeologia CII (1969) plate XLIIIb.

Presented in 1803 by his descendant John Lenthall.

[1] See the paintings of this subject by C W Cope, RA, and Seymour Lucas, RA, in Part V ARTISTS Nos 21 and 48.
The canopy of the Chair survives in Radley Church, Berkshire.

[2] R G FitzGerald-Kniacke in 'The Protectorate House of Lords', Appendix G. to The Complete Peerage, vol. IV.

[3] Henry Paert (Peart) d 1697. Pupil of Francis Barlow and Henry Stone and a copyist especially after Van Dyck.

[4] Medallic Illustrations, XXXVII, 5 (note).

539. Cornelius Johnson.

Canvas 76.3 x 62.3 (30 x 24½).
Head and shoulders to the right, in a painted oval; armour, broad linen bands, fair hair, slight moustache and beard,

LENTHALL, William (continued)

blue eyes, long slightly aquiline nose, faintly smiling lips; plain background, lit from the left; no inscription.

Identity doubtful; the portraits of Lenthall in the Speaker's House and in the NPG are of a man with a more swarthy aspect. Another Cornelius Johnson portrait of this man, identity unknown, in a painted oval and wearing a much grander lace collar, is at Cowdray Park, signed and dated 1636.[1]

Formerly in the collection of Arthur Kay, FSA, Glasgow; Christie's 11 May 1911 (77).

Presented by Lord Devonport, 1911.[2]

[1] A J Finberg, Walpole Society's Journal X, p. 27 and Plate LII.

[2] PRO Works/11/123.

✓ 540. J Brown after S Cooper.

Stipple, 10.8 x 8.9 ($4\frac{1}{4}$ x $3\frac{1}{2}$), BM 1.
Head and shoulders, in engraved oval frame.
Plate to Harding's Biographical Mirrour.
Original a miniature, 1652, then in Sir Robert Holford's collection; now in NPG (2766).

Presented by Sir William Fraser, Bart. MP.

L'ESTRANGE, Sir Roger

1616-1704. MP.

✓ 541. R White after Kneller.

Line, 34.9 x 26.7 ($13\frac{3}{4}$ x $10\frac{1}{2}$).
Head and shoulders, in long wig, aged 69 in 1685; foliage oval.
Reproduced in Macaulay's History, I, p. 383.

Presented by Sir H Raphael, Bart. MP.

LEVESON-GOWER, George, see SUTHERLAND

LEY, John Henry

1777-1850. Second Clerk Assistant rising to Clerk of the House of Commons 1801-1850.[1]

✓ 542. Sir George Hayter RA.

Millboard, 34.3 x 28.0 ($13\frac{1}{2}$ x 11), oval mount.
Head and shoulders to left, in wig and white choker; rosy face.
Inscribed on the back:

'John Henry Ley Esq. Clerk of the House of Commons. Study for my Great Picture of the House of Commons, 1833. George Hayter 1835.'

One of a large number of oil sketches on millboard, several of them in the NPG, painted by Hayter for his enormous oil painting 'The House of Commons 1833. Moving the Address to the Crown,' in the NPG. See the sketch by Hayter in the House of Commons (Part II GROUPS No 140).
No other portrait of J H Ley is recorded.

Acquisition uncertain.

[1] Orlo C Williams, The Clerical Organisation of the House of Commons, 1661-1850, 1954, p. 93.

LEY, William

Second Clerk Assistant, 1860.

✓ 543. Photograph by W & D Downey.

LIDDELL, Sir Frederick Francis

1865-1950. Counsel to the Speaker 1928-43.

✓ 544. Photograph.

LIMERICK, William Hale John PERY, 3rd Earl of, PC

1840-1896. Government Chief Whip in the House of Lords.

545. Photograph.

LINCOLNSHIRE, Charles Robert WYNN-CARRINGTON, 1st Marquess of, PC

1843-1928. MP. Lord Great Chamberlain 1902-28.

546. Colour print by Byam Shaw from a water colour drawing by Lady Alexandra Palmer.
'At the Coronation of Edward VII, 9 August 1902, with his page, Viscount Wendover.'
Plate to H F Burke, Historical Record of the Coronation (1904).

547. Photogravure, signed and dated May 1921, after a painting by A S Cope, 1911, in the National Liberal Club, London.

Presented in 1921 by the Marquess of Lincolnshire.

LITTLETON, Edward, 1st Baron

1589-1645. Lord Keeper 1641-45. Lord Chief Justice.

548. Anon after Van Dyck.

Stipple and line, 15.2 x 8.9 (6 x $3\frac{1}{2}$), BM 6.
Head and shoulders, in black cap, ruff and SS collar, as Lord Chief Justice.
Plate to Universal Magazine.
Original c 1640; copy in NPG on loan to Royal Courts of Justice, 1958.

Presented by the Marquess of Lincolnshire.

LITTLETON, Sir Thomas, Bart.

1647-1710. MP. Speaker 1698-1700.

549. J Simon after F Forster, 1700.

Photograph of a mezzotint, 28.6 x 24.8 ($11\frac{1}{4}$ x $9\frac{3}{4}$), BM 1.
Head and shoulders to left, in wig and robes.
Reproduced in Macaulay's History, VI, p. 2861 and in Dasent Speakers, p. 236.

Presented in 1902 by Viscount Cobham.

LIVERPOOL, Charles JENKINSON, 1st Earl of and 1st Baron Hawkesbury, PC

1729-1808. Secretary of State.

550. J Murphy after G Romney.

Mezzotint, 45.8 x 35.6 (18 x 14), BM 3.
Three-quarter length, seated in armchair, as Lord Hawkesbury.
Published 1788. Original at University College, Oxford.

Presented by Sir H Raphael, Bart. MP.

550a. Another copy, inscribed:

'The Right Honourable CHARLES LORD HAWKESBURY Chancellor of Duchy and County Palatine of Lancaster. One of His Majesty's most Honourable Privy Council. President of the Committee of Council for Trade & Plantations and Clerk of the Pells in Ireland. LLD &c &c &c London. Published March 1788 by J Murphy, No 4 Air Street, Piccadilly.'

Transferred in 1975 from the DOE collection (8375).

LIVERPOOL, Robert Banks JENKINSON, 2nd Earl of and Baron Hawkesbury, KG

1770-1828. Prime Minister.

✓ 551. J Young after T Lawrence.

Mezzotint, open letter proof, 45.8 x 35.6 (18 x 14), BM 5.
Three-quarter length standing, as '**Lord Hawkesbury**'.
Published 1801.

Presented by Sir H Raphael, Bart. MP.

✓ 552. C Turner after T Lawrence.

Mezzotint, proof before inscription, 44.5 x 34.9 ($17\frac{1}{2}$ x $13\frac{3}{4}$), BM7.
Three-quarter length standing by a table, as '**Lord Hawkesbury**'.
Published 1827. Original in the Royal Collection.

Presented by Sir H Raphael, Bart. MP.

✓ 552a. Another copy, proof before any letters.

Presented by Sir H Raphael, Bart. MP.

LLOYD, see SELWYN-LLOYD

LLOYD GEORGE, David, 1st Earl, OM

1863-1945. MP. Prime Minister.

✓ 553. POY (Percy Hutton Fearon).

Pen and ink drawing, 25.4 x 24.8 (10 x $9\frac{3}{4}$).
Lloyd George in cloak and glasses chalks up 44 years of parliamentary service; John Citizen raises his bowler hat; underneath the caption:

CONGRATULATIONS
John Citizen: "Forming Fours? That reminds me, Sir, of War Time - and all we owe you".
(Today marks Mr Lloyd George's 44th Parliamentary birthday).

April 10th, 1934.

Published in The Evening News, 10 April 1934.

Presented by Henry Fearon in 1955.

✓ 554. Philip de Laszlo.

Canvas 101.6 x 76.3 (40 x 30).
Head and shoulders top left, the head only completed; black coat, wing collar, blue tie; lit from the left.
Signed and dated '**de Laszlo 1931**'.

Label on back: "Property of the Rt Hon David Lloyd George collected from Thames House Millbank." One of two portraits of Lloyd George painted by de Laszlo in 1931. The other, a finished half-length, belongs to Lord Devonport and is on loan to the Treasury. Lord Dawson of Penn is said to have remarked that de Laszlo's portrait "was a perfect study of a man with the complaint from which Lloyd George was suffering at the time and that only a great artist could have discovered what was invisible to others." [1]
The sketch was bought at Sotheby's, 22 July 1964 (140). [2]

Portraits of Lloyd George by Luke Fildes, (RA 1909), Christopher Williams 1912 (National Museum of Wales and National Liberal Club), Augustus John 1916 (Aberdeen), Orpen 1917-9, Guthrie c 1920 (Scot. NPG), Orpen 1927 (NPG), De Laszlo 1931 (Treasury), Lavery 1934 (National Museum of Wales).

Bought in 1964 by the Ministry of Public Building and Works for the Palace of Westminster.

SEE ALSO Part IV SCULPTURE No 57.

[1] Owen Rutter, Portrait of a Painter, 1939, p. 373.

[2] DOE file AE 2067/29A.

LOCKE, Joseph

1805-1860. MP. Civil Engineer.

✓ 555. H Cousins after F Grant.

Mezzotint, proof before inscription, artists' names only, 67.4 x 42.6 ($26\frac{1}{2}$ x $16\frac{3}{4}$), BM 1.
Whole-length standing in a landscape, holding riding crop, top-hat to right.
Published 1849. Original in Institute of Civil Engineers.

Presented by Sir H Raphael, Bart. MP.

LOCKTON, Charles L

Collector of Fees 1898-1921.

✓ 556. Photograph.

LONDONDERRY, Robert STEWART, 2nd Marquess of and Viscount Castlereagh, KG

1769-1822. Foreign Secretary.

✓ 557. C Turner after T Lawrence.

Mezzotint, open letter proof, 1823, 64.2 x 43.2 ($25\frac{1}{4}$ x 17), BM 7.
Whole-length, in robes of KG.
Original 1821 in the Londonderry collection, Wynyard Park.

Presented by Sir H Raphael, Bart. MP.

✓ 557a. Another copy, proof before letters, artists' name only, BM 9.

Presented by Sir H Raphael, Bart. MP.

✓ 558. Photograph of the painting by Sir Thomas Lawrence (RA 1810), in NPG (891).

Purchased from the Speaker's Fund.

LONSDALE, William LOWTHER, 1st Earl of, KG

1757-1844.

✓ 559. S W Reynolds after J Opie.

Mezzotint, 29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$), BM 3.
Head and shoulders to right, in Peer's robes.

Presented by Sir H Raphael, Bart. MP.

LONSDALE, William LOWTHER, 2nd Earl of, PC

1787-1872. Lord President of the Council.

✓ 560. W Ward after J Ward.

Mezzotint, proof before letters, 38.1 x 30.5 (15 x 12), BM 5 (as 1st Earl).
Three-quarter length standing, head to right, hand on table.

Presented by Sir H Raphael, Bart. MP.

LOREBURN, Robert Threshie REID, 1st Earl, PC

1846-1923. MP. Lord Chancellor 1905-12.

✓ 561. L Gretze after Fiddes Watt.

Mezzotint, signed artist's proof, 38.1 x 29.2 (15 x $11\frac{1}{2}$).
Three-quarter length seated to left, in Lord Chancellor's robes, bareheaded; signed in ink.
Original 1912 at Balliol College, Oxford.

Presented by the Marquess of Lincolnshire.

✓ 561a. Another copy.

From the Schuster collection, 1968.

LOUGHBOROUGH, see ROSSLYN

LOWE, Robert, see SHERBROOKE

LOWTHER, James William, see ULLSWATER

LOWTHER, William, see LONSDALE

LUBBOCK, Sir John, see AVEBURY

LUCAN, George Charles BINGHAM, 5th Earl of, PC

1860-1949. MP. Government Chief Whip in the House of Lords.

562. Photograph, in uniform.

Presented in 1975.

LUXFORD, John

Accountant 1921-43.

563. Photograph.

LYGON, William, see BEAUCHAMP

LYNDHURST, John Singleton COPLEY, (Bart), 1st Baron, PC

1772-1863. MP. Attorney General. Lord Chancellor.

564. James Sant.

Canvas (unlined) 77.6 x 63.5 ($30\frac{1}{2}$ x 25).
Head and shoulders to the right in a black suit, bottle green bow tie; thick sandy hair; red upholstered chairback, plain background, lit from the left. Inscribed on the back: **'Lord Lyndhurst / Jas. Sant'.** [1]

Painted in about 1855, judging from his age and comparison with other portraits. Formerly in the collection of the Earl Waldegrave, sold Christie's, among a number of other Sant portraits, 10 February 1900 (65).

Other portraits of Lord Lyndhurst are by Pickersgill (RA 1831 and 1839), Lincoln's Inn (see below); Phillips 1836 (NPG on loan to the Law Courts); Watts 1862 (Compton); drawings by Wivell c 1820 (Lord Crawford and Balcarres), Maclise (V&A), John Doyle (several in the BM). Busts by Beynes at Trinity College, Cambridge and Lincoln's Inn.

Purchased 1900 by the Ministry of Works for the House of Lords.[2]

[1] Sant exhibited at the RA from 1840 to 1904 but there is no mention of a portrait of Lyndhurst among the RA catalogues.

[2] MOW Catalogue 316, bt 120 gns Christie's, 10 February 1900 (65).

565. G T Payne after W Pickersgill.

Mezzotint, open letter proof, 38.8 x 30.5 ($15\frac{1}{4}$ x 12), BM 5.
Three-quarter length seated, holding Purse.
Published 1840. Original RA 1839, at Lincoln's Inn.

Presented by the Marquess of Lincolnshire.

565a. Another copy, signed by the sitter.

LYTTELTON, George, 1st Baron, PC

1709-1773. MP. Chancellor of the Exchequer.
Writer and literary patron.

566. R Dunkarton after B West.

Mezzotint, proof before letters, 33.0 x 28.0 (13 x 11), BM 2.
Head and shoulders to right; oval in rectangle.
Published 1774. Original at Hagley Hall.

Presented by Sir H Raphael, Bart. MP.

LYTTELTON, George William, 4th Baron FRS, PC

1817-1876. Chairman of the Canterbury Association that established Canterbury, New Zealand.

567. F C Lewis after G Richmond.

Stipple. Vignette with facsimile of autograph, BM 1.
One of Grillion's Club series.
Original at Hagley Hall.

Presented by the Right Hon J H Whitley, MP.

LYTTON, Edward BULWER-LYTTON, 1st Baron, PC

1803-1873. MP. Secretary of State. Novelist.

568. H Pickersgill.
Canvas, c 1831, 91.5 x 71.2 (36 x 28).
Three-quarter length seated.
See Richard Ormond, Early Victorian Portraits. NPG (1277).

LENT by the National Portrait Gallery, 1972.

MACANDREW, Charles Glen, 1st Baron, PC

b 1888. MP. Chairman of Ways and Means 1951-59.

569. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

MACAULAY, Thomas Babington, 1st Baron

1800-1859. MP. Secretary of State. Historian.

570. J Faed after J W Gordon.

Mezzotint, open letter proof, 43.2 x 34.9 (17 x 13¾), BM 2.
Three-quarter length seated, with open book.
Published 1851. Original in Glasgow University.

Presented by G W Agnew, MP.

MACCLESFIELD, Thomas PARKER, 1st Earl of

1666?-1732. MP. Lord Chancellor 1718-25.

571. G Vertue (1722) after Kneller.

Line, 31.8 x 26.0 (12½ x 10¼), BM 1.
Three-quarter length seated, as 'Sir Thomas Parker, Lord Chief Justice'.
Original 1712, in Lord Macclesfield's collection, Shirburn Castle; copy in NPG (799).

Presented by the Marquess of Lincolnshire.

MACDONALD, James Ramsay

1866-1937. MP. Prime Minister.

572. Sir William Hutchison, PRSA.

Canvas 63.5 x 45.8 (25 x 18).
Head and shoulders to the left in a plain grey suit, wing collar, black tie, thick grey hair, brownish moustache,

plain background, lit from the left. Signed and dated: **'W. O. Hutchison 1930'.**

Painted in 1930 at No 10 Downing Street[1] for the artist's cousin Lord Hutchison of Montrose. Exhibited at the Royal Society of Portrait Painters, 1931 (125). A later and larger version was destroyed by the artist as being unsatisfactory.[2]

Other portraits of Ramsay Macdonald by Solomon 1921 (NPG) Epstein 1926 (family possession), McEvoy 1926 (Scottish NPG), Rothenstein 1928 (Manchester), Walters 1929 (Cardiff), Lavery 1931 and 1937 (NPG), Epstein 1934 (Scottish NPG), Brock, RA 1935, Augustus John 1938 (family possession).

Presented in 1957 by Mrs Alma Laurie.[3]

[1] At the end of the first sitting the Prime Minister said, 'You have made me look very fierce; you ought to put a claymore under it'. His son Malcolm coming in then said he knew how fierce his father could be. (Information from the artist who also possessed a drawing.)

[2] Reproduced in The Graphic.

[3] Formerly Lady Hutchison.

/ 573. Photograph by E Bieber, Berlin.
Head and shoulders facing, in wing-collar, spotted tie, holding gloves.
Signed and dated: **'J Ramsay Macdonald 29 July 1931'.**

Presented by Ramsay Macdonald to Sir Neville Butler and presented to the House of Commons by Lady Butler in 1976.

MACLISE, Daniel, RA

1806-1870. Artist. Fresco painter for the House of Lords.

✓ 574. C W Cope, RA.

Pencil drawing, 10.5 x 14.6 ($4\frac{1}{4}$ x $5\frac{3}{4}$).
Maclise, seated, in hat and cloak, painting a fresco in

one of the arched compartments in the House of Lords, 1846-9.
A page from Cope's sketchbook inscribed: **'Maclise fresco painting under difficulty in the House of Lords'.**

MPBW purchase from Sabin Galleries (Sotheby's 29 March 1969, lot 8).

MACNAGHTEN, Edward, 1st Baron, PC

1830-1913. MP. Judge.

✓ 575. P H Martindale after H Glazebrook.

Mezzotint, signed artist's proof, 38.1 x 33.0 (15 x 13).
Half-length seated, in court dress and order.
Published 1908. Original 1912, in Lincoln's Inn.

Presented in 1954 by Viscount Mersey.

MAINWARING, William

1737-1812. MP.

✓ 576. J Jones after G Dupont.

Mezzotint, proof before letters, 1794, 58.4 x 38.1 (23 x 15), BM 1.
Whole-length, leaning against a column.
Original RA 1793, in the Justices' Luncheon Room, Middlesex Guildhall.

Presented by Sir H Raphael, Bart. MP.

MALMESBURY, James HARRIS, 1st Earl of, PC

1746-1820. Diplomat.

✓ 577. W Ward after T Lawrence.

Mezzotint, 44.5 x 34.9 ($17\frac{1}{2}$ x $13\frac{3}{4}$), BM 3.
Three-quarter length seated, in robes and chain of KB.
Published 1807. Original RA 1806; exhibited Hampshire Houses 1955.

Presented by Sir H Raphael, Bart. MP.

MALMESBURY, James Howard HARRIS, 3rd Earl of, PC

1807-1889. MP. Foreign Secretary and Lord Privy Seal.

✓ 578. G Zobel after J G Middleton.

Mezzotint, open letter proof, 38.1 x 29.9 (15 x $11\frac{3}{4}$).
Three-quarter length standing to right.
Published 1852. Original in Foreign Office (DOE 4942).

Presented by Sir H Raphael, Bart. MP.

MANCHESTER, Edward MONTAGU, 2nd Earl of

1602-1671. General in the Parliamentary Army.

✓ 579. Studio of Sir Peter Lely.

Canvas 221.1 x 127.0 (87 x 50).
Whole-length, in Garter robes.
See David Piper, Catalogue of the Seventeenth-Century Portraits in the National Portrait Gallery (1838).

LENT by the National Portrait Gallery, 1972.

MANNERS-SUTTON, Charles, see CANTERBURY

MANSFIELD, Sir James

1733-1821. Lord Chief Justice.

✓ 580. C Turner after H Edridge.

Line, open letter proof, 28.0 x 22.2 (11 x $8\frac{3}{4}$).
Three-quarter length to right, seated, with hat, stick and dog.
Published 1820.

Presented by Sir H Raphael, Bart. MP.

MANSFIELD, William MURRAY, 1st Earl of

1705-1793. MP. Lord Chief Justice. Chancellor of the Exchequer.

✓ 581. Bartolozzi after Reynolds.

Stipple, open letter proof, artists' names only, 42.6 x 33.7 ($16\frac{3}{4}$ x $13\frac{1}{4}$), BM 4.
Three-quarter length seated to right, as Lord Chief Justice.
Published 1786. Original 1776, in the Mansfield collection, Scone.

Presented by Sir H Raphael, Bart. MP.

✓ 582. By and after D Martin.

Line, 62.3 x 43.2 ($24\frac{1}{2}$ x 17), mc, BM 3.
Whole-length seated, in Peer's robes, with a bust of Homer to left.
Published 1775. Original 1770, at Christ Church, Oxford.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 59.

MARLBOROUGH, John CHURCHILL, 1st Duke of, KG

1650-1722. Distinguished General.

583. By an unknown artist, c 1800.

Canvas about 3.05 x 4.56m (10' x 15').
Whole-length, on horseback, holding a missive to an envoy, battle scene in background.
Formerly in the collection of Lord Iveagh, on loan to a Salisbury Club and then in Lord Iveagh's house, 12 St James's Square, London.
DOE file AE 2067/48.

Purchased in 1968 from the Iveagh Trustees Limited.

584. After Sir Godfrey Kneller.

Canvas 127.0 x 104.2 (50 x 41).
Three-quarter length with Ribbon and Star of the Garter.
See David Piper, Catalogue of the Seventeenth-Century Portraits in the National Portrait Gallery (553).

LENT by the National Portrait Gallery, 1972.

MARTIN, James

1738-1810. MP. Banker.

585. C Turner after J R Smith.

Mezzotint, 24.8 x 20.9 ($9\frac{3}{4}$ x $8\frac{1}{4}$), BM 1.
Head and shoulders, seated facing, with order.
Published 1814.

Acquisition uncertain.

MARTIN, John

1774-1832. MP.

586. C Turner after A W Devis.

Mezzotint, 28.6 x 21.5 ($10\frac{1}{4}$ x $8\frac{1}{2}$), BM 1.
Half-length to right, in landscape.
Published 1833. Original in the Town Hall, Tewkesbury.

Acquistion uncertain.

MARTYN, Sir Joseph

d 1718. MP.

587. J Smith after M Dahl.

Mezzotint, 29.2 x 24.8 ($11\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Three-quarter length, as **'Mr Joseph Martyn, merchant of London'** - oval.
Original 1705.

Presented by Sir H Raphael, Bart. MP.

MARVELL, Andrew

1621-1678. MP. Poet and Satirist.

588. Photograph of a painting in the NPG (554) by an unknown artist.
Head and shoulders with long hair and black skull cap.

Presented by Lord Mildmay of Flete.

MARY OF TECK

1867-1953. Queen of George V.

✓ 589. After Sir William Llewellyn, PRA.

Canvas 279.6 x 183.0 (110 x 72).
Whole-length standing facing, wearing a coronet, various orders, a white dress embroidered with a gold floral design, and an ermine robe; Crown on a table left. Inscribed bottom left: '**By H. Macbeth Raeburn 1918 after Wm. Llewellyn**'.

A copy by Macbeth-Raeburn (signed and dated 1918) of Llewellyn's Coronation portrait at Windsor Castle dated 1911.[1] A version without the Crown belongs to the Corporation of Liverpool and was exhibited there in the 'Kings and Queens of England' exhibition, 1953 (53). Another version, 1913, is in the United Services Club.
Llewellyn also painted a whole-length in Garter robes, 1914 (Royal Collection) and a smaller version for Queen's College, Oxford.

Other portraits by Lavery 1913 (NPG), Jagger 1930 (Holyrood Amenity Trust), Birley 1934 (Royal Collection), Elwes (RA 1938). The ceremony of her marriage to the Duke of York in 1893 was painted by Laurits Tuxen (Royal Collection).[2]

Presented in 1918 by Queen Mary.

[1] Collins Baker, Catalogue of Pictures at Windsor Castle, 1937, p. 229.

[2] A number of photographs from Queen Mary's albums are used as very effective illustrations to James Pope-Hennessy's Queen Mary, 1959.

✓ 590. Anon after W Llewellyn.

Mezzotint, open letter proof, 73.1 x 47.7 ($28\frac{3}{4}$ x $18\frac{3}{4}$).
Whole-length standing, in Coronation robes, signed: '**Mary R 1920**'.
Published by Agnew 1913. Original State portrait, 1911, at Windsor Castle.

Transferred in 1958 from the Royal Yacht 'Victoria and Albert'.

MASTERMAN, John

d 1862. MP.

✓ 591. C E Wagstaff.

Mezzotint, open letter proof, 60.3 x 36.9 ($23\frac{3}{4}$ x $14\frac{1}{2}$).
Whole-length, standing by a table, holding papers.
Published 1845.

Purchased from the Speaker's Fund.

MAUGHAM, Frederick Herbert, 1st Viscount

1866-1958. Lord Chancellor 1938-39.

✓ 592. Photograph.

Presented in 1941 by Lord Maugham.

MAULE, William, see PANMURE

MAWBEY, Sir Joseph, Bart.

1730-1798. MP.

✓ 593. J Dixon after R E Pine.

Mezzotint, etched letter proof, 34.9 x 28.0 ($13\frac{3}{4}$ x 11) mc.
Three-quarter length, holding a large book on Government.

Presented by Sir H Raphael, Bart. MP.

MAY, Thomas Erskine, see FARNBOROUGH

MAYBRAY-KING, Horace, Life Baron, PC

b 1901. MP. Speaker 1965-70.

✓ 594. Norman Hepple RA.

Canvas 244.0 x 155.0 (96 x 61).
Whole-length standing, in wig and Speaker's gown, in front of the Speaker's Chair, a paper in his right hand.
Signed and dated: '**Norman Hepple 1970**' in the lower right corner under edge of frame.
Exhibited RA 1970 (481).

Presented by a group of Members of Parliament in 1970.

✓ 595. Photograph as Chairman of Ways and Means.

Presented by Sir Robert Grant-Ferris.

MAYNE, William Otway

Accountant 1871-1898.

✓ 596. Photograph.

MELBOURNE, William LAMB, 2nd Viscount

1779-1848. MP. Prime Minister.

✓ 597. Sir George Hayter RA.

Black chalk drawing heightened with white,
41.9 x 28.0 ($16\frac{1}{2}$ x 11).
Inscribed:

> '**The Right Honble Lord Viscount Melbourne Premier, sketch for my great picture of the Coronation of Queen Victoria 1838. G H 1839**'.

A study for part of Hayter's painting of Queen Victoria's Coronation in Westminster Abbey, exhibited RA 1838 (61) and now in the Royal Collection.
Given by the artist to Lady Palmerston, then Viscountess

MELBOURNE, William LAMB, 2nd Viscount (continued)

Hambledon; sold Christie's bought Agnews; L G Duke collection; sold Sotheby's 5 March 1970 (92), bought Maas Gallery for the House of Lords.

House of Lords' purchase, 1970.

✓ 598. C Turner after G Hayter.

Mezzotint, 40.7 x 31.8 ($16 \times 12\frac{1}{2}$), BM 1.
Three-quarter length standing, hand on papers.
Published 1839. Original 1838, in Lord Brocket's collection, Brocket Hall.

Presented by the Right Hon John Ellis, MP.

SEE ALSO Part IV SCULPTURE No 60.

MELVILLE, Henry DUNDAS, 1st Viscount, PC

1742-1811. MP. Secretary of State.

✓ 599. C Turner after T Lawrence.

Mezzotint, open letter proof, 43.2 x 34.9 ($17 \times 13\frac{3}{4}$), BM 5.
Three-quarter length standing, as the Right Hon Henry Dundas.
Published 1810. Original RA 1810, in Lord Rosebery's collection, Dalmeny.

Presented by Sir H Raphael, Bart. MP.

✓ 599a. Another copy, proof before letters.

Presented by Sir H Raphael, Bart. MP.

✓ 599b. Another copy, open letter proof.

Presented by Sir H Raphael, Bart. MP.

✓ 599c. Another copy, open letter proof.

Presented by Sir H Raphael, Bart. MP.

MELVILLE, Henry DUNDAS, 1st Viscount, PC (continued)

✓ 600. Photograph of the painting by Lawrence in the NPG (746).

Presented by the Right Hon William Watson, MP.

✓ 601. J R Smith after J Reynolds.

Mezzotint, etched letter proof, 33.0 x 29.9 (13 x 11¾), BM 12.
Head and shoulders, as 'Right Hon Henry Dundas'; in oval frame.

Presented by Sir H Raphael, Bart. MP.

✓ 602. J Young after Turnerelli.

Mezzotint, etched letter proof, 45.8 x 35.6 (18 x 14), BM 16.
Published 1807.
From a marble bust, exhibited RA 1807, in the Northumberland collection, Albury.

Purchased from the Speaker's Fund.

MELVILLE, Robert Saunders DUNDAS, 2nd Viscount, KT

1771-1851. MP. Secretary of State.

✓ 603. C Turner after T Lawrence.

Mezzotint, etched letter proof (1827), 30.5 x 23.5 (12 x 9¼), BM 1.
Half-length seated, in fur-trimmed coat and star of KG.
Original RA 1826, W L Whitaker collection, Pilewell Park.

Presented by Sir H Raphael, Bart. MP.

MERIVALE, Charles

1808-1893. Chaplain to the Speaker, 1863-9.

✓ 604. Photograph.

METCALFE, Sir Frederick William

b 1886. Clerk of the House of Commons 1948-54.

✓ 605. Photograph by Elliott & Fry.

MILL, John Stuart

1806-1873. MP. Political economist, philosopher and social reformer.

✓ 606. P Rajon after G F Watts.

Etching, artists' names etched, 26.0 x 20.3 (10¼ x 8), BM 3.
Head and shoulders, with facsimile of autograph.
Original painted for Sir Charles Dilke; copy in Watts Gallery, Compton.

Presented in 1928 by S R Wells, MP.

MILNER, James, 1st Baron, PC

1889-1967. Chairman of Ways and Means and Deputy Speaker 1943-45 and 1945-52.

✓ 607. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

MILTON, John

1608-1674. Poet. Supporter of the Commonwealth. Latin Secretary to the Council of State. Pamphleteer.

✓ 608. J Houbraken.

Line, 35.6 x 22.8 (14 x 9), BM 50.
From a miniature.
Plate to Birch's Heads, 1741.
Original, then in Arthur Onslow's Collection, now NPG (4222).
See D Piper, Seventeenth Century Portraits, NPG, 1963, p. 397, note 6.

Presented by the Right Hon J H Whitley, MP.

MITCHELL, Air Chief Marshal Sir William

1888-1944. Black Rod.

✓ 609. Photograph.

MITFORD, John Freeman, see REDESDALE

MONCK, George, see ALBEMARLE

MONMOUTH AND BUCCLEUCH, James SCOTT, Duke of, KG

1649-1685. Claimant to the throne after Charles II. Defeated at Sedgemoor and beheaded on Tower Hill.

✓ 610. Cornelius Johnson II.

Canvas 236.3 x 144.9 (93 x 57).
Whole-length standing in armour, his legs crossed, a baton in his right hand, his left on hip. His companion to the right, in a red and gold suit and white cravat, points on a terrestial globe to the North Sea between Holland and East Anglia. Monmouth's helmet and silk cloak to the left, a column behind him and behind his companion a stormy sky and a ship. Inscribed lower left, **'DUKE OF MONMOUTH'**.

Painted probably in 1685 in Holland on the eve of Monmouth's ill-fated landing in England. A repetition is at Hatfield with the 4th Earl of Salisbury over-painted.[1] The figure beside him pointing to the globe, sometimes known as the 'Astrologer' for no apparent reason beyond Monmouth's interest in astrology based on some notes in his pocketbook, and sometimes as Robert Ferguson, 'The Plotter', is conceivably his confederate in rebellion, the 9th Earl of Argyll, though the grounds for stating this are slender.[2] The Ferguson theory seems to have been started by 'an eminent historian' mentioned anonymously by Lady Theresa Lewis[3] but a contemporary police description of Ferguson as 'a tall lean man, dark brown hair, a great Roman nose, thin jawed, heat in his face .... about 45 or 46 years old'[4] does not tally with the portrait here. Nor is he likely, as a fanatic religious preacher clad in old fustian, to have worn a brilliant crimson and gold suit. Argyll on the

other hand, was of small stature - the Duke of York wrote 'that little lord will be once again at his Majesty's mercy'[5] and Argyll punningly described himself 'the colonel you may be sure, is the least of the regiment'[6] and is the most likely of Monmouth's contemporaries to appear with him in an important double portrait of this time. Authentic portraits of Argyll, an oil painting by Mary Beale at Bowhill, an ad vivum engraving by David Loggan and the earlier double portrait with his wife (NPG), could possibly though not convincingly be identified with Monmouth's companion. Argyll on the other hand is said to have worn a beard since his escape from Edinburgh in 1681;[7] he also appears bearded in Dutch prints at the time of his capture and execution in 1685.

The attribution to Cornelius Johnson (junior), a son of the more famous Cornelius Johnson, tempo Charles I, is due to Vertue: 'Cornelius Johnson had a son Cornelius, a painter who livd and dyd in Holland (after his father) who livd to paint the picture of the Duke of Monmouth when he came to invade England. Temp. James 2d.'[8] This may well be the same picture though the pose, except for the improbably crossed legs, is a typical Lely one and much used by Wissing (Charles II, James II, Duke of Ormond, Earl of Rochester, etc.). Another very similar type of Monmouth portrait is NPG, number 151, in armour, cravat and Garter inscribed: **'Brave, Beautiful Unfortunate / Aim'd at a Crown but met his Fate'**, described in the NPG catalogue as a copy after William Wissing (?) (c 1683).[9] Other similar types are a three-quarter length in armour (Euston Hall), a bust formerly at Cassiobury (NPE 1866, 136), and a miniature by Lawrence Cross 1683 (Welbeck).

Engraved, head and shoulders of Monmouth only, Vandervaart-Cooper.

Drawing by Silvestre Harding in the Sutherland collection.

Exhibited Manchester 1857 (Scharf SSB. 48, p. 12 and 49, p. 25).

Portraits of Monmouth are by Samuel Cooper c 1660 (Royal Collection, RA 1956/7), Lely c 1663 (Ingatestone), Huysmans, as St John the Baptist (Drumlanrig), Wissing (?) 1665-70 (Boughton), Lely c 1670 (drawing at Windsor) hand on globe (NPG), in Garter robes (Madresfield, Dalkeith, Bowhill, Scottish NPG), J M Wright c 1670 (Scottish NPG), Kneller 1678

in armour (Bowhill), 1679 in Garter robes (Boughton) and 1680 in Garter robes (Goodwood).

LENT by the Earl of Clarendon in 1955.[10]

[1] Hatfield Catalogue, 1891 (108).

[2] Elizabeth D'Oyley, James Duke of Monmouth, 1938, pp. 332-3. The picture is reproduced in Alan Fea's King Monmouth, 1902, p. 329.

[3] Lady Theresa Lewis, Lives of the Friends and Contemporaries of Lord Clarendon . . . , 1852, III, pp. 374-6.

[4] Proclamation issued 2 August 1683 in the London Gazette for his arrest in connection with the Rye House Plot. See also bibliography in DNB.

[5] 13 December 1682; Burnett, History II, p. 311.

[6] Letter to Lauderdale, May 1670, Lamont's Diary.

[7] Fountainhall, Historical Observes, (1840), p. 181.

[8] Vertue Notebooks, I, p. 79 (August 1721); Horace Walpole, Anecdotes of Painting, 1765, II, p. 7.

[9] David Piper, Catalogue of the Seventeenth Century Portraits, (NPG) 1960, where a discussion of the Monmouth iconography can be found.

[10] The inclusion of this picture in the Clarendon Collection is probably due to the marriage of Monmouth's son, James, Earl of Dalkeith, to Henrietta Hyde, a daughter of Lawrence, Earl of Rochester, Clarendon's second son. For an account of the Clarendon Collection, see under Clarendon, No 176. See also Robin Gibson Catalogue of Portraits in the Collection of the Earl of Clarendon, 1977.

✓ 611. P Vanderbank after G Kneller.

Line, BM 3.
Head and shoulders, in armour and lace cravat; in an oval laurel frame with coats of arms in the corners.
Inscribed: **'James Duke of Monmouth, G. Kneller Pinxit P. Vandrebanc Sculpsit'.**
From a portrait by Kneller in the Buccleuch collection.

Transferred from the DOE collection in 1975.

MONTAGU, Sir Charles, see HALIFAX

MONTAGU, Edward, see MANCHESTER

MONTAGU, Sir James

1666-1723. MP. Baron of the Exchequer. Judge.

✓ 612. Anon after Kneller.

Mezzotint, 29.9 x 24.8 ($11\frac{3}{4}$ x $9\frac{3}{4}$), mc.
Three-quarter length to right, in long wig and Peer's robes, left hand on a book.
Published by Thomas Bowles.

Acquisition uncertain.

✓ 613. G Vertue after Kneller.

Line, 33.0 x 28.0 (13 x 11), BM 1.
Head and shoulders, in legal robes; sculptured oval.

Presented by Sir H Raphael, Bart. MP.

MONTEAGLE, Thomas SPRING-RICE, 1st Baron

1790-1866. MP. Chancellor of the Exchequer.

614. By and after J Linnell.

Mezzotint, 37.5 x 29.9 ($14\frac{3}{4}$ x $11\frac{3}{4}$), BM 1.
Three-quarter length seated to right, holding a book, elbow on papers, as **'Mr Spring-Rice'**.
Original RA 1835, in Lord Monteagle's Collection, Egham.

Presented by Sir H Raphael, Bart. MP.

MOON, Sir Ernest Robert

1854-1930. Counsel to the Speaker, 1908-28.

615. Mario Grixoni.

Charcoal drawing, 54.6 x 36.9 ($21\frac{1}{2}$ x $14\frac{1}{2}$).
Head and shoulders to left.
Signed and dated: **'Mario Grixoni, London, 1925'**.

Acquisition uncertain - after 1933.

MOORE, Sir John

1761-1809. General, fell at Corunna.

616. C Turner after T Lawrence.

Mezzotint, proof without aquatint border, 31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 6.
Half-length facing, in uniform with star of KB.
Published 1809. Original in NPG (1128).

Presented by Sir H Raphael, Bart. MP.

MORE, Sir Thomas

1478-1535. MP. Speaker, April to August, 1523, during which time he refused to grant Wolsey a subsidy for Henry VIII without debate in the House.[1] Lord Chancellor, 1529-1532. Writer and philosopher. Accused of High Treason and beheaded on Tower Hill. Canonised in 1935.

617. After Holbein.

Oak panel, 59.1 x 49.0 ($23\frac{1}{4}$ x $19\frac{1}{4}$).
The panel has been enlarged at a later date by about three inches at the top and sides and one and a half inches at the bottom. Head and shoulders, three-quarters to the right; black hat, black fur-edged gown, collar of SS, brown background.

Reproduced in Dasent, p. 122. Watercolour copy in Speakers' Portraits. The original portrait, of which this is one of a large number of copies, is now in the Frick Collection, New York, and is dated M. DXXVII. A drawing dated 1527 is in Windsor Castle Library and is probably the origin of all other portraits.

Presented in 1803 by the Right Hon Charles Abbot, MP. (afterwards Lord Colchester).

[1] See the mural painting of this subject by Vivian Forbes in Part V ARTISTS No 33.

618. J Houbraken (1740) after Holbein.

Line, 36.9 x 22.8 ($14\frac{1}{2}$ x 9), BM 1.
Plate to Birch's Heads, 1741.
Original in Frick Collection, New York.

Presented by Sir William Fraser, Bart. MP.

618a. Another copy.

Presented by the Right Hon J H Whitley, MP.

618b. Another copy.

Presented by the Marquess of Lincolnshire.

MORE, Sir Thomas (continued)

✓ 619. P van Gunst after Vanderwerff.

Line, 29.2 x 17.8 ($11\frac{1}{2}$ x 7) mc, BM 31.
Head and shoulders to left; in foliage oval.
Published as plate to Larrey, Histoire d'Angleterre, 1697.

Purchased from the Speaker's Fund.

MORGAN, Sir Charles, Bart.

1760-1864. MP.

✓ 620. W Ward after W Owen.

Mezzotint, proof before letters, 38.1 x 30.5 (15 x 12), BM 1.
Three-quarter length seated, holding top-hat.
Published 1829. Original RA 1818, now Equitable Life Assurance Society.

Presented by Sir H Raphael, Bart. MP.

MORRISON, W S, see DUNROSSIL

MOYES, Andrew J

Accountant 1943-62.

✓ 621. Photograph.

MUIR-MACKENZIE, Kenneth Augustus, Baron, PC

1845-1930. Government Chief Whip in the House of Lords.

✓ 622. Photograph, playing golf.

Presented in 1975.

MULGRAVE, Henry PHIPPS, 1st Earl of

1755-1831. MP. Secretary of State. Art Patron.

✓ 623. C Turner after T Lawrence.

Mezzotint, open letter proof, 29.9 x 25.4 ($11\frac{3}{4}$ x 10), BM 4.
Head and shoulders to right.
Published August 1808. Original 1804, in Sir Edmund Bacon's collection, Raveningham Hall.

Presented by Sir H Raphael, Bart. MP.

MURRAY, Andrew, see DUNEDIN

MURRAY, William, see MANSFIELD

NAOROJI, Dr Dadabhai

1825-1917. First Indian Member of Parliament.

✓ 624. V R Rao.

Canvas 53.3 x 40.7 (21 x 16).
Head and shoulders facing, thick white beard and hair, steel-rimmed glasses, grey suit, red tie, plain background, lit from the left. Signed lower left in red: **'V. R. Rao'**. [1]

Exhibited Royal Indian Society, Aldwych, 1947.

Presented in 1939 by the Dadabhai Naoroji Memorial Fund.

[1] Probably a copy in oils from a photograph c 1906 in R P Masani Dadabhai Naoroji, 1939, p. 496.

NELSON, Horatio, 1st Viscount

1758-1805. Admiral.

✓ 625. P Roberts after L Abbott.

Stipple and line, BM 17.
Portrait, with the English and French fleets.
Published 1799 to commemorate the Battle of Aboukir Bay, 1-3 August 1798.

Acquisition uncertain.

See also WELLINGTON.

NEWCASTLE, William CAVENDISH, Duke of, KG

1592-1676. MP. Royalist. Writer. In his Treatise on Government, dedicated to Charles II, discussing the advantage of a land registry, he points out that the many lawyers in the House of Commons would never pass legislation to hinder 'the multiplisetye of sutes, which is their Gayne'.

✓ 626. After Sir Anthony Van Dyck.

Canvas 213.5 x 127.0 (84 x 50).
Whole-length, standing slightly to the right in a black suit with wide falling collar, his right hand by his side holding broad-brimmed hat, his left gloved on hip, ribbon of the Garter; thick curly auburn hair, moustache and narrow beard; background gold curtain left, base of column and stormy sky right; lit from the left.

A late 17th century variant of the Van Dyck portrait at Welbeck (94) in which the Duke was originally painted wearing the red ribbon of the Bath. The colour was altered presumably after his installation as KG in April 1661. The Clarendon portrait shows no visible signs of alteration so probably was painted shortly after the installation. Several other versions exist, probably the best being at Althorp.

NEWCASTLE, William CAVENDISH, Duke of, KG (continued)

Exhibited at the British Institution, 1846 (88) and 1861 (14). Literature, Waagen, ii, p. 457; Lady Theresa Lewis, 1852, p. 324; Goulding and Adams, Welbeck Catalogue.

LENT by the Earl of Clarendon, 1955.[2]

[1] Margaret Duchess of Newcastle, The Life of William Cavendish, Duke of Newcastle, ed. C H Firth, 1906.

[2] For an account of the Clarendon Collection, see under Clarendon, No 176. See also Robin Gibson Catalogue of Portraits in the Collection of the Earl of Clarendon 1977.

NEWCASTLE, Thomas PELHAM-HOLLES, 1st Duke of, KG, PC

1693-1768. Secretary of State. Prime Minister.

✓ 627. William Hoare, RA.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length seated to the right in Garter robes, his right hand extended forward, left holding glove on thigh; Garter hat in right background.

Formerly at Clumber House, Worksop.[1] A whole-length version, formerly at Ashburnham, was sold at Sotheby's 15 July 1953 (143). Another whole-length version is at Letton Hall, Norfolk. A chalk drawing on canvas is in the National Portrait Gallery.

Engraved in mezzotint James McArdell (CS 136). c 1760 (see below); line engraving by Holl, 1831.

Portraits of Newcastle by Kneller (with the Earl of Lincoln), Kit-Cat Club portrait in NPG, by Shackleton (Honingham Hall, Norfolk), unknown (Buckingham Palace). Another whole-length by Hoare, standing in Garter Robes (NPG on loan to MOW, Foreign Office) and another at Grundisburgh, Suffolk (Lord Cranworth).

LENT by the 7th Duke of Newcastle, 1958.

[1] Catalogue of the Pictures at Clumber, 1923, No 63.

NEWCASTLE, Thomas PELHAM-HOLLES, 1st Duke of, KG, PC (cont'd)

628. J McArdell after W Hoare.

Mezzotint, c 1760, 34.3 x 27.4 ($13\frac{1}{2}$ x $10\frac{3}{4}$), mc (CS 136).
Three-quarter length to right, in robes of KG.
Original formerly at Ashburnham, Sotheby's 15 July 1953 (143).

Presented by the Right Hon John Ellis, MP.

NEWDEGATE, Charles Newdigate

1816-1887. MP.

629. T O Barlow after F R Say.

Mezzotint, open letter proof, private plate,
55.9 x 34.9 (22 x $13\frac{3}{4}$).
Whole-length standing, with top-hat and umbrella.
Original presented to his mother by the tenants of
the Arbury Estate.

Presented by F A Newdegate, MP.

NICHOLAS, Sir Edward

1593-1669. MP. Secretary of State.

630. G Vertue after Lely.

Line, proof before letters, 1743, 30.5 x 23.5 (12 x $9\frac{1}{4}$), BM 4.
Three-quarter length seated, in skull cap, holding letter.
Original 1662, in NPG (1519).

Presented by Sir H Raphael, Bart. MP.

NOEL, Sir Gerard (Edwardes), Bart.

1759-1838. MP.

631. C Turner after W Beechey.

Mezzotint, open letter proof, 27.4 x 24.8 ($10\frac{3}{4}$ x 9).
Head and shoulders to left, head facing.
Published 1821. Original then in the collection of
William Leeke, MP.

Presented by Sir H Raphael, Bart. MP.

NORFOLK, Thomas HOWARD, 4th Duke of, KG

1536-1572. Executed for high treason for supporting Mary,
Queen of Scots.

632. J Houbraken, 1735.

Line, 35.6 x 22.8 (14 x 9), BM 1.
Plate to Birch's Heads.
Original then in the collection of Jonathan Richardson.

Presented by the Right Hon J H Whitley, MP.

NORFOLK, Henry HOWARD, 15th Duke of, KG, PC

1847-1917.

633. Colour print by Byam Shaw.
As Earl Marshal at the Coronation of Edward VII,
9 August 1902.
Plate to H G Burke, Historical Record of the Coronation (1904).

NORTH, Frederick, Lord North, see GUILFORD

NORTHCOTE, Stafford, see IDDESLEIGH

NORTHINGTON, Robert HENLEY, 1st Earl of

1708-1772. Lord Chancellor 1761-66.

✓ 634. J McArdell after T Hudson.

Mezzotint, 35.6 x 28.0 (14 x 11), BM 1.
Whole-length, in Lord Chancellor's robes, as '**Lord Henley**'.
Studio version of the original in NPG (2166), now on loan to the Royal Courts of Justice.

Presented by Sir H Raphael, Bart. MP.

✓ 634a. Another copy, presented by Sir H Raphael, Bart. MP.

✓ 634b. Another copy, presented by the Marquess of Lincolnshire.

NORTHUMBERLAND, Algernon PERCY, 10th Earl of, KG, PC

1602-1668. MP. Lord High Admiral. Chief Commissioner from Parliament to treat with Charles I, 1642-3. Opposed the King's execution and supported the Restoration.

✓ 635. After Sir Anthony Van Dyck

Canvas 216.0 x 129.6 (85 x 51).
Whole-length standing to the right, leaning on an anchor, left hand on sword-hilt, right holding a baton; a cuirass over an embroidered doublet, crimson breeches and magnificent leather boots; badge of the Garter; a naval battle in the background.

Van Dyck's splendid original of this portrait of the Earl of Northumberland is at Alnwick Castle and was probably painted to commemorate his appointment as Lord High Admiral in 1638 or as General in the following year. Versions and variants are at Syon House (attributed to Lely, 1647), Audley End, Penshurst and the Admiralty, Lely having worked in Northumberland House in 1646/7 when the three youngest of the royal children were in the Earl's care. Other variations are at Warwick Castle, Alnwick and Longleat, and family groups at Hatfield, Petworth and Gorhambury.[1] Among contemporary professional copyists specialising in Van Dyck portraits, Simon Stone was associated with the Northumberland collection, both before and after the Restoration, and may well

have been the author of this picture.[2] It is mentioned in Evelyn's letter to Pepys, 12 August 1689, and was seen by Vertue when he visited Cornbury in 1722 and 1729,[3] and by Dr Waagen at The Grove in 1850.[4]

Engraved by Houbraken, half-length only, as a plate to Birch's Heads, 1738 (see below) and by E Scriven (Cassiobury version) as No XIV of a set of plates engraved for the Earl of Essex.

LENT by the Earl of Clarendon in 1955.[5]

[1] Other copyists were Knapton (Woburn) and Phillips (Cassiobury) see Lady M Theresa Lewis, Lives, 1852.

[2] Flemish Exhibition Catalogue, RA 1953/4 (436); Whinney and Millar, Oxford History of English Art, 74 (note 2).

[3] Vertue, Notebooks, II, p.65.

[4] Waagen, II, 456.

[5] For an account of the Clarendon Collection, see under Clarendon, No 176. See also Robin Gibson Catalogue of Portraits in the Collection of the Earl of Clarendon 1977.

✓ 636. Houbraken after Van Dyck.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$).
From the portrait then in the collection of 'the Right Hon the Earl of Essex', and now at Alnwick Castle.
Plate to Birch's Heads, 1738.

Presented in 1972 by the Viscount Hood.

NORTHUMBERLAND, Hugh PERCY, 2nd Duke of and Baron Warkworth, KG

1742-1817. MP.

✓ 637. J Finlayson after Pompeio Batoni.

Mezzotint, 33.0 x 27.0 (13 x 11), inscribed:

'The Right Honorable HUGH LORD WARKWORTH, Aid de Camp to His Majesty, Member of Parliament for the City & Liberty of Westminster, published .... Nov 2nd 1765 ...'

Original at Alnwick Castle.

House of Lords' purchase, January 1970 (H J Ryan).

NORTON, Sir Fletcher, see GRANTLEY

NOTTINGHAM, Heneage FINCH, 1st Earl of

1621-1682. MP. Lord Chancellor 1675-82.

✓ 638. Anon after J M Wright.

Line, 22.8 x 16.5 (9 x $6\frac{1}{2}$), BM 5.
Whole-length to left, holding Purse, Mace on table on right.
Plate to Guillim's Heraldry, 1679.
Original hung in Guildhall, London, 1674, damaged by fire 1940; version at Longleat.

Presented by the Marquess of Lincolnshire.

NOTTINGHAM, 2nd Earl, see WINCHILSEA

NUGENT, George Nugent Grenville, Baron

1788-1850. MP. A Lord of the Treasury.

✓ 639. W Ward after T Lawrence.

Mezzotint, open letter proof (1822), 64.2 x 40.0 ($25\frac{1}{4}$ x $15\frac{3}{4}$), BM 2.
Whole-length, standing on seashore.
Original on loan to MPBW (now DOE) from Major E H T Boileau.

Presented by Sir H Raphael, Bart. MP.

NUGENT-TEMPLE-GRENVILLE, George, see BUCKINGHAM, Marquess of

O'CONNELL, Daniel

1775-1847. MP. Champion of Irish Independence.

✓ 640. J Ward after J P Haverty.

Mezzotint, proof before letters, 64.8 x 39.4 ($25\frac{1}{2}$ x $15\frac{1}{2}$).
Whole-length, standing with hound.
Original Reform Club, London, and Town Hall, Limerick.

Presented by G W Agnew, MP.

✓ 641. J H Robinson after J Stewart.

Stipple, 23.5 x 19.0 ($9\frac{1}{4}$ x $7\frac{1}{2}$), BM 16.
Half-length seated to right, holding papers; octagonal.

Purchased from the Speaker's Fund.

O'CONNOR, Arthur

1764-1852. Irish MP and rebel.

642. W Ward after J Dowling.

Mezzotint, 33.0 x 28.0 (13 x 11), mc, BM 1.
Half-length to right; in engraved rectangle.

Presented by Sir H Raphael, Bart. MP.

O'DONOGHUE, Thomas Henry

1886-1957. Editor of Official Report of Debates, 1947-51.

643. Photograph.

OLIVER, Richard

1734-1784. MP.

644. W Dickinson after R E Pine.

Mezzotint, 33.0 x 28.0 (13 x 11) mc, BM 1.
Half-length, standing in front of the Tower of London, pointing to an Act.
Original painted in the Tower 1771, sold Sotheby's 4 December 1957 (149).

Presented by Sir H Raphael, Bart. MP.

ONSLOW, Arthur, PC

1691-1768. MP. Speaker, 1727-1761. On retiring from Parliamentary life he received the unanimous thanks of the House of Commons 'for his constant and unwearied attendance in the Chair during the

ONSLOW, Arthur, PC (continued)

course of above thirty-three years in five successive Parliaments'. [1]

645. Hans Hysing.

Canvas 231.3 x 144.9 (91 x 57).
Whole-length standing, facing, head slightly to the right, a paper in his right hand, his left on hip; long grey wig, white lace cravat, gold-braided black gown over a brown suit. The Mace is on a blue covered table to the left; a column to the left, a red curtain to the right; lit from the left. Inscribed: **'The Rt. Honourable/Arthur Onslow, Esq., Speaker of Ye House of Commons, & / one of his Majesty's most honble Privy Council / Anno Dni. 1728 Aetat. suae 36.'**

Painted by Hans Hysing in 1728. Another version at Clandon Park, aged 37, and another (traditionally attributed to Jonathan Richardson) in Guildford Town Hall. Half-length versions in the Middle Temple, and, slightly different, at Wadham College (two), (see also No 646 below). A group with Onslow in the Chair and Walpole about to address the House, by Thornhill and Hogarth, is at Clandon Park. Dasent reproduces the Speaker's whole-length which is engraved in mezzotint by Faber, and in line by Muller and by Ravenet (plate to Smollett's History of England, 1757).

Presented to the British Museum by his nephew, Vice Admiral Sir Richard Onslow, Bart. (1741-1817) and transferred to the National Portrait Gallery in 1879. Lent to the Speaker by the National Portrait Gallery in 1922 in exchange for a smaller portrait of Onslow. Ownership permanently transferred to DOE in December 1972. [2]

[1] Commons Journals, 18 March 1761.

[2] DOE AE 2068/17-3. J Kerslake Early Georgian Portraits (NPG 1977 p 196).

646. Studio of Hans Hysing.

Canvas 127.0 x 101.6 (50 x 40).
A half-length version of the whole-length by Hysing. Inscribed on the left, see No 645 above.

below the Mace: **'Several times knight of the shire for Surry and Burgess for Guildford'**, in addition to the inscription as in No 645.

Watercolour copy in Speakers' Portraits. Detailed drawings in Scharf TSB. XXI, 38, 47, 79.

Presented in 1803 by the Rev Sir Richard Cope, Bart. [1]

[1] See note to No 650, Richard Onslow.

✓ 647. Joseph Highmore.

Canvas 127.0 x 101.6 (50 x 40).
Half-length standing to the right in Speaker's robes and full-bottomed wig, lace cravat and ruffles, a scroll of paper in his left hand, right hand pointing downwards, the Mace to the right; plain brown background, lit from the left. Inscribed by his right elbow: **'The Right Honourable / Arthur Onslow Esq. / Speaker of the House of Commons, &c. &c.'** and below this signed and dated: **'J. Highmore / pinx. 1735'**.

Painted in 1735, seven years after the Hans Hysing portraits. Formerly in the collection of Mr Godfrey Williams, sold Christie's 4 October 1946 (103). Purchased from Mr Arnold Wiggins, 1958.

✓ 648. J Faber jun after H Hysing.

Mezzotint, 31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 1.
Three-quarter length standing, in Speaker's robes, with Mace.
Original 1728, see No 645 above.

Presented by Sir William Fraser, MP.

✓ 649. A Walker, 1760.

Line, 19.0 x 17.1 ($7\frac{1}{2}$ x $6\frac{3}{4}$).
In his seat in St Margaret's Church, Westminster, the parochial church of the Commons of Great Britain, 1760.

Presented by Sir William Fraser, Bart. MP.

1528-1571. MP. Solicitor General. Speaker, 1566-1577. Chosen Speaker, much against his wish, in 1566, the first of three in his family.

✓ 650. Probably an early 19th century copy.

Canvas 124.5 x 99.1 (49 x 39).
Three-quarter length standing to the left, brown hair, moustache and beard, no cap, small ruff, gold-braided black gown; holding a roll of papers in his right hand, his left thumb tucked in belt; the Mace on a table left. Inscribed bottom left corner: **'Richard Onslow Esq. / Recorder of London / Her Majesty's Solicitor Gen. & Speaker of ye House of Commons / Anno Dni 1566. Aetat suae 38'** (in the same hand as that of the inscription on the portrait of Arthur Onslow, No 646).

Reproduced in Dasent, p. 140 and a watercolour copy in Speakers' Portraits. Scharf TSB. XIX, 56-57 and XXIV, 13. The original, of which this is a copy made in about 1803, is in the Speakers' Parlour at Clandon, (a whole-length, probably 18th century, with identical inscription).

Presented in 1803 by the Rev Sir Richard Cope, Bart. [1]

[1] Sir Richard Cope, Prebendary of Westminster (1754-1806), was the son of the Rev Galen Cope and Anne, daughter of Richard Onslow of Drungwick, Sussex.

ONSLOW, Richard, 1st Baron, PC

1654-1717. MP. Speaker 1708-1710. Chancellor of the Exchequer. In 1715 he was granted the place of Teller of the Exchequer for life as a reward for services to the Crown, '... the great hand he had in all the Succession Acts, particularly in that of the 4th of Queen Anne which he conducted through the House of Commons ...'[1]

✓ 651. Artist unknown, c 1710.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the left; long grey wig, cravat with long lace ends, gold-braided black gown, dark brown background; lit from the right.

ONSLOW, Richard, 1st Baron, PC (continued)

Reproduced by Dasent, p. 242. Watercolour copies in Speakers' Portraits and Sutherland Collection. Scharf TSB. XXI, 44-45. Two other portraits of Onslow are at Clandon Park, one a head and shoulders, the other a whole-length in Speaker's robes with the Mace, both attributed to Kneller. Another was recorded in 1798 at Wimpole.

Presented in 1803 by the Rev Sir Richard Cope, Bart.[2]

[1] Journal of the House of Commons, 10 December - 25 January, 1705.

[2] See note to No 650, Richard Onslow, Speaker 1566.

ORFORD, Edward RUSSELL, Earl of

1653-1727. Admiral.

652. Houbraken (1742) after G Kneller.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$).
'in the collection of Thomas Walker Esq.'
Published by Knapton 1742 as a plate to Birch's Heads.

Presented in April 1972 by the Viscount Hood.

ORFORD, Robert WALPOLE, 1st Earl of, KG, PC

1676-1745. MP. Chancellor of the Exchequer. Prime Minister.

653. Stephen Slaughter.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length seated to the left in robes of Chancellor of the Exchequer; star and badge of the Garter, left hand gesturing, right holding papers; plain background, lit from the left. Inscribed: **'Sir Robert Walpole, aetat. 66. Stepn. Slaughter pinxt. 1742.'**

ORFORD, Robert WALPOLE (Kt), 1st Earl of, KG, PC (continued)

Painted in 1742. Formerly at Wentworth Woodhouse. It probably derives from the double portrait by Slaughter of Walpole and his secretary Henry Legge, now in the Treasury Board Room.[1] An earlier version, dated 1740, was presented by Walpole to the Right Hon William Conolly, Castletown.[2]

Portraits of Walpole are by Charles Jervas as Secretary of War, 1708-10 (Houghton), the Kit-Cat Club portrait by Kneller 1710-15 (NPG), by Richardson and Wooton, c 1716, as Ranger of Windsor Forest (Houghton), Vanderbank 1723 (Sir Robert Peel's collection at Drayton Manor, Christie's 9 April 1934, 71), Jervas 1725 (Houghton), Wootton, the Hunting Piece 1727 (Petworth), Hysing 1730 (King's College, Cambridge), Eckardt and Wootton, c 1730 (formerly Lansdowne collection), Hogarth and Thornhill 1730 (Clandon Park), Van Loo, c 1735 (Leningrad and Downing Street - see below), Zincke as Chancellor of the Exchequer (Royal Collection), Pond engraved Houbraken 1746.

Purchased from Mr Robert Innes-Smith, 1960.

[1] Letter from George Montagu to Horace Walpole, 19 September 1762: 'There is a terrible picture of Sir Robert and Harry Legge at your brother's, whose house (Frogmore) we went to see'. Horace Walpole's Correspondence (ed W S Lewis 1941), vol 10, p. 42.

[2] W G Strickland, Dictionary of Irish Artists, (1913) II, p. 361.

654. G Bockman after T Gibson.

Mezzotint, 33.0 x 26.0 (13 x $10\frac{1}{4}$), BM 1.
Three-quarter length standing, wearing ribbon of KG, as **'Sir Robert Walpole'**.
Original in Crowhurst sale, 1942.

Presented by Sir H Raphael, Bart. MP.

655. J Watson after J B Vanloo.

Mezzotint, 47.7 x 35.6 ($18\frac{3}{4}$ x 14), BM 16.
Whole-length standing, in Chancellor's robes, ribbon of KG,

ORFORD, Robert WALPOLE (Kt), 1st Earl of, KG, PC (continued)

holding Purse and papers, in the Blue Damask Bed Chamber at Houghton.
Original c 1740 at Houghton; versions at Lambeth Palace, 10 Downing Street, London, etc.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 64.

ORFORD, Horace WALPOLE, 4th Earl of

1717-1797. MP. Writer.

✓ 656. J McArdell (1757) after Reynolds.

Mezzotint, 31.2 x 25.4 ($12\frac{1}{4}$ x 10), BM 7.
Three-quarter length, leaning on a table, as **'Horace Walpole'**.
Original 1756, in the Marchioness of Lansdowne's collection.

Presented by Sir H Raphael, Bart. MP.

ORMONDE, James BUTLER, 1st Duke of, KG

1610-1688. Lord Lieutenant of Ireland.

✓ 657. D Loggan.

Line, 36.9 x 26.0 ($14\frac{1}{2}$ x $10\frac{1}{4}$), BM 8.
Head and shoulders to right, in lace bands and robes of KG; oval frame with oak leaves on pedestal.

Presented by Sir H Raphael, Bart. MP.

ORMONDE, James BUTLER, 2nd Duke of, KG

1665-1745. Commander-in-Chief of the Land Forces. Deputy Governor of Ireland.

✓ 658. S Gribelin after M Dahl.

Line, 36.9 x 24.1 ($14\frac{1}{2}$ x $9\frac{1}{2}$), BM 1.
Three-quarter length, in armour with baton; oval surrounded by martial trophies and supported by angels.
Original of a version dated 1714, NPG (78), see D Piper, The Seventeenth Century Portraits, 1963, p. 259.

Presented by Sir H Raphael, Bart. MP.

OSBORNE, Thomas, see LEEDS

OSSINGTON, John Evelyn DENISON, 1st Viscount

1800-1873. MP. Speaker, 1857-1872.[1]

✓ 659. Sir Francis Grant, PRA.

Canvas 247.8 x 156.3 ($97\frac{1}{2}$ x $61\frac{1}{2}$).
Whole-length standing to the left, in a voluminous black gown over a black suit; grey wig, clean-shaven face, white neck-cloth and shirt; holding the Speaker's three-cornered hat by his side in his right hand, papers to his waist in his left.
Background, a corridor in the House of Commons; lit from the right. (No inscription).

Commissioned by Speaker Denison, painted in 1862, in Sir Francis Grant's portrait list: 'Rt Hon E Denison, Speaker of the House of Commons, Full length £420'.[2] Scharf TSB, XXIV, 25. Dasent reproduces a small head and shoulders from a drawing by Joseph Slater (see below). See also the large engraving by Barlow from 'The House of Commons in 1860', painted by John Phillip, RA, 1863, for the Speaker. A fine Vanity Fair cartoon, 12 March 1870, shows him in the Speaker's Chair, 'The first of the Commoners of England'.

OSSINGTON, John Evelyn DENISON, 1st Viscount (continued)

In the family possession at Ossington Hall till its offer on loan by his great-nephew, Colonel W M E Denison, in a letter to the Speaker 4 November 1959. Removed to the House of Commons in 1960.[3]

Exhibited RA 1863, Victorian Exhibition 1891-2.

LENT by Colonel W M E Denison, 1960.

[1] J E Denison, Notes from my Journal when Speaker of the House of Commons (1900)

[2] A copy, made by his daughter, of a list of Grant's portraits kept by his wife (National Portrait Gallery Library).

[3] Advisory Committee on Works of Art in the House of Commons, Minutes of 17th Meeting, 16 March 1960.

✓ 660. After Sir Francis Grant, PRA.

Canvas 244.0 x 144.9 (96 x 57).
Whole-length, standing to the left (see No 659 above).
Copy of the original (above) by Jane Hawkins. Inscribed on the back of the canvas: **'The Viscount Ossington by Jane Hawkins after Sir Francis Grant, PRA, Jan 1874'.**

Presented in 1874 by the Viscountess Ossington.

✓ 661. F C Lewis after Slater.

Stipple, 26.7 x 21.5 ($10\frac{1}{2}$ x $8\frac{1}{2}$).
Vignette with facsimile of autograph; one of Grillion's Club series, 1882. Reproduced in Dasent, Speakers, p. 326.

Presented by Sir H Raphael, Bart. MP.

OSSORY, Thomas BUTLER, Earl of, KG

1634-1680. MP. Deputy Governor of Ireland. Rear-Admiral.

✓ 662. P Vanderbank after P Lely.

Line, 43.8 x 33.0 ($17\frac{1}{4}$ x 13), BM 1.
Head and shoulders, in wig, armour and collar of KG; laurel oval.
Original c 1678, NPG (371).

Presented by Sir H Raphael, Bart. MP.

OXFORD AND ASQUITH, Herbert Henry ASQUITH, 1st Earl of, KG

1852-1928. MP. Prime Minister.

✓ 663. Sir James Guthrie (c 1920).

Canvas 48.3 x 35.6 (19 x 14).
Sketch, head to left.

Other portraits by Orpen 1909 (Lincoln's Inn), Solomon 1909 (National Liberal Club), Fiddes Watt 1912 (Balliol College, Oxford), Max Beerbohm 1913 (National Liberal Club), Lavery (RA 1918), Cluysenaar 1919 (NPG), Dugdale 1925 (Christie's 22 X 43, lot 78).

LENT by the National Portrait Gallery, 1973 (3544).

SEE ALSO Part IV SCULPTURE No 66.

OXFORD AND MORTIMER, Robert HARLEY, 1st Earl of, KG, PC

1661-1724. MP. Speaker, 1701-1705.[1] Lord Treasurer.

✓ 664. Copy after Richardson.

Canvas 251.6 x 162.7 (99 x 64).
Whole-length standing slightly to the right, the Lord High Treasurer's staff of office in his right hand, his left resting on the corner of a table. Dark grey wig, Peer's robes, brown coat sleeves, lace ruffles, collar of the Garter. His Earl's coronet on a red cushion on stone pedestal to the left, papers on

a table covered with a green cloth to the right, green curtain background; the Tower of London is seen through an opening above the table; lit from the left.

Watercolour copy in Speakers' Portraits. Scharf TSB, XXIV, 23, where it is described as 'a good rich Kneller, crowded with ornaments and insignia'; but the paintwork appears to be early 19th century. The original, of which this is probably a free copy, circa 1804, was painted posthumously in 1738 by Jonathan Richardson and is at Welbeck.[2] Other portraits are by Kneller, c 1701 in Speaker's robes at Welbeck; 1714 in Garter robes, formerly in Lord Foley's collection (versions in British Museum, NPG, etc); by Richardson at Welbeck, Christ Church, Oxford, and at Longleat; and by Riley at Welbeck.

Presented in 1804 by his descendant, the 3rd Duke of Portland, KG.

[1] As Speaker he was an original Trustee of the Cottonian Library at Westminster. The Harleian Library, now in the British Museum, was formed by Robert Harley and his son.

[2] See Goulding and Adams Catalogue of the Pictures at Welbeck, 1936, p. 371.

665. J Simon after Kneller.

Mezzotint, 30.5 x 25.4 (12 x 10) mc, BM 2.
Head and shoulders to left, in robes of KG, with staff.
Original a whole-length 1714, in NPG (4011), see D Piper, The Seventeenth Century Portraits, NPG 1963, plate 16a.

Purchased from the Speaker's Fund.

666. J Smith after Kneller.

Mezzotint, 29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$), BM 1.
From same picture as No 665 above.
Published 1714.

Presented by Sir William Fraser, Bart. MP.

666a. Another copy, presented by Sir H Raphael, Bart. MP.

1829-1904. Clerk of the House of Commons, 1886-1900.

667. W E Lockhart.

Canvas 35.6 x 25.4 (14 x 10).
Head and shoulders to left, in wig and butterfly collar.

Painted in 1887 as one of a number of portrait sketches for his painting at Windsor Castle, The Jubilee Celebration in Westminster Abbey, 1887.
Sold Christie's 7 April 1900 (143).

Acquisition uncertain, after 1933.

PALLMER, Charles Nicholas

d 1830. MP.

668. S W Reynolds after S W Reynolds jun.

Mezzotint, open letter proof, 62.9 x 42.6 ($24\frac{3}{4}$ x $16\frac{3}{4}$), BM 1.
Whole-length, standing between armchair and table.
Published 1827. Original RA 1827, subscribed for as a present to Mrs Pallmer by the Freeholders of the County of Surrey.

Presented by Sir H Raphael, Bart. MP.

668a. Another copy, open letter proof.

Purchased from the Speaker's Fund.

PALMER, Sir Roundell, see SELBORNE

PALMERSTON, Henry John TEMPLE, 3rd Viscount, KG, PC

1784-1865. MP. Prime Minister.

✓ 669. John Partridge.

Canvas 238.9 x 147.4 (94 x 58).
Whole-length standing facing in a black frock coat, left hand on table holding papers, right to his breast; ribbon of the Bath, Star of the Garter; box and papers under the table, books on floor to the left; chair and bust of Canning to the left; panelled wall in background, lit from the left. Signed and dated on the red despatch box: **'John Partridge pinxit 1850'**.

Painted in 1850 but an earlier head, also by Partridge, was inserted after Palmerston's death at his widow's request.[1] Exhibited at NPE 1868 (456). Engraved in mezzotint by S Cousins, 1852 (see below). Formerly at Broadlands.

Portraits of Palmerston by Heaphy 1802 (NPG), Lawrence c 1820 (Broadlands), Partridge 1846 (NPG), Grant 1862 (Harrow School), Morris 1863 (Dover Town Hall), Lucas 1866 (Trinity House).

LENT by the Countess Mountbatten of Burma, 1957.

[1] Information kindly provided by Mrs Blois, librarian at Broadlands.

✓ 670. S Cousins after J Partridge.

Mezzotint, proof before letters, artists' names only (1852), 68.0 x 41.9 ($26\frac{3}{4}$ x $16\frac{1}{2}$), BM 6.
Whole-length standing in a library, with a bust of Canning. Original 1850 with an earlier head inserted.

Presented by the Right Hon John Ellis, MP.

✓ 671. Holl and Zobel after F Grant.

Stipple, open letter proof, 28.6 x 23.5 ($11\frac{1}{4}$ x $9\frac{1}{4}$), BM 3.
Half-length to left.
Published 1865. From the original painted for the library at Harrow School, 1863.

Presented by Sir Edward Sassoon, Bart. MP.

SEE ALSO Part IV SCULPTURE Nos 67 and 68.

PANMURE, William Ramsay MAULE, 1st Baron

1771-1852. MP.

✓ 672. H Cousins after T M Joy.

Mezzotint, private plate, 43.2 x 34.3 (17 x $13\frac{1}{2}$), BM 1.
Three-quarter length seated, with a bust of C J Fox; aged 67.

Presented in 1928 by Mrs Arthur Macdonald.

PARKER, Thomas, see MACCLESFIELD

PARR, T H

Editor of Official Report of Debates 1927-39.

✓ 673. Photograph.

PAULET, William, see WINCHESTER

PEEL, Arthur Wellesley, 1st Viscount

1829-1912. MP. Speaker 1884-1895.[1]

✓ 674. Sir William Quiller Orchardson, RA.

Canvas 244.0 x 152.5 (96 x 60).[2]
Whole-length seated in the Speaker's Chair in a black gown over a black suit; his head nearly in profile to the left; powdered wig, slight moustache and beard, white collar and shirt, narrow white bow tie; his arms rest on the arms of the chair, upholstered in green, a book in his right hand; background as behind the Speaker's Chair in the House of Commons; lit from the left. Signed and dated: **'W. Q. Orchardson, 1898'**.

Exhibited Royal Academy, 1898 (330); reproduced in colour in the Hon John Collier's The Art of Portrait Painting, 1905.

PEEL, Arthur Wellesley, 1st Viscount (continued)

Other portraits by Orchardson at Sandy (replica) and National Gallery of Scotland (drawing in charcoal), by S Hall (drawing in NPG), Marchioness of Granby (drawing RA 1892 (1534) as Speaker), H von Herkomer (Balliol College), W E Lockhart (RA 1892), Lane Calkin (NPG). He also appears as a private member in The Speaker's Procession 1884 (see Part II, GROUPS No 191).

Presented by Members of Parliament on his retirement in 1895.

[1] 'Theoretically Peel was the servant of the House. There were occasions when a stranger might almost have regarded him as its master'. (The Times obituary notice, 25 October 1912).

[2] The Canvas was originally too large for the wall; see H W Lucy, Later Peeps at Parliament, 1905, pp. 201-02.

675. Vincent Brooks, Day & Son.

Lithograph, 28.6 x 18.4 ($11\frac{1}{4}$ x $7\frac{1}{2}$), BM 2.
Vignette in profile, to right.

Presented in 1940 by W Erskine, CBE.

676. Photograph, signed, of the painting by Orchardson (see above).

Presented by himself.

677. Photograph by the London Stereoscopic Company.
Reproduced in Dasent, Speakers, p. 336.

PEEL, Jonathan

1799-1879. MP. Secretary of State.

678. T L Atkinson after F Grant.

Mezzotint, open letter proof, 56.5 x 36.9 ($22\frac{1}{4}$ x $14\frac{1}{2}$).
Whole-length seated to right in library, as Lieut-General.
Published 1866. Original 1861, in Town Hall, Huntingdon.

Purchased from the Speaker's Fund.

PEEL, Sir Robert, 1st Bart.

1750-1830. MP. Father of the Prime Minister.

679. W Dickinson after J Northcote.

Mezzotint, 43.8 x 34.9 ($17\frac{1}{4}$ x $13\frac{3}{4}$), BM 2.
Three-quarter length, seated at a table.
Published 1818.

Presented by Sir H Raphael, Bart. MP.

PEEL, Sir Robert, 2nd Bart.

1788-1850. MP. Prime Minister.

680. C Turner after T Lawrence.

Mezzotint, open letter proof, 41.3 x 31.8 ($16\frac{1}{4}$ x $12\frac{1}{2}$), BM 10.
Three-quarter length standing, hand on hip; with facsimile of autograph.
Published 1841. Original RA 1826, in Earl Peel's collection, reproduced in Garlick, Lawrence, 1954, Pl 115.

Presented by Sir Edward Sassoon, Bart. MP.

681. S Cousins after T Lawrence.

Mezzotint, proof before letters, 45.8 x 34.9 (18 x $13\frac{3}{4}$), BM 11.
From same picture as above.
Published 1850.

Presented by the Right Hon John Ellis, MP.

682. F C Lewis after T Lawrence.

Line, life size, BM 16.
Head and shoulders to right, to imitate a crayon drawing.
Published 1841.

Presented by Robert Pierpoint, Esq.

683. By and after John Linnell.

Mezzotint, open letter proof, 43.2 x 33.7 (17 x $13\frac{1}{4}$), BM 17.
Three-quarter length to right, holding paper.
Published 1838. Original 1838 in NPG (772); reproduced in NPG Catalogue, Pl 26.

Purchased from the Speaker's Fund.

PEEL, Sir Robert, 2nd Bart. (continued)

✓ 684. G R Ward after Pickersgill.

Mezzotint, open letter proof, 68.0 x 41.3 ($26\frac{3}{4}$ x $16\frac{1}{4}$), BM 21.
Whole-length, standing at desk, with waste paper basket.
Published 1851. Original in the Home Office.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 69.

PEEL AND WELLINGTON

✓ 685. J Faed after Winterhalter.

Mezzotint, 70.0 x 45.1 ($27\frac{1}{2}$ x $17\frac{3}{4}$).
Whole-length, standing together by a column.
Published 1851. Original 1844.

Presented by Sir Robert Gower, Bart. MP.

✓ 685a. Another copy, proof before letters.

Purchased from the Speaker's Fund.

PELHAM, Henry

born c 1595. MP. Speaker July to August 1647, during the period of Lenthall's six days' retreat from the Chair.

✓ 686. Copy by W A Menzies.

Canvas 75.0 x 59.7 ($29\frac{1}{2}$ x $23\frac{1}{2}$).
Half-length to the right, holding a paper in his hand; dark hair going bald, dark moustache and chin tuft; black coat, broad lawn bands and lawn cuffs; brown background.
Inscribed: '**Henry Pelham, Esq. / 1647**'. The copyist's name is on the back.

The original portrait from which this was copied is at Brocklesby Park and is reproduced in Dasent p. 208. There is another at Clandon Park; both by unknown artists.

Presented in 1922 by Charles Alfred Worsley Pelham, 4th Earl of Yarborough.

PELHAM, Henry

1695(?)-1754. MP. Chancellor of the Exchequer. Prime Minister.

✓ 687. William Hoare, RA.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length seated to the right in robes of Chancellor of the Exchequer and a brown velvet suit, his left hand on his knee holding a rolled paper, his right on the arm of chair. Curtain and column in background, lit from the left.

Probably the original, painted in 1752, of a number of versions either by William Hoare or from his studio (NPG, Treasury Board Room, Rockingham Castle, etc.). Formerly at Clumber House.[1]

Exhibited NPE 1867 (336).

Other portraits by Shackleton (NPG 871), and with his secretary, John Roberts, 1752 (Treasury Board Room) (see below), unknown artist (No 10 Downing Street).

Presented in 1958 by the Duke of Newcastle.

1
Catalogue of the Pictures at Clumber, 1923, No 69.

✓ 688. R Houston after W Hoare.

Mezzotint, 34.3 x 28.0 ($13\frac{1}{2}$ x 11), BM 1.
Three-quarter length seated, in Chancellor of the Exchequer's robes, holding papers.
Inscribed below: '**William Hoare Pinxit 1752**'.
Original, see above.

Presented by the Right Hon John Ellis, MP.

✓ 689. R Houston after J Shackleton.

Mezzotint, 34.9 x 38.1 ($13\frac{3}{4}$ x 15), mc, BM 7.
Three-quarter length, seated at a table with his secretary John Roberts, holding a letter from Merepoix dated '**Londres 1752**'.
Original in the Treasury Board Room, London.

Transferred in 1962 from MPBW (now DOE).

PELHAM, Henry (continued)

689a. Another copy, proof before letters.

Presented by Sir H Raphael, Bart. MP.

PELHAM, Henry (1785-1851), see NEWCASTLE

PELHAM, Lord Thomas, see CHICHESTER

PELHAM-HOLLES, Thomas, see NEWCASTLE

PEMBROKE, Philip HERBERT, 4th Earl of, and
1st Earl of Montgomery, KG

1584-1650. Favourite of James I and patron of writers and artists, including Shakespeare, George Herbert, Inigo Jones and Van Dyck.

690. After Van Dyck.

Canvas 216.0 x 129.6 (85 x 51).
Whole-length standing to the left, his right foot on a step, holding his cloak and the Lord Chamberlain's white staff, white lace collar, Star of the Garter, black suit, pink and white favour at his knee, large rosettes on shoes. Curtain and fluted column in background, lit from the right.

A copy probably about 1660-70, of Van Dyck's portrait at Wilton painted in about 1635-40.[1] Mentioned by Evelyn, and seen by Walpole in September 1761 at The Grove, 'Earl Philip, bad',[2] and by Waagen in about 1850, 'The picture is in conception, however, one of the most spirited and animated in the collection and, judging from the subdued brown tone, executed about 1636'.[3] Exhibited at the British Institution 1860 (20), Scharf SSB, 58, 69.

PEMBROKE, Philip HERBERT, 4th Earl of, and
1st Earl of Montgomery, KG (continued)

Other versions at Gorhambury (three-quarter length), National Museum of Wales and Highclere (bust), Lord Yarborough (miniature), British Museum (drawing in pen and ink by Hollar). Other portraits by Van Dyck at Wilton (the family group) and Melbourne, Geldorp (Hardwick Hall), Mytens 1634 (Hardwick, Welbeck and Hatfield), Hoskins (Duke of Buccleuch), Henry Stone (Madresfield), Cornelius Johnson (Petworth), William Larkin (Audley End), Van Dyck studio (Longleat, NPG and Lord Stamford).

LENT in 1955 by the Earl of Clarendon.[4]

[1] Klassike der Kunst, 1931, 407, where the Clarendon portrait is classified as a repetition.

[2] Walpole Society XVI, 38.

[3] Waagen II, 457.

[4] For an account of the Clarendon collection, see under Clarendon, No 176. See also Robin Gibson Catalogue of Portraits in the Collection of the Earl of Clarendon, 1977.

PEPYS, Charles, see COTTENHAM

PEPYS, Samuel

1632-1703. Diarist. Secretary to the Admiralty.

691. Photograph of the painting by John Hayls, 1666, in the NPG.

Purchased from the Speaker's Fund.

PERCEVAL, Spencer

1762-1812. MP. Prime Minister. Assassinated in the Lobby of the House of Commons (then St Stephen's Hall) 11 May 1812.

✓ 692. George Francis Joseph.

Canvas 76.3 x 63.5 (30 x 25).
Half-length seated nearly in profile to the left, holding a paper inscribed: **'Regency Bill'** in his left hand. [1]

The Dictionary of National Biography states that no portrait of Spencer Perceval is supposed to have been painted from life (though a portrait by Lawrence (New York 1937) is probably shortly after 1800 [2]). However a number of posthumous portraits exist, all based on the death-mask taken by Joseph Nollekens[3] and later worked up by him into a marble bust of which a large number are known, probably the best being at Apsley House.[4] This is one of these posthumous portraits, probably an early one. The National Portrait Gallery own another version (or the original) inscribed: **'Joseph'** but without the 'Regency Bill' inscription. Another type, also by Joseph and also NPG, shows him three-quarter length seated in a magnificent Regency chair with papers, pen, ink, despatch boxes, etc., Chancellor's robe over arm of chair, signed and dated: **'G F Joseph, ARA, 1816'**.[5] A variant of this, half-length only and wearing the robe, is in No 10 Downing Street. Another variant, attributed to Beechey, sold at Christie's 12 December 1930 (74), Pawsey & Payne.

Engraved in mezzotint by C Turner, 1812 (see below).

Bought at Christie's, 2 July 1954 (96).

[1] The Regency Bill: 51. Geo. III. cap. I. An Act to provide for the Administration of the Royal Authority, and for the Care of His Majesty's Person, during the Continuance of His Majesty's Illness; and for the Resumption of the Exercise of the Royal Authority by His Majesty. (5 February 1811).

[2] Kenneth Garlick, Sir Thomas Lawrence, 1954, p. 54.

[3] The Farington Diary, 23 May 1812.

[4] J T Smith, Nollekens and his Times, 1828 (1949 edition p. 201).

[5] On loan to the Royal Courts of Justice.

PERCEVAL, Spencer (continued)

✓ 693. C Turner after G F Joseph.

Mezzotint, 49.6 x 34.3 ($19\frac{1}{2}$ x $13\frac{1}{2}$), BM 5.
Half-length to left, holding Regency Bill.
Published 1812. Original painting based on the death mask by Nollekens (see above).

Presented by Sir H Raphael, Bart. MP.

✓ 693a. Another copy, presented by the Right Hon John Ellis, MP.

✓ 693b. Another copy, acquisition uncertain.

✓ 693c. Another copy, acquisition uncertain.

✓ 694. S W Reynolds after F Chantrey.

Mezzotint, proof before letters, 55.3 x 35.6 ($21\frac{3}{4}$ x 14), BM 3.
Whole-length, standing in robes, from the statue by Sir Francis Chantrey, 1818, Town Hall, Northampton.

Presented by Sir H Raphael, Bart. MP.

PERCEVAL and John BELLINGHAM

✓ 695. Colour print by Dubourg after Clark, inscribed:

'Rt Hon Spencer Perceval, Prime Minister of England. Shot at Outer Door of Commons, Houses of Parliament, by John Bellingham, 11 May 1812.'

Reproduced in D Gray, Spencer Perceval, 1963, p. 457.

Presented in 1922 by Sidney Robinson, MP.

✓ 695a. Another copy, acquisition uncertain.

SEE ALSO Part IV SCULPTURE Nos 71, 72.

PERCY, see NORTHUMBERLAND

PERKINS, William Turner.

1853-1927. Editor of Official Report of Debates 1916-25.

696. Photograph on the Terrace by Sir Benjamin Stone, March 1891. Biographical notes by his son-in-law, Jeffrey Charles Poole, on the back.

Press Gallery property, 1892.

696a. Another photograph, signed.

PERRYN, Sir Richard

1723-1803. Judge. A Baron of the Exchequer.

697. Thomas Gainsborough RA.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length to left, in robes and wig, holding black hat in his left hand; books to left.
Relined, cleaned and restored by L Freeman of Brighton, July 1956.
Exhibited RA 1779 (100). Engraved in mezzotint by Gainsborough Dupont 1779.

LENT to MPBW (now DOE) in 1970 by Mrs Robert Elliot and Mrs H B Mason, descendants of Judge Perryn.

PETERBOROUGH, Charles MORDAUNT, 3rd Earl of, PC

1658-1735. Admiral. General. Diplomat.

698. Houbraken after Kneller.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), mc.
After the portrait by Kneller **'in the possession of John Conduit Esq.'**
Published by Knapton as a plate to Birch's Heads.

Presented in April 1972 by the Viscount Hood.

PETO, Sir Samuel Morton

1809-1889. Partner in the firm of Grissell & Peto, under contract to rebuild the Palace of Westminster, 1840-46.

699. Photograph of an oval lithograph vignette, signed **'S Morton Peto'**, and used as frontispiece in L Chown, Sir Samuel Morton Peto, Bart., 1943, and in Sir Henry Peto, Sir Morton Peto. A Memorial Sketch, 1893.

Presented in 1973 by the Rev Joseph L Chown.

PETTY and PETTY-FITZMAURICE, see LANSDOWNE, Marquesses of

PHELIPS, Sir Edward

c 1560-1614. MP. Speaker 1603/4 to 1610/11 which included the Gunpowder Plot Parliament.

700. Artist unknown.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders, three-quarters to the left; in a ruff and black gown; eyes looking forward; round black, puffed-up hat over black cap; grey hair, moustache, pointed beard, a large wart on outside of his left eyebrow; to the left is the crimson bag of the Master of the Rolls drawn together at the top and embroidered with the royal arms.[1]
Inscribed to right of his head: **'Phillipes'**.

From the collection of Sir George Dashwood and formerly at Kirtlington Hall where it formed one of a series of ten Judges, a Lord Chancellor, James I and Henry, Prince of Wales, all painted in the same style. They came from two older houses before Kirtlington was built in 1745.[2] A similar portrait c 1610, is at Doddershall Park, Aylesbury.[3] Dasent

PHELIPS, Sir Edward (continued)

reproduces the full length portrait at Montacute, formerly the Phelips family seat.

Presented in 1909 by Sir Hudson Kearley, MP, later Viscount Devonport.[4]

[1]Phelips was appointed Master of the Rolls in 1611.

[2]Information contained in a letter from Sir George Dashwood to the Speaker, 13 July 1922.

[3]He married as his second wife, Elizabeth Pigott of Doddershall.

[4]PRO, Works 11/116.

PICKFORD, William, see STERNDALE

PICTON, Sir Thomas

1758-1815. General: thanked by the Commons for his part in the Peninsular War.

✓ 701. C Turner after Sir Martin Archer Shee.

Mezzotint, reduced plate, 40.7 x 34.3 (16 x 13½), BM 9.
Three-quarter length standing, with cutlass.
Published 1843. Original at Windsor Castle.

Presented by Edith Picton-Turberville, MP.

PICTON, Sir Thomas (continued)

✓ 702. R Cooper after Sir Martin Archer Shee.

Stipple vignette, plate mark, 38.1 x 28.0 (15 x 11).
From the portrait in the NPG. Head and shoulders only, in uniform; with the Star of the Bath added.
Published 1st March 1815 by Cadell & Davies in Contemporary Portraits.

Presented in April 1972 by the Viscount Hood.

PITT, William, the elder, see CHATHAM

PITT, William (the younger)

1759-1806. MP. Prime Minister.

✓ 703. After John Hoppner, RA.

Canvas 236.3 x 147.4 (93 x 58).
Whole-length standing, head turned slightly to left, his right hand on a table with papers, books on the floor to the left, red upholstered armchair to the right, column and gold curtain in the background, lit from the right.

A whole-length variation of Hoppner's portrait of Pitt at Cowdray Park, finished just before Pitt's death.[1] Presented by Pitt to the Duke of Montrose who occupied a seat in his Cabinet.

Lord Normanby as a boy went with his father, Lord Mulgrave, to Hoppner's and saw Pitt then sitting for it. 'It had not been sent home when Pitt died (Clint had been engraving it). Then came applications from the most intimate friends of the deceased statesman for copies. All these, made before the original was sent home, were by express permission of Lord Mulgrave. After that I know copies of copies were multiplied to any that wished them. My picture went home before the end of 1806 and has never been away since then.'[2] The artist usually associated with copies of Pitt's portrait is R R Reinagle who said that he had painted thirteen half-length copies and later, while Hoppner was away in the country, four whole-lengths.[3] Reinagle had twenty guineas each and Hoppner,

after completing them in one day each, received eighty guineas.[4] Another copyist known to have been employed by Hoppner was Samuel Lane and another was John Rising. An old label on the frame ascribes this particular copy to John Jackson and Jackson was certainly associated with Lord Mulgrave who had indeed maintained him for several years, complaining of his disposition to indolence.[5] Another copy, by W A Menzies 1911, is in No 10 Downing Street dining room.

Engraving of the original at Cowdray by G Clint, 1806.

Presented in 1946 by the Duke of Montrose.

[1] Martin Davies, The British School 1946 (National Gallery Catalogue) Sir George Scharf, Catalogue of all known Portraits ... of William Pitt, 1886, pp. 21-5.

[2] Letter from Lord Normanby to Lord Stanhope, 2 May 1862.

[3] Whitley, Art in England, 1800-1820, 1928, p. 161.

[4] The Farington Diary, III, p. 225.

[5] The Farington Diary, III, p. 185 and IV. p. 102.

✓ 704. After John Hoppner.

Canvas 68.7 x 57.2 (27 x 22½).
Head and shoulders to the left, the eyes looking slightly upwards, the nose noticeably out of alignment, florid colouring; in a dark blue or green suit; plain background, lit from the right.
No inscription.

A variant, said to be by John Rising, based on Hoppner's portrait of 1805 (see No 703), though in this case the eyes are looking above the spectator instead of slightly to the left and there are differences in the cravat and coat.

Provenance unknown. Exhibited Parliamentary Exhibition, Tokyo, 1973.

Given to the House of Commons in about 1930.[1]

Other portraits of Pitt by Copley 1779 (Chevening), Romney 1783 (Bayham Abbey), Lawrence 1787 (?), Gainsborough 1787 (whereabouts unknown but numerous versions exist by Dupont, at Kenwood, Lincoln's Inn, Glasgow, Apsley House, Fitzwilliam Museum, etc), Gillray 1789 (NPG), Gainsborough Dupont 1796 (Trinity House), Owen 1799 (Clumber sale, 21 February 1939, lot 23), Hoppner 1805 (Cowdray Park), Lawrence 1808 (Lord Rosebery), Blake 1809 (Tate Gallery).

[1] Small photograph sent to the NPG by Mr Hallam Murray in 1930.

✓ 705. Robert Dighton.

Watercolour, 13.4 x 11.0 (5¼ x 4¼), oval.
Head and shoulders in profile to left, blue coat, brass buttons, yellow waistcoat, loose cravat.
Signed: **'Dighton pinxt'**.
One of a number of drawings by Dighton of distinguished contemporaries, many of them later engraved.

Advisory Committee purchase from the Folio Society, 1968.

✓ 706. S Cousins after Chantrey.

Mezzotint, 55.9 x 35.6 (22 x 14), BM 5.
From the drawing by H Corbould of the statue (1833) by Sir Francis Chantrey, in Edinburgh.
Engraved for the Pitt Club of Scotland.

Presented by Sir Robert Gower, MP.

✓ 707. R Earlom after G Dupont.

Mezzotint, open letter proof, 45.1 x 35.6 (17¾ x 14).
Head and shoulders in engraved oval frame.
Published 1806. Original 1792, probably at Knole or Chevening, in the possession of Sir Brook Watson, Bart.

Presented by Sir H Raphael, Bart. MP.

PITT, William, (the younger) (continued)

✓ 708. Photograph of a version of Gainsborough Dupont's portrait (see above) in the collection of R A Tatton, Esq.

Presented by Colonel Vaughan Morgan, MP.

✓ 709. Bartolozzi (1790) after Gainsborough.

Line, 43.8 x 34.3 ($17\frac{1}{4}$ x $13\frac{1}{2}$).
Three-quarter length standing to left, holding paper, leaning on chair to right with Chancellor's robes.
Published 1791. Original engraved by Sherwin 1789; numerous versions, see E K Waterhouse in Walpole Society Journal, XXXIII, p. 85.

Acquisition uncertain.

✓ 710. Anon after S de Koster.

Coloured stipple, 31.8 x 26.0 ($12\frac{1}{2}$ x $10\frac{1}{4}$), BM 12.
Half-length to left, lace cravat.
Published Brydon 1799.

Presented by Sir H Raphael, Bart. MP.

✓ 711. J G Huck after K A Hickel.

Mezzotint, 45.8 x 38.8 (18 x $15\frac{1}{4}$), BM 26.
Three-quarter length seated to right, at a table, holding a copy of The Times, No 4441.

Presented by Sir H Raphael, Bart. MP.

✓ 712. J Murphy after W Miller.

Mezzotint, 45.8 x 35.6 (18 x 14), BM 43.
Three-quarter length, holding papers.
Published 1797.

Presented by Sir H Raphael, Bart. MP.

PITT, William, (the younger) (continued)

✓ 713. J Godby after E Orme.

Stipple, 10.8 x 8.2 ($4\frac{1}{4}$ x $3\frac{1}{4}$).
Head and shoulders to left, in oval, with lines by **'W. T.'**
Memorial tribute published 25 January 1806.

Presented by the Duke of Montrose.

SEE ALSO Part IV SCULPTURE Nos 73, 74.

PLUMER, William

1737-1822. MP.

✓ 714. C Turner after T Lawrence.

Mezzotint, proof before letters (1817).
Whole-length standing by table and large presentation vase.
Original Christie's 23 March 1923 (68).

Presented by Sir H Raphael, Bart. MP.

POCOCK, Sir George

1706-1792. MP. Admiral.

✓ 715. J McArdell after T Hudson.

Mezzotint, proof before letters, 31.8 x 25.4 ($12\frac{1}{2}$ x 10).
Three-quarter length, with telescope.
Original with variations in Colonel Peter Thorne's collection; reduced version in NPG (1787).

Presented by Sir H Raphael, Bart. MP.

POLE, Sir Charles Morice, Bart.

1757-1830. MP. Admiral.

✓ 716. W Say after W Beechey.

Mezzotint, etched letter proof, 32.4 x 24.8 ($12\frac{3}{4}$ x $9\frac{3}{4}$), BM 1.
Half-length to right, in uniform and order of KB.
Published 1820.

Presented by Sir H Raphael, Bart. MP.

PONSONBY, Sir William

1772-1815. MP. General: killed at Waterloo.

✓ 717. G Maile.

Line, open letter proof, 28.0 x 24.1 (11 x $9\frac{1}{2}$).
Half-length facing, head to left, in uniform.
Published 1817.

Presented by Sir H Raphael, Bart. MP.

PONSONBY, see also BESSBOROUGH, Earls of

POPHAM, Sir John, PC

1531?-1607. MP. Speaker 1580-1593.[1] Lord Chief Justice.

✓ 718. Copy by Sir William Hutchison, PRSA.

Wood, 111.8 x 86.4 (44 x 34) (lined on hardboard).[2]
Three-quarter length standing, body slightly to right, gloves in his right hand, the other resting on his black girdle; black cap over white coif, narrow ruff over circular white fur collar, judge's scarlet and white fur robes, plain dark background; inscribed in the top left corner: '**1600 Aet. 68**' and in the bottom right corner: '**Copy by W Hutchison**'.

POPHAM, Sir John, PC (continued)

The original portrait in the National Portrait Gallery is reproduced in Dasent, p. 142, but the identity is doubtful. Other portraits of Popham at Littlecote,[3] Kimbolton Castle, Boughton House, and in the collection of Air Marshal Sir Robert Broke Popham (exhibited National Portraits, 1866).

Presented in 1922 by Sir Robert Balfour, Bart. MP.

[1] When asked by the Queen after a long and fruitless session, 'Now, Mr Speaker, what hath passed in the lower house?' he replied, 'If it please, Your Majesty, seven weeks'. (Bacon, Apophthegms, 59).

[2] The panel had been originally primed and highly polished for the use of Holman Hunt. (Information from Sir William Hutchison, 1960.)

[3] Littlecote, near Hungerford, the Popham family house for over 300 years, contains two portraits of Speaker Popham and a number of relics, including his library, judicial chair and finger stocks.

PORTLAND, Hans William BENTINCK, 1st Earl of, KG, PC

1649-1709. Friend and agent of William III.

✓ 719. R Williams after S de Bois.

Mezzotint, 29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$), BM 2.
Head and shoulders to right; in framed oval with French title.
Original 1702, at Welbeck Abbey.

Presented in 1956 by H H W Pollard.

PORTLAND, William Henry CAVENDISH-BENTINCK, 3rd Duke of, KG

1738-1809. MP. Prime Minister.

720. J Murphy after J Reynolds.

Mezzotint, etched letter proof, 45.1 x 35.6 ($17\frac{3}{4}$ x 14), mc, BM 2.
Three-quarter length seated, reading India Bill.
Published 1785. Original 1778, at Welbeck Abbey,
reproduced in Waterhouse, Reynolds, Pl. 205.

Presented by Sir H Raphael, Bart. MP.

POWLE, Henry

1630-1692. MP. Speaker and Master of the Rolls.

721. G Vertue (1737) after Kneller.

Line, 37.5 x 26.0 ($14\frac{3}{4}$ x 10), BM 1.
Head and shoulders to right; in sculptured oval on
pedestal, 1690.
Reproduced in Macaulay, History, III, p. 1245, and
Dasent, Speakers, p. 232.

Presented by Sir H Raphael, Bart. MP.

721a. Another copy, presented by the Right Hon J H Whitley, MP.

PRAED, William

1750-1833. MP.

722. C Turner after W Owen.

Mezzotint, proof before letters, (1816),
44.5 x 35.6 ($17\frac{1}{2}$ x 14), BM 1.
Three-quarter length seated, holding spectacles.
Original RA 1815.

Presented by Sir H Raphael, Bart. MP.

PRATT, Charles, see CAMDEN

PRICE, Sir Charles, Bart.

1748-1818. MP. Lord Mayor of London.

723. C Turner after Carruthers.

Mezzotint, 37.5 x 29.2 ($14\frac{3}{4}$ x $11\frac{1}{2}$), BM 1.
Three-quarter length, as Lord Mayor of London.
Published 1819. Original unknown; copy 1846,
at Ironmongers Hall, London.

Presented by Sir H Raphael, Bart. MP.

PRICE, Sir Robert

1655-1733. Judge.

724. G Vertue after Kneller.

Line, 33.7 x 26.0 ($13\frac{1}{4}$ x $10\frac{1}{4}$), BM 1.
Head and shoulders in legal robes; in sculptured oval.
Reproduced in Macaulay, History, V, p. 2585.
Original 1714.

Presented by Sir H Raphael, Bart. MP.

PRIMROSE, see ROSEBERY

PRIOR, Matthew

1664-1721. MP. Poet.

725. G Vertue after A S Belle.

Line, proof without artist's names, 35.6 x 23.5 (14 x $9\frac{1}{2}$), BM 1.
Half-length; in sculptured oval, with inscription on pedestal.
Original 1713-14, at St John's College, Cambridge.

Purchased from the Speaker's Fund.

726. J Simon after J Richardson.

Mezzotint, 30.5 x 25.4 (12 x 10), mc, BM 8.
Head and shoulders to left, in turban; in sculptured oval.
Reproduced in Macaulay, History, II, p. 857.
Original 1718, at Welbeck Abbey; version in NPG (91),
see Piper, Seventeenth Century Portraits, NPG 1963, p. 287.

Presented by Sir H Raphael, Bart. MP.

PULTENEY, Sir William (1684-1764), see BATH, Earl of

PULTENEY, Sir William

1861-1941. Black Rod. Lieutenant-General.

727. Photograph of a painting by de Laszlo, 1917, in NPG (4236).
Half-length, in uniform.

728. Photograph, signed.

PYM, John

1584-1643. MP. Strong Parliamentarian. One of the Five Members whom Charles I tried to arrest in the House of Commons in 1642.[1] Leading opponent of the King.

729. After Edward Bower.

Canvas 75.0 x 63.5 (29½ x 25).
Head and shoulders to the right in a painted oval; black coat, broad white bands and tassel, blue eyes, fair hair, moustache and beard; plain background, lit from the left, no inscription.
Two labels on the back inscribed: **'Portrait of Sir Thomas Lyttleton Bt. MP for Worcester 1640'** and **'Property of Viscount Cobham'.**

In spite of the Lyttleton label, an authentic 17th century portrait of Pym. The original is not certainly established but this and a number of others derive from a painting by Edward Bower engraved for Pym's Funeral Sermon, 1644.[2] Two similar versions, c 1640-41, one three-quarter length seated at a table, are in the Pleydell-Bouverie collection at Brymore. A miniature by Samuel Cooper at Chequers is probably wrongly named.

Engraved in 1644 with the lettering: 'The True Effigie of JOHN PYM Esquire, late Burgess for Tavistock in Devonshire
Read in this Image him, whose dearest blood
Hee thought noe price to buy his Countryes good,
Whose name shall flourish till the blast of fame
Shall want a trumpet, or true worth a name.'

Presented in 1955 by Viscount Hinchingbrooke, MP.

[1] See the paintings of this subject by C W Cope and by Seymour Lucas in Part V ARTISTS Nos 21 and 48.

[2] Freeman O'Donoghue, Catalogue of Engraved British Portraits ... in the British Museum, 1908-22, John Pym, number 1.

730. After Edward Bower.

Canvas 62.3 x 50.8 (24½ x 20).
Another version of Number 729 copied by Edmund Dyer.
Inscribed on the back: **'Copied by A Edmund Dyer, 1924, after the original by Bower in the possession of Sir Francis Gore, KCB.'** [1]

Presented in 1924 by Sir Arthur Shirley Benn, MP.

[1] Brymore, the ancestral home of Pym's family, passed to his grand-daughter Mary who in 1688 married Sir Thomas Hales, Bart. The Hales continued at Brymore until 1824 when the property passed to the Earl of Radnor. Sir Francis Gore's paternal grandmother was Caroline Hales, a sister of the last Hales baronet.

PYM, John (continued)

731. Identity doubtful

Artist unknown, 17th century.

Canvas 76.3 x 63.5 (30 x 25).
Half-length to the right in a black cap, black suit, white bands and tassels; long greyish hair, grey moustache and chintuft, grey eyes. Plain grey background, lit from the left.
Inscribed top left: **'John Pym / Etat. 63. 1638'** and bottom right: **'Mr PYM'.**

Identity doubtful. The portrait bears no resemblance to the Glover engraving of 1644 from which the authentic portraits of Pym derive (see Number 729 above). The style is of the 1650's, Dutch or Flemish in character, and the portrait probably represents a gentleman from the Netherlands of about 1650-5 (Pym died in 1643). The identification with Pym is probably eighteenth century in origin.

Exhibited NPE 1866 (609) lent by the Marquess of Townshend Christie's Raynham Hall sale, 5 March 1904 (144).[1]

Presented by Major A R Pym in memory of the late Leslie Ruthven Pym, MP for Monmouth 1939-45.

[1] Prince Frederick Duleep Singh, Portraits in Norfolk Houses, 1927, II 208.

732. J Houbraken.

Line, 35.6 x 22.8 (14 x 9), BM 6.
Plate to Birch's Heads, 1738.
Original, then in the collection of Thomas Hales, a free adaptation of Edward Bower's portrait, c 1640, see No 729 above.

Presented by the Right Hon J H Whitley, MP.

733. Photograph of the painting by Edward Bower.

Presented by Lord Mildmay of Flete.

RADSTOCK, William WALDEGRAVE, 1st Baron

1753-1825. Admiral of the Fleet.

734. C Wilkin after F W Wilkin.

Stipple vignette from Contemporary Portraits, 1810, BM 2.
Inscribed:

**'WILLIAM, LORD RADSTOCK // Admiral of the White //
From a Painting in Water Colour by F W WILKIN //
Drawn and engraved by C WILKIN //
Published Feb 16 1810, by T Cadell & W Davies, Strand.'**

Presented in January 1975 by the Viscount Hood.

RALEIGH, Sir Walter

c 1552-1618. Naval Commander, explorer and author.

735. J Houbraken.

Line, 36.9 x 22.8 ($14\frac{1}{2}$ x 9), BM 5.
Plate to Birch's Heads, 1739.
Original then in the collection of Peter Burrel, Esq.

Presented by the Right Hon J H Whitley, MP.

735a. Another copy, margins clipped.

Presented in January 1975 by the Viscount Hood.

RAMSAY, see DALHOUSIE, Earls of

RANKEILLOUR, James Fitzalan HOPE, 1st Baron

1870-1949. MP. Chairman of Ways and Means and Deputy Speaker.

736. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

RAYMOND, Robert, 1st Baron

1673-1733. Lord Chief Justice.

✓ 737. G Vertue after J Richardson.

Line, engraver's name only, 32.4 x 26.0 ($12\frac{3}{4}$ x $10\frac{1}{4}$), BM 2.
Three-quarter length seated to right as Lord Chief Justice.

Presented by Sir H Raphael, Bart. MP.

READING, Rufus Daniel ISAACS, 1st Marquess of

1860-1935. MP. Lord Chief Justice. Viceroy of India.
Secretary of State for Foreign Affairs.

✓ 738. G Fiddes Watt, RSA.

Canvas 147.4 x 99.1 (58 x 39).
Three-quarter length standing slightly to left in wig, judge's robes, collar of SS, left hand downwards, right upwards to front, dark table to left with books, plain background, lit from the left. Traces of a signature in bottom left corner.
Label on the back: '**Middle Temple / Earl of Radnor**'.

Painted as Lord Chief Justice for the Hon Society of the Middle Temple.[1] Exhibited at the RA 1920 (213).

Other portraits by Oswald Birley (RA 1914), Orpen 1917-9, Rothenstein 1925 (NPG), Jagger (RA 1927), Birley 1928 (Middle Temple).

LENT by the Benchers of the Hon Society of the Middle Temple, 1959. Exchanged for a portrait by Sir Oswald Birley in 1968 but brought back in 1972.

[1] Catalogue of Paintings ... Middle Temple, 1931, p. 29.

✓ 739. Photograph (Central Press, 119 Fleet Street) at his installation as Lord Warden of the Cinque Ports, 1934.

Presented in June 1975 by Lord Reading.

REDESDALE, John FREEMAN-MITFORD, 1st Baron, PC

1748-1830. MP. Attorney General. Speaker 1801-2.
Lord Chancellor 1802-06.

✓ 740. Sir Thomas Lawrence, PRA.[1]

Canvas 127.0 x 101.6 (50 x 40).
Half-length seated to the left, eyes looking forwards, in the Lord Chancellor's gold-braided black gown, long grey wig, long lace bands; his left hand holding the loop of the Lord Chancellor's Purse; red curtain background, sky to the left, lit from the right. The canvas is slightly singed in the top right corner as a result of being thrown out of the window during the fire of 1834.

Reproduced by Dasent, p. 294; watercolour copy in Speakers' Portraits / Scharf TSB. XXI, 36; engraved in mezzotint by G Clint, May 1804, after Lawrence (but his eyes looking to the left) (see below). Lawrence records sittings in August 1804.[2] Later versions (c 1807) belong to the American Art Association, New York, and to Lord Redesdale, Otterburn.[3]

Presented in 1803 (or 1804) by himself.

[1] Scharf (TSB. XXI, 36) attributes it tentatively to William Owen and states that it was inscribed on the back: 'Sir John Mitford 1801', presumably referring to the date of his being chosen Speaker. There is no trace of this inscription now after lining.

[2] Sir Walter Armstrong, Lawrence, 1913, p. 159, quoting a letter to Dr Charles Burney, of which the date is unreliable.

[3] Lord Redesdale wrote to the Speaker, 3 July 1922, saying that he possessed the portrait by Lawrence but did not wish to part with it.

✓ 741. Sir Martin Archer Shee.

Canvas 142.3 x 111.8 (56 x 44).
Three-quarter length, seated half right, in the Lord Chancellor's gold-braided black gown, long grey wig, long lace bands and ruffles; his left hand upwards on the Purse, his right hand held downwards; crimson leather brass-studded armchair, crimson curtain background; lit from left.

REDESDALE, John FREEMAN-MITFORD, 1st Baron, PC (continued)

Similar, but with slight differences, to a portrait by Shee in the National Portrait Gallery (1265), formerly in the collection of Lord Chancellor Eldon.

Presented in 1949 by Lord Redesdale.

742. G Clint after T Lawrence.

Mezzotint, etched letter proof, 1804,
44.5 x 34.9 ($17\frac{1}{2}$ x $13\frac{3}{4}$), BM 1.
Three-quarter length to left as Lord Chancellor (see above).

Presented by Sir H Raphael, Bart. MP.

742a. Another copy, etched letter proof.

Presented by Sir William Fraser, Bart. MP.

REED, Robert, see LOREBURN

REID, Brigadier Sir Francis

Speaker's Secretary 1955-70.

743. Photograph.

REYNOLDS, Sir Joshua

1723-1792. Artist. First President of the Royal Academy.

744. Self portrait.

Canvas 76.3 x 63.5 (30 x 25).
Half-length to left, wearing spectacles.
One of several self-portraits said to have been painted for Edward Malone, Reynold's executor and biographer. The original is probably No 1008 in the Royal Collection, see

REYNOLDS, Sir Joshua (continued)

Oliver Millar, Catalogue of the Later Georgian Pictures in the Collection of Her Majesty the Queen, p. 98 and Pl. 105.

LENT by the Greater London Council from the Iveagh Bequest, Kenwood (29), 1972.

RIBBLESDALE, Thomas LISTER, 4th Baron, PC

1854-1925. Government Chief Whip in the House of Lords.

745. Photograph, presented in 1975.

RICH, Richard, 1st Baron

1496?-1567. Lord Chancellor 1548-51.

746. Bartolozzi after Holbein.

Line, 31.8 x 26.0 ($12\frac{1}{2}$ x $10\frac{1}{4}$), BM 1.
Head and shoulders, in a round cap.
Published 1794. Original drawing in the Royal Collection, Windsor Castle.

Presented by the Marquess of Lincolnshire.

RICHMOND, Charles GORDON-LENNOX, 5th Duke of, KG, PC

1791-1860. Lord Lieutenant of Sussex.

747. C Turner after F W Wilkin.

Mezzotint, proof before inscription (1824),
33.0 x 26.0 (13 x $10\frac{1}{4}$), BM 5.
Half-length to left, in Peer's robes.
Original at Goodwood.

Presented by Sir H Raphael, Bart. MP.

RICKARDS, Sir George Kettilby

1812-1889. Counsel to the Speaker 1851-52.

748. Photograph of a drawing, artist unknown.

Acquisition uncertain.

RICKMAN, John

1771-1840. Secretary to Speaker Abbot 1802-14, second Clerk Assistant in the House of Commons 1814-20, Clerk Assistant 1820-40. He was the originator of the census in Great Britain, supervisor of the Population Returns of 1801-31, Thomas Telford's associate for nearly thirty years as secretary to the Commissions on Highland Roads, Bridges and Harbours, the Caledonian Canal,[1] and Churches in the Highlands and Islands of Scotland. He indexed the Journals from 1801 to 1812, indexed the 1818 edition of Hatsell's Precedents and Proceedings, instituted a more expeditious system of printing the Votes and Proceedings, and in 1829 produced a catalogue of the House of Commons library.[2] In 1841 Lord John Russell, Joseph Hume and others, recorded the House of Commons' high sense of his services.[3] In addition to all this official activity Rickman lives immortally in the annals of literature as the friend of Lamb, Southey, Coleridge and Hazlitt.

749. Samuel Lane.

Canvas 61.0 x 50.8 (24 x 20).
Three-quarter length seated, facing, head turned to the left, black suit, grey hair, left hand on desk by a watch, right downwards holding a quill pen. Book-shelves in left background containing leather-bound Parliamentary Papers - Population Reports, 1801, 1811, 1821 and 1831; Highland Roads, Bridges and Harbours, 1803-28, Caledonian Canal, 1803-30, Highland Churches (date hidden). Lit from the right.

Painted probably about 1831, its history is uncertain until its purchase in 1954 from Mr J F Andrade of Guildford as a portrait of T C Hansard; Mr J H Hansard remembers it hanging in his mother's house at Bookham but the Parliamentary Papers in the background and Bellin's engraving of 1843

RICKMAN, John (continued)

securely confirm its identity as Rickman. No other single painting of him is known but he appears in Bowyer's watercolour drawing of the House of Commons in 1821-3,[4] and in Hayter's large oil painting of the House of Commons in 1833 (NPG). There is a plaster bust of Rickman in Somerset House.[5]

Engraved in mezzotint by S Bellin, 1843 - 'A Portrait of an Honest Man' (see below) and lithographed by Miss H S Turner.[6]

Bought in 1954.

[1] A R B Haldane New Ways through the Glens 1962.

[2] Orlo Williams, Life and Letters of John Rickman, 1912, and The Clerical Organisation of the House of Commons, 1661-1850, 1954.

[3] H C Deb. 3 February 1841, pp. 245-9.

[4] See Part II GROUPS No 131.

[5] Advisory Committee of Works of Art, seventh meeting, 31 October 1956.

[6] Miss H S Turner, Sixty Portraits from Unedited Originals, 1831, p. 37.

750. S Bellin after S Lane.

Mezzotint, 22.8 x 19.0 (9 x 7½).
Three-quarter length, seated at a table.
Inscribed: **'A Memorial of an Honest Man - Probebeke - Antiqua Homo Virtute ac fide.'**
Published 1843. Original - see above.
Reproduced in A R B Haldane, New Ways through the Glens, 1962, plate 4.

Acquisition uncertain.

RIDLEY, Sir Matthew White, 2nd Bart.

1745-1813. MP.

751. J Fittler after J Hoppner.

Line, proof before letters (1788), 33.7 x 27.4 ($13\frac{1}{4}$ x $10\frac{3}{4}$), BM 1.
Half-length to left, in fur-trimmed coat.
Original c 1786, at Blagdon, Northumberland.

Presented by Sir H Raphael, Bart. MP.

RIDLEY, Sir Matthew White, 3rd Bart.

1778-1836. MP.

752. G Doo after J Jackson.

Line, proof before letters, artists' names etched (1830),
31.8 x 26.0 ($12\frac{1}{2}$ x $10\frac{1}{4}$), BM 1.
Three-quarter length standing.
Original RA 1821, at Blagdon, Northumberland.

Presented by Sir H Raphael, Bart. MP.

RIDLEY, Matthew White (Bart), 1st Viscount

1842-1904. MP. Home Secretary.

753. After H Herkomer.

Photogravure, 47.0 x 38.1 ($18\frac{1}{2}$ x 15).
Whole-length, seated at a table; with facsimile of
autograph and signed by the artist.
Published 1892. Original 1891, at Blagdon, Northumberland.

Presented in 1961 by the Hon Nicholas Ridley, MP.

754. J Brown after H T Wells.

Stipple vignette, with facsimile of autograph, BM 2.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

RIPON, Frederick John ROBINSON, 1st Earl of, PC

1782-1859. MP. Prime Minister 1827-28.

755. C Turner after T Lawrence.

Mezzotint, open letter proof, 29.2 x 22.8 ($11\frac{1}{2}$ x 9), BM 1.
Half-length seated, holding gloves, as **'Mr Robinson'**.
Published 1824. Original c 1824, at Studley Royal.

Presented by the 1st Marquess of Ripon.

755a. Another copy, proof before letters.

Presented by Sir H Raphael, Bart. MP.

RIPON, George Frederick ROBINSON, 1st Marquess of

1827-1909. MP. Viceroy of India.

756. G F Watts.

Canvas, 75.0 x 62.3 ($29\frac{1}{2}$ x $24\frac{1}{2}$).
Head and shoulders to left, in robes of Doctor of Civil Law,
NPG 1553.

~~LENT~~ by the National Portrait Gallery.

757. Photograph of No 756, presented in 1975 by Lord Amulree.

RITCHIE, Charles Thomson, 1st Baron, PC

1838-1906. MP. Chancellor of the Exchequer.

758. Anon.

Lithograph, 36.9 x 28.0 ($14\frac{1}{2}$ x 11).
Vignette, head and shoulders, facing, with facsimile
of autograph.

ROBERTS, Frederick Sleigh (Bart), 1st Earl, KG, OM, PC

1832-1914. Field-Marshal.

✓ 759. After J S Sargent.

Canvas 162.7 x 104.2 (64 x 41).
Nearly whole-length, standing slightly to the left, in uniform and orders, baton in right hand, left holding sword under his arm, right knee raised. Architectural background.

Copy by F Markham Skipworth from the original portrait by Sargent in the NPG, painted in 1904 and presented to Lord Roberts by members of his staff in the South African War. Another Skipworth copy is in the United Service Club and others in the Carlton Club and the Walker Art Gallery, Liverpool.

Other portraits by Ouless 1882 (Woolwich), Holl 1882 (Royal Collection), Cope 1894, Watts 1898 (NPG), Sheldon Williams 1900 (NPG), De Laszlo 1911 (Lord Devonport), Adrian Jones 1913 (United Service Museum), Colton 1914 (United Service Club), Furse c 1893 (Tate Gallery), William Nicholson ?

Presented in 1923 by Lord Wavertree.

✓ 760. G F Watts.

Canvas, 74.4 x 61.6 ($29\frac{1}{4}$ x $24\frac{1}{4}$).
Three-quarter length, in uniform, NPG 1744.

LENT by the National Portrait Gallery, 1975.

ROBERTS, John, Secretary to Henry Pelham (1752), see PELHAM, Henry

ROBINSON, George Frederick, see RIPON, Marquess of

ROBINSON, John Frederick, see RIPON, Earl of

ROBINSON, Sir Septimus

1709-1765. Black Rod.

✓ 761. Photograph by Downey of the memorial by J Nollekens in Rokeby Church, Durham.

ROCHESTER, Lawrence HYDE, Earl of, KG, PC

1641-1711. MP. Lord High Treasurer.

✓ 762. I Beckett after Kneller.

Mezzotint, 28.0 x 22.8 (11 x 9), BM 1.
Head and shoulders, in Peer's robes and Collar of KG.

Presented by Sir H Raphael, Bart. MP.

ROCKINGHAM, Charles WATSON-WENTWORTH, 2nd Marquess of, KG

1730-1782. Prime Minister 1765 and 1782.

✓ 763. Studio of Reynolds.

Canvas 68.7 x 55.9 (27 x 22).
Half-length in profile.
See NPG Concise Catalogue 1856-1969 (406).

LENT by the National Portrait Gallery, 1972.

✓ 764. E Fisher after J Reynolds.

Mezzotint, 57.2 x 36.9 ($22\frac{1}{2}$ x $14\frac{1}{2}$), BM 1.
Whole-length in robes of KG.
Published 1774. Original 1766-8, at Wentworth-Woodhouse.

Presented by Sir H Raphael, Bart. MP.

ROCKINGHAM, Charles WATSON-WENTWORTH, 2nd Marquess of, KG (continued)

✓ 765. W Dickinson after J Reynolds.

Mezzotint, etched letter proof, 45.1 x 34.9 ($17\frac{3}{4}$ x $13\frac{3}{4}$), BM 1.
Three-quarter length in robes of KG.
Published 1785. Fisher's plate reduced and Dickinson's name substituted.

Presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 78.

RODNEY, George Brydges, 1st Baron

1719-1792. MP. Admiral.

✓ 766. G Dupont after T Gainsborough.

Mezzotint, etched letter proof, 59.1 x 39.4 ($23\frac{1}{4}$ x $15\frac{1}{2}$), BM 5.
Whole-length, standing on quarterdeck, hand on sword.
Published 1788. Original 1783-6, in Lord Rosebery's collection, Dalmeny.
Reproduced in Waterhouse, Gainsborough, Pl. 280.

Presented by Sir H Raphael, Bart. MP.

ROLFE, Robert Monsey, see CRANWORTH

ROLLE, John, 1st Baron

1750-1842. MP. Hero of 'The Rolliad'.

✓ 767. C Turner after T Lawrence.

Mezzotint, proof before inscription (1826),
57.8 x 38.1 ($22\frac{3}{4}$ x 15), BM 1.
Whole-length seated to left, in Peer's robes.
Original c 1820, in Lord Clinton's collection, Bicton.

Presented by Sir H Raphael, Bart. MP.

ROMILLY, Sir Samuel

1757-1818. MP. Solicitor-General. Law reformer.

✓ 768. S W Reynolds after T Lawrence.

Mezzotint, 30.5 x 24.1 (12 x $9\frac{1}{2}$), BM 6.
Half-length seated to right, head facing.
Original c 1810, in NPG (1171).

Presented by Sir H Raphael, Bart. MP.

ROOKE, Sir George

1650-1709. Admiral.

✓ 769. R Williams after M Dahl.

Mezzotint, 29.9 x 26.0 ($11\frac{3}{4}$ x $10\frac{1}{4}$), BM 1.
Head and shoulders to left, in wig and cuirass; without engraver's name.
Reproduced in Macaulay, History, VI, p. 2893.
Original 1704, in the National Maritime Museum, Greenwich.

Presented by Sir H Raphael, Bart. MP.

ROSEBERY, Archibald Philip PRIMROSE, 5th Earl of, KG, PC

1847-1929. Prime Minister.

✓ 770. Anon.

Lithograph, 36.9 x 28.0 ($14\frac{1}{2}$ x 11).
Head and shoulders to right; vignette with facsimile of autograph.

Acquisition uncertain.

SEE ALSO Part IV SCULPTURE No 79.

ROSSLYN, Alexander WEDDERBURN, 1st Earl of, PC

1733-1805. MP. Lord Chancellor.

✓ 771. Bartolozzi after Northcote.

Stipple and line, open letter proof, 41.9 x 34.3 ($16\frac{1}{2}$ x $13\frac{1}{2}$), BM 3.
Half-length seated, holding Purse, as **'Lord Loughborough'**.
Published 1800. Original RA 1800.

Presented by the Marquess of Lincolnshire.

✓ 771a. Another copy, acquisition uncertain.

ROTHERHAM, Thomas

1423-1500. Archbishop of York. Lord Chancellor.

✓ 772. T Nugent after Harding.

Line and stipple, 12.7 x 10.2 (5 x 4), BM 3.
Head and shoulders, in mitre and cope.
Plate to Harding's Shakespeare Illustrated, 1792.
Original then in 'Picture Gallery at Oxford', now at Lincoln's Inn.

Presented by the Marquess of Lincolnshire.

ROUS, Francis

1579-1659. MP. Speaker 1653 (Barebones Parliament). Member of the committee to discuss the kingship of Cromwell. Summoned to Cromwell's 'Other House' but did not take his seat.

✓ 773. Copy by Frederick Newenham.

Canvas (relined on hardboard), 127.0 x 101.6 (50 x 40).
Half-length seated to the right, resting his right hand on the Mace which lies on a cushion on a table before him, a book in his left hand held near his breast; grey hair, beard and moustache; tall, broad-brimmed black hat, flat collar, gold-braided black gown, ruffles; mural background, column to

ROUS, Francis (continued)

right and sky to extreme right. Inscribed in upper left hand corner: 'A°. 1653 Aetat. 74' [1] and on the column: **'ut corporis illi'** and below **'Hic animae faciem cernes'**, and on the top edge of his book **'Mysticall Marriage'**. Signed indistinctly and dated in lower right corner: **'F Newenham, 1857'**.[1]

Similar to, and perhaps a copy of, a portrait in the Provost's Lodge at Eton College, and as regards the head and hat, similar to a portrait at Pembroke College, Oxford, but in the latter he is wearing a black gown and holds a scroll. An engraving, head and shoulders only, by W Faithorne appears as frontispiece to Rous's Treatises and Meditations, 1657 (see below). Dasent reproduces the engraving (p. 210) and also the oil which is wrongly called Lord Audley (p. 124).[2] Reproduced with detail of the Mace in Archaeologia CII 1969 Plate XLIVa-b and p. 214. Scharf TSB. XIX, 56, XXI, 59 and XXIV, 12B.

Presented by Richard, 4th Lord Braybrooke, probably in 1857.

[1] No trace of this inscription or signature, March 1958. They were probably erased during the restoration after the war damage.

[2] The copy was probably commissioned under the misapprehension that it represented Lord Audley.

✓ 774. W Faithorne.

Line, 19.6 x 13.3 ($7\frac{3}{4}$ x $5\frac{1}{4}$), BM 1.
Head and shoulders, facing, in large black hat, 1656, aet 77; oval inscribed with name, title, date, age, arms and four lines of verse: **'Adam the first ...'**
Frontispiece to his Treatises and Meditations, 1657, and reproduced in Dasent, Speakers, p. 210.
Original at Pembroke College, Oxford (see above).

Presented by Sir William Fraser, Bart. MP.

RUDGE, John

d 1740. Deputy Governor of the Bank of England.

✓ 775. J Faber after I Whood.

Mezzotint, 31.8 x 25.4 (12½ x 10), mc, BM 1.
Three-quarter length seated to left, in turban, holding paper.
Original 1730, Sotheby's 17 December 1958 (226) as Hogarth.

Presented by Sir H Raphael, Bart. MP.

RUFFSIDE, Colonel Douglas Clifton BROWN, 1st Viscount

1879-1958. MP. Speaker 1943-1951.[1]

✓ 776. Sir William Hutchison, PRSA.

Canvas 251.6 x 162.7 (99 x 64).
Whole-length standing to the left, in the Speaker's gold-braided black gown, holding his three-cornered hat downwards in his right hand, his left to his breast. Powdered wig, small white moustache, white lace-fringed cravat and ruffles; standing in the Commons Lobby, the Churchill Arch entrance behind him. Signed and dated in bottom left hand corner: '**W O Hutchison, 1953**'.

Exhibited Royal Academy, 1953 (294), reproduced in The Times, 26 June 1953. A full-sized sketch for the head was in the artist's possession.

Presented by Members of Parliament in 1953.

[1] 'In that time he was able to realise his three great ambitions - to lead the House of Commons into St Margaret's Church for the thanksgiving service at the end of hostilities, to sit in the Speaker's Chair when it was re-erected in the new House of Commons, and to turn on the switch which controls the lantern of Big Ben when peace came.'

The Times obituary 6 May 1958.

✓ 777. Photograph, signed: '**D Clifton Brown**', by Elliott & Fry; whole-length standing in library.

RUFFSIDE, Colonel Douglas Clifton BROWN, 1st Viscount (continued)

✓ 778. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

RUSHWORTH, John

1612-1690. MP. Historian and Clerk Assistant to the House of Commons.

✓ 779. Perhaps by William Dobson.

Canvas 61.0 x 57.2 (24 x 22½).
Head and shoulders to the right, in armour; long dark hair; small moustache and tuft on lower lip; large, heavily lidded brown eyes; narrow lawn falling collar; dark background, lit from the left. Inscribed: '**John Rushworth, Esq. 1645**'. A similar modern inscription is on the back and a torn paper label on which is written in a 19th century hand '... Fairfax as his secretary and scribe, sometime in that general's army.'

Engraved by R White as frontispiece to the third part of his Historical Collections, published in 1692, where a doublet and drapery take the place of the armour (see below). White's engraving was copied in reverse by J Pine, 1721.
Scharf TSB. XIX, 55a-56 and XXIV, 12. Apparently no other portrait of Rushworth exists.

Acquisition uncertain, but before 1874.

✓ 780. R White after W Dobson (?).

Line, 22.8 x 15.2 (9 x 6), BM 1.
Frontispiece to his Historical Collections, III, 1692.
Original, with armour instead of drapery (see above).

Presented by Sir H Raphael, Bart. MP.

RUSSELL, Edward, see ORFORD

RUSSELL, John, 1st Earl of, KG, PC. Known as Lord John Russell.

1792-1878. MP. Prime Minister.

781. Sir Francis Grant.

Canvas 203.3 x 111.8 (80 x 44).
Whole-length, standing.
See Richard Ormond, Early Victorian Portraits, NPG (1121).

LENT by the National Portrait Gallery, 1972.

782. J Faed after F Grant.

Mezzotint, proof before letters, artists' names etched (Fade).
58.4 x 35.6 (23 x 14), BM 16.
Whole-length standing, holding Reform Bill.
Published 1854. Original 1854 in NPG (1121).

Presented by Sir H Raphael, Bart. MP.

782a. Another copy, proof before letters, with facsimile of autograph.

Presented by Sir H Raphael, Bart. MP.

783. J Bromley after G Hayter.

Mezzotint, 33.0 x 22.8 (13 x 9), BM 4.
Three-quarter length, standing to right, holding Reform Schedule A.
Published 1836. Original RA 1832, at Woburn Abbey.

Acquisition uncertain.

784. D J Pound after a photograph by Mayall.

Line, 21.5 x 17.1 ($8\frac{1}{2}$ x $6\frac{3}{4}$), BM 13.
Half-length, seated to right, as **'Lord John Russell'**.
Original in Supplement to Illustrated News of the World.

Purchased from the Speaker's Fund.

RUSSELL, John, 1st Earl of, KG, PC. Known as Lord John Russell.
(continued)

785. J Morton after M Walker.

Stipple and line, 22.8 x 18.4 (9 x $7\frac{1}{4}$).
Half-length to right, holding paper, as Home Secretary (1835-9).
Original a photograph by W Walker & Sons.

Purchased from the Speaker's Fund.

SEE ALSO Part IV SCULPTURE Nos 80 and 81.

RUSSELL, William. Known as Lord William Russell

1639-1683. 'The Patriot'. Executed for High Treason.

786. P Vanderbank after G Kneller.

Line, 34.9 x 26.7 ($13\frac{3}{4}$ x $10\frac{1}{2}$), BM 2.
Head and shoulders; in foliage oval frame, 1683, aet 44.
Original c 1680, at Woburn Abbey.

Presented by Sir H Raphael, Bart. MP.

RUSSELL, see also BEDFORD, Earls of and Duke of

RUTHERFORD, Sir Watson, Bart.

1853-1927. MP.

787. Photograph playing chess with Bonar Law.

Presented by Major Sir Richard Barnett, MP.

SACKVILLE, George Sackville GERMAIN, 1st Viscount

1716-1785. MP. Secretary of State. General.

788. J Jacobe after G Romney.

Mezzotint, 43.8 x 35.6 (17½ x 14), BM 5.
Three-quarter length, as **'Lord George Germain (Colonial Secretary'**, pointing to a letter addressed **'to the King'**.
Published 1780. Original 1778-80 exhibited at Northampton 1938.

Presented by Sir H Raphael, Bart. MP.

SADLER, Michael Thomas

1780-1835. MP. Social Reformer.

789. T Lupton after W Robinson.

Mezzotint, open letter proof, 28.0 x 22.8 (11 x 9), BM 1.
Head and shoulders to left.
Published 1830. Original, half-length holding papers, in NPG.

Presented by Sir H Raphael, Bart. MP.

ST ALDWYN, Michael Edward HICKS-BEACH, 1st Earl, PC

1837-1916. MP. Chancellor of the Exchequer.

790. After H T Wells.

Autotype reproduction.
Vignette with facsimile of autograph.
One of Grillion's Club series, 1896.

Presented by the Right Hon J H Whitley, MP.

791. Photograph.

ST JOHN, Henry, see BOLINGBROKE

ST LEONARDS, Edward SUGDEN, 1st Baron

1781-1875. MP. Lord Chancellor.

792. W Walker after E V Eddis.

Mezzotint, open letter proof, 45.8 x 36.9 (18 x 14½), BM 1.
Three-quarter length seated, in Lord Chancellor's robes.
Published 1853. Original RA 1853, at Lincoln's Inn.

Presented by the Marquess of Lincolnshire.

ST VINCENT, John JERVIS, Earl of

1734-1823. MP. Admiral.

793. Anon.

Coloured stipple, 40.7 x 30.5 (16 x 12).
Whole-length, standing on quarterdeck, with sword, cannon, shot and rope.
Published by Jenkins 1817.

Acqusition uncertain.

SALISBURY, James CECIL, 1st Marquess of, KG

1748-1823. MP. Lord Chamberlain.

794. W Say after W Beechey.

Mezzotint, etched letter proof, 66.1 x 44.5 (26 x 17½), BM 1.
Whole-length standing, in KG robes, with wand.
Original 1803 at Hatfield.

Presented by Sir H Raphael, Bart. MP.

794a. Another copy, open letter proof.

Purchased from the Speaker's Fund.

SALISBURY, Robert Arthur Talbot GASCOYNE-CECIL, 3rd Marquess of, KG, PC

1830-1903. MP. Foreign Secretary. Prime Minister.

795. G F Watts, 1884.

Canvas 63.5 x 50.8 (25 x 20).
Head and shoulders, in gown as Chancellor of Oxford University.
See NPG Concise Catalogue 1856-1969 (1349).

LENT by the National Portrait Gallery, 1972.

796. W Holl after G Richmond.

Stipple, BM 8. Vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

797. T O Barlow after J E Millais.

Mezzotint, 48.3 x 34.9 (19 x $13\frac{3}{4}$).
Three-quarter length to right.
Exhibited RA 1887 (1575).
Original painting RA 1883, now in NPG (3242).

Presented by the Right Hon John Ellis, MP.

SEE ALSO Part IV SCULPTURE No 83.

SALOMONS, Sir David

1797-1873. MP. The first practising Jew to stand for Parliament.

798. J Skelton after H L Smith.

Line and stipple, 38.5 x 27.9 ($15\frac{1}{8}$ x 11).
Three-quarter length, standing to right, elbow on his books A Defence of the Joint Stock Banks and ... Officers Relief.
Inscribed:

> **'David Salomons, Esq. Alderman of Cordwainers Ward November 1847 and MP for Greenwich, July 1851. Published 15th August 1851 by Mr Skelton, 118 Albany Street, Regents Park.'**

Presented in 1969 by his great-niece, Miss Salomons.

SAMUEL, Herbert Louis, 1st Viscount, PC

1870-1963. MP. Home Secretary. Leader of the Liberals in the House of Lords.

799. Photograph of a painting by Frank O Salisbury, 1950, in the National Liberal Club.

SANKEY, John, 1st Viscount, PC

1866-1948. Lord Chancellor 1929-35.

800. Photograph of a painting by O Birley.
Three-quarter length, in wig and Lord Chancellor's robes.
Slightly different version, 1929, in Middle Temple.

SAUNDERS, Hilary St George

1898-1951. Librarian of the House of Commons.

801. Photograph, signed.

SAVILLE, Sir George, Bart.

1726-1784. MP.

802. Wilson and Basire after B Wilson.

Line and etching, 44.5 x 33.0 ($17\frac{1}{2}$ x 13), BM 1.
Whole-length, with map of Calder Navigation.
Published 1770. Original 1770, at Rufford Abbey.

Presented by Sir H Raphael, Bart. MP.

SCHOMBERG, Frederick Harman, Duke of, KG

1615-1690. Commander-in-Chief. Killed at the Battle of the Boyne.

803. S Gribelin after M Dahl.

Line, 26.7 x 22.8 ($10\frac{1}{2}$ x 9), BM 1.
Head and shoulders, in wig and armour; reduced oval frame, 1689.
Original 1689, at Nuneham Park.

Presented by Sir H Raphael, Bart. MP.

SCOTT, David John, see BUCCLEUCH, Countess of (her page)

SCOTT, James, see MONMOUTH AND BUCCLEUCH

SCOTT, John, see ELDON

SEBRIGHT, Sir John Saunders, Bart.

1767-1846. MP. Agriculturalist.

804. S W Reynolds after P Boileau.

Mezzotint, open letter proof, engraver's name only, 19.0 x 16.5 ($7\frac{1}{2}$ x $6\frac{1}{2}$), BM 1.
Head and shoulders in framed oval.

Presented by Sir H Raphael, Bart. MP.

SELBORNE, Roundell PALMER, 1st Earl of, PC

1812-1895. MP. Lord Chancellor 1872-74 and 1880-85.

805. G Sanders after F Grant.

Mezzotint, open letter proof, 30.5 x 25.4 (12 x 10).
Half-length to right, in private dress.
Published 1864. Original 1852.

Acquisition uncertain.

806. Photograph from a painting, as Lord Chancellor.

Presented by 2nd Earl of Selborne.

SELBY, William Court GULLY, 1st Viscount

1835-1909. MP. Speaker 1895-1905.

807. Sir George Reid, PRSA.

Canvas 244.0 x 130.3 (96 x $51\frac{1}{4}$).
Whole-length standing to the right, in a black gown over a black suit; powdered wig, clean-shaven face, wing collar, white shirt front, coat open, gold watch chain across his waistcoat; holding the lapel of his coat with his left hand, a paper in his right hand by his side; brown background, lit from the left; signed in the top right hand corner: 'R'.

Another portrait by the Hon John Collier, 1898, in Speaker's robes seated in the Speaker's Chair (Inner Temple, replica in the Oxford and Cambridge Club of which he was a Trustee).

Presented by Members of Parliament on his retirement in 1905.

808. After Wells.

Autotype reproduction of a drawing.
Vignette with facsimile of autograph.
One of Grillion's Club series, 1899.

Presented by the Right Hon J H Whitley, MP.

✓ 809. Photogravure.
Three-quarter length, seated to left, in wig and Speaker's robes.
Variant reproduced in Dasent, Speakers, p. 338.

Presented by the Hon Edward Gully.

✓ 810. Photograph by London Stereoscopic Company.
Whole-length seated in library.

✓ 811. Photograph by J Russell and Sons.
Three-quarter length, seated to left in Speaker's robes, signed and inscribed: **'In grateful memory of 1895-1905 from your sincere friend Selby.'**

Presented in 1940 by W H Erskine.

SELDON, John

1584-1654. MP. Jurist and historian.

✓ 812. Photograph of a painting, artist unknown, NPG (3052).
Head and shoulders, long hair, white collar.

Presented by Lord Mildmay of Flete.

For the inconography of Sheldon, see David Piper, Catalogue of the Seventeenth Century Portraits, NPG, 1961.

SEE ALSO Part IV SCULPTURE No 85.

SELWYN-LLOYD, John Selwyn Brooke, Baron (Life Peer)

1904-1978. MP. Foreign Secretary. Chancellor of the Exchequer. Speaker 1971-76.

✓ 813. Michael Noakes.

Canvas 150.0 x 99.1 (59 x 39).
Whole-length, seated to right, in Speaker's robes, wig on cupboard right, engravings of the Treasury and

the Foreign Office in the background.
Signed and dated lower left: **'Michael Noakes 1974-75.'**

Commissioned in 1974 by a vote of the House of Commons.

SEYMOUR, Edward (1500-1552), see SOMERSET

SEYMOUR, Sir Edward, 4th Baronet, PC

1633-1708. MP. Speaker 1672/73-1678/79.[1] During his office as Speaker the King elected him a Privy Councillor which drew unfavourable comment in the Commons.

✓ 814. Copy by J Lonsdale.

Canvas 244.0 x 152.5 (96 x 60).
Whole-length seated to the left in the Speaker's gold-braided black gown, in his right hand a paper inscribed: **'31 Car. 2. c. 2. An Act for the better securing the liberty of the subjects and for the preventing of Imprisonment beyond the Seas.'** [2] His left hand on the arm of his chair; long fair wig, lace bands, full lawn shirt with lace ruffles showing at the wrists; high-backed chair on a dais, a red dispatch box and papers on a table to the left; the upholstery of the chair, the table-cloth and the curtain in the background are all green with a heavy fringe of gold.
Lit from the right. **'Copied by J Lonsdale'** inscribed on the back.

Watercolour copies in Speakers' Portraits (reproduced by Dasent, p. 224) and Sutherland Collection. Scharf TSB. XXIV, 22. Engraved in line, half-length only as a plate to Sir Richard Hoare's Wiltshire, I, Pl. xi. The original, formerly at Stover, Devonshire (Duke of Somerset), Christie's 28. vi. 1890 (16), East Knoyle House, Christie's 19. i. 1945 (21), is now in the collection of Lord Mersey at Bignor Park.[3]

Presented in 1803 by his descendant, Edward, 15th Duke of Somerset.

[1] When his re-election to the Chair was refused by the King.

[2]Habeas Corpus Amendment Act, 1679.

[3]Reproduced in H St Maur's Annals of the Seymours, 1902, p. 293. Possibly a copy by Mary Beale of Lely's half-length (Christie's 19. i. 1945(67)). Scharf (TSB. XXIV, 22) quotes a letter from the Duke of Somerset to Lord Hertford, 24 October 1877, saying that he owned the original.

SHAFTESBURY, Anthony Ashley COOPER, 1st Earl of, PC

1621-1683. Lord Chancellor 1672-73.

✓ 815. J Houbraken after Lely.

Line, 35. 6 x 21. 5 (14 x 8½), BM 8.
Plate to Birch's Heads.
Original, called Lely in engraving, but more probably by John Greenhill c 1673, in Lord Shaftesbury's collection, Wimborne; version at Althorp.
Reproduced in Churchill, Marlborough, I, p. 180.

Presented by Sir H Raphael, Bart. MP.

✓ 816. By and after R White, 1680.

Line, 33. 0 x 26. 0 (13 x 10¼), mc, BM 13.
Head and shoulders to right, in wig and gown; laurel and oak oval; as Lord President 1679.

Presented by the Marquess of Lincolnshire.

SHAFTESBURY, Cropley Ashley COOPER, 6th Earl of

1768-1851. MP.

✓ 817. C Turner after T Lawrence.

Mezzotint, first state, 40. 7 x 33. 0 (16 x 13), BM 2.
Three-quarter length to right, with hat and stick.
Published 1812. Original RA 1811, in Lord Shaftesbury's collection at Wimborne.

Presented by Sir H Raphael, Bart. MP.

SHAFTESBURY, Anthony ASHLEY-COOPER, 7th Earl of, KG, PC

1801-1885. MP. Social reformer and philanthropist.

✓ 818. Sir Francis Grant, PRA. (attributed to)

Canvas 233. 8 x 142. 3 (92 x 56).
Whole-length standing, head turned to the right, bareheaded, in a long black coat, dark brown trousers, pale blue waistcoat, large black bow tie, his right hand on a table with cap and riding crop; a dog with a green glove bottom left; sky and mountains in background, lit from the left.

Painted in about 1840-50, though there is no mention of a sitting in Sir Francis Grant's portrait list, 1862.[1] Later in the possession of the King Edward Mission, Ragged Schools and Christian Institute, Spitalfields.[2] Sotheby's 16 April 1958 (172), bought MOW in 1958.

[1]A copy made by his daughter of a list of Grant's portraits kept by his wife (NPG library).

[2]Reproduced in the Programme of Proceedings on the sixty-fifth anniversary, 12 May 1910.

✓ 819. John Collier.

Canvas 127. 0 x 101. 6 (50 x 40).
Three-quarter length standing to left, right arm on a desk with pen and papers, black suit, wing collar, black bow tie.

Commissioned by James Wilkes for the Board of the Lunacy Commission. Sitting recorded in Collier's Register of Paintings, August 1877 (£210).[1] Presented to the Lunacy Commission and hung in the Board Room, 1878.[2] Ownership transferred to the National Portrait Gallery in 1914 on the dissolution of the Lunacy Commission but remained hanging in the Board of Control which was absorbed into the Ministry of Health under the terms of the Mental Health Act (1959). Transferred to the Houses of Parliament in November 1964.

Other portraits by Watts (c 1875), Millais 1878 (Bible Society), Malcolm Stewart (French Reformed Evangelical Church, Bayswater, 1897).

SHAFTESBURY, Anthony Ashley COOPER, 7th Earl of, KG, PC (continued)

LENT by the National Portrait Gallery, 1964.

[1] Register in the possession of the artist's son, Sir Laurence Collier; photostat copy in NPG library.

[2] Copy of Lunacy Commission minutes in NPG library.

✓ 820. W T Davey after I F Bird.

Mezzotint, open letter proof, 64.8 x 39.4 ($25\frac{1}{2}$ x $15\frac{1}{2}$).
Whole-length, standing holding a Bill dated March 1833.

Presented by Sir John Kennaway, MP.

SHANNON, Henry BOYLE, 1st Earl of, PC

c 1686-1764. MP. Speaker of the Irish House of Commons, 1733-1756. One of the Lords Justices (Regents) of Ireland.

✓ 821. Stephen Slaughter.

Canvas 122.6 x 97.2 ($48\frac{1}{4}$ x $38\frac{1}{4}$).
Three-quarter length, seated to the right in the Speaker's gown, the Mace by his right elbow; his right hand on a green table cloth, his left on knee; long grey wig, long lace cravat and ruffles; background, red curtain left, stone column right; lit from the left. Inscription: (1) bottom left hand corner, **'HENRY BOYLE / CREATED EARL OF/SHANNON'** (2) signed and dated above his right shoulder, **'The Right Honble. / Henry Boyle Esq. / Steph. Slaughter Pinx / 1744.'**

Scharf TSB, XXI, 54-55. Another portrait, formerly in the collection of the Earl of Cork and Orrery at Castle Martyr, and sold by him at Christie's in 1905.[1] Another similar portrait is in the Irish National Portrait Gallery. Another small painting by Slaughter, signed and dated 1745, was in the National Portraits Exhibition 1867 (358) lent by Sir C C Domville, Bart, and another, dated 1735, was in the 1888 Irish Exhibition. A bust of him by John Van Nost, 1754, is in the Rotunda Hospital, Dublin. A rare brass medal, struck

SHANNON, Henry BOYLE, 1st Earl of, PC (continued)

17 December 1753 to commemorate the Irish Surplus Revenue Dispute, contains a bust of Speaker Boyle in wig and official robes.[2]

Acquisition uncertain but before 1875.

[1] Christie's, 25 November 1905 (69). See W G Strickland, Dictionary of Irish Artists, 1913, II, p. 361.

[2] Medallic Illustrations, CLXXVI, 6, 7.

SHAW, Sir James Dods

d 1916. First Editor of the Official Report of Debates, 1908-16.

✓ 822. Photograph by Elliott & Fry.

✓ 823. Photograph by Sir Benjamin Stone, 1911.

SHAW-LEFEVRE, Charles, see EVERSLEY

SHELBURNE, 2nd Earl of, see LANSDOWNE

SHEPHERD, Malcolm Newton, 2nd Baron, PC

b 1918. Lord Privy Seal and Leader of the House of Lords.

✓ 824. Photograph, presented in 1971 by Mr David Dewar.

SHEPPARD, Sir Fleetwood

1634-1698. Black Rod.

✓ 825. Photograph of a painting by Kneller at Knole.

SHERBROOKE, Robert LOWE, 1st Viscount

1811-1892. Chancellor of the Exchequer.

✓ 826. G F Watts.

Canvas 64.8 x 52.1 ($25\frac{1}{2}$ x $20\frac{1}{2}$), NPG 1013.
Head and shoulders in profile to right.

LENT by the National Portrait Gallery, 1975.

SHERIDAN, Richard Brinsley

1751-1816. MP. Playwright.

✓ 827. J Hall after J Reynolds.

Line, 45.8 x 35.6 (18 x 14), BM 3.
Three-quarter length, standing to left.
Published 1791. Original RA 1789, in the Sheridan collection; many repetitions.

Presented by G W Agnew, MP.

✓ 827a. Another copy, proof before letters.

Presented by Sir H Raphael, Bart. MP.

✓ 828. Photograph of a version of Reynold's 1789 portrait in the collection of Major Charles Evelyn Pym.

Presented by Colonel Vaughan-Morgan, MP.

SIDMOUTH, Henry ADDINGTON, 1st Viscount, PC

1757-1844. MP. Speaker 1789-1801. Prime Minister.

✓ 829. After J S Copley, RA.

Canvas 238.9 x 162.7 (94 x 64).
Whole-length standing, slightly to the left, in Speaker's gold-braided black gown over black coat and breeches, stockings and shoes; long grey wig, long lace bands; his right hand on a paper on Vol 49 of the Commons Journals, his left on his hip under fold of his gown; the Mace on an Empire table to left above which is seen the pinnacles of St Stephen's Chapel; maroon curtains and columns in background, Turkey carpet, dark blue chair to right. Lit from the right.

Copy by Thomas Phillips, RA. of John Singleton Copley's portrait, signed and dated 1797, exhibited at the Royal Academy 1798, and now in the City Art Museum, St Louis, USA (engraved in mezzotint by R Duncannon 1799). Watercolour copy in Speakers' Portraits. Scharf TSB, XXIV, 11. A similar portrait was lent to the National Portraits Exhibition 1868 by T H S Sotheron-Estcourt and again to the Guelph Exhibition 1891. Other portraits [1] by George Richmond, 1833 (NPG), T C Thompson (whereabouts unknown), Francis Wheatley, 1778, (Messrs Agnews, 1959). He appears in the Chair in Hickel's painting of the Old House of Commons, 1793, in the National Portrait Gallery. Marble busts by Sir Richard Westmacott, RA 1810, and by William Behnes, 1831 (NPG).

Presented in 1804 by himself.[2]

[1] For a list of Sidmouth portraits, see E M G Belfield, Annals of the Addington Family, 1959, pp. 171-3.

[2] The collection of portraits in the Speaker's House was initiated by Speaker Addington.

✓ 830. R Dunkarton after J S Copley.

Mezzotint, 67.4 x 45.8 ($26\frac{1}{2}$ x 18), BM 2.
Whole-length standing, as Speaker.
Published 1799. Original RA 1798, in the City Art Museum, St Louis, USA. Copy, see above.

Presented by Sir William Fraser, Bart. MP.

SIDMOUTH, Henry ADDINGTON, 1st Viscount, PC (continued)

830a. Another copy, published 1802.

Presented by Sir H Raphael, Bart. MP.

831. J Parker after W Beechey.

Line, open letter proof, 41.9 x 33.7 ($16\frac{1}{2}$ x $13\frac{1}{4}$), BM 1.
Three-quarter length seated to right, with book,
as '**Mr Addington**'.
Published 1803. Original at Brasenose College, Oxford.

Presented by Sir William Fraser, Bart. MP.

831a. Another copy, presented by Sir H Raphael, Bart. MP.

832. S C Smith after R J Lane.

Lithograph, 24.1 x 16.5 ($9\frac{1}{2}$ x $6\frac{1}{2}$), BM 5.
Half-length, seated in an armchair.

Purchased from the Speaker's Fund.

SIDNEY, Hon Algernon

1622-1683. Zealous Republican.

833. J B Jackson after J van Egmont.

Chiaro-scuro print, 34.3 x 22.8 ($13\frac{1}{2}$ x 9), BM 4.
Head and shoulders in oval above inscription.
Original 1663, at Penshurst. Early copy in NPG (568).

Presented by Sir H Raphael, Bart. MP.

834. (?) Lutterel after van Egmont.

Mezzotint, first state, 18.4 x 16.5 ($7\frac{1}{4}$ x $6\frac{1}{2}$), BM 8.
Inscribed '**Algernon Sidney Esq.**'

Presented by Sir H Raphael, Bart. MP.

SIDNEY, Sir Philip

1554-1586. Soldier and Poet.

835. J Houbraken after 'Isaac Oliver'.

Line, 35.6 x 22.8 (14 x 9), BM 4.
Plate to Birch's Heads, 1744.
Original c 1577, then in the collection of Sir Brownlow Sherrard; now versions in NPG (2096) and at Woburn, Penshurst, Longleat, Warwick Castle, etc.

Presented by the Right Hon J H Whitley, MP.

SIMON, John Allesebrook, 1st Viscount, PC

1873-1954. MP. Lord Chancellor 1940-45.

836. Photograph.

SIMONDS, Gavin Turnbull, 1st Viscount, PC

1881-1971. Lord High Chancellor 1951-4.

837. Lord Methuen, ARA.

Canvas 127.0 x 101.6 (50 x 40).
Whole-length seated to the left in the House of Lords, a bishop and other figures in the background.
Signed: '**Methuen**'.

Exhibited by Lord Methuen at the RA 1954 (231).

Another portrait by Sir Gerald Kelly (RA 1953) at Lincoln's Inn.

Presented in 1955 by Lord Methuen.

838. Photograph of a painting by Sir Gerald Kelly.

Presented in 1965 by Lord Simonds.

SKELMERSDALE, Edward BOOTLE-WILBRAHAM, 2nd Baron, PC

1837-1898. Government Chief Whip in the House of Lords.

839. Photograph of a painting (as a boy, with bow and arrow) by John Lucas at Barr House.

Presented in 1975.

SMITH, F E, see BIRKENHEAD

SMITH, John

1655-1723. MP. Chancellor of the Exchequer, Speaker 1705-1708. One of the commissioners for arranging the union with Scotland 1706.[1]

840. Copy after Kneller.

Canvas 251.6 x 162.7 (99 x 64).
Whole-length standing nearly in profile to the left, holding a rolled paper before him in his right hand inscribed: 'The Union Act', and in his left hand the front edges of his gown; long grey wig, long lace cravat, gold-braided black gown over black coat, lawn ruffles; Speaker's chair[2] to right and the Mace on a table to left, both covered with blue cloth with gold-braided edge and gold fringe; grey column on extreme right, marble floor; lit from the right.

A large watercolour copy is in Speakers' Portraits, (reproduced by Dasent p. 240) and another in the Sutherland Collection by T Athow (reproduced in Macaulay's History . . . , edited by Sir Charles Firth, Vol. 5, p. 2441). Scharf TSB. XXIV, 24. The original portrait, signed by Sir Godfrey Kneller was formerly at Alverstoke in the collection of Lieut-Colonel R Sloane-Stanley but its present whereabouts is unknown.

Presented in 1803 by his descendant, Thomas Asheton Smith.

[1] See the painting of the subject by W T Monnington (1927) in Part V ARTISTS No 55.

[2] Speaker Smith's Chair was designed by Sir Christopher Wren in 1706 and copies of it were used till 1834.

SMITH, William

1756-1835. MP. Slavery Abolitionist.

841. W C Edwards after H Thompson.

Line, open letter proof, 35.6 x 28.0 (14 x 11), BM 2.
Three-quarter length, holding Bill for Abolition of Slave Trade.
Original 1814, at St Andrew's Hall, Norwich.

Presented in 1934 by J A Stephen.

SMITH, William Henry

1825-1891. MP. Leader of the House of Commons, Junior partner in his father's news agency business, which he developed through circulating libraries and railway bookstalls.

842. C Holl after G Richmond.

Stipple, vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

SEE ALSO Part IV SCULPTURE No 86.

SMITH, Sir William Sidney

1764-1840. Admiral.

843. A Cardon after Eckstein.

Stipple and line, proof before letters,
53.3 x 34.3 (21 x 13½), BM 1.
Whole-length, standing by a cannon, cutlass drawn, at the siege of St Jean d'Acre.
Original in NPG (832).

Presented by Sir H Raphael, Bart. MP.

SMITH-STANLEY, Edward, see DERBY, 12th Earl of

SMUTS, Jan Christiaan

1870-1950. Prime Minister of the Union of South Africa.

844. J Blair Leighton.

Canvas 110.6 x 85.1 (43½ x 33½).
Three-quarter length, standing slightly to the left in General's uniform, a walking stick under his right arm; gloved hand, grey beard and moustache; plain background, lit from the right. Signed and dated: **'J Blair Leighton, 1924.'** Painted from photographs. [1]

Presented to the House of Commons[2] in 1925 by Sir William D Mitchell Cotts, Bart. KBE, MP.

[1] The Times, 31 July 1925, 13g.

[2] Temporarily retained in the Speaker's House under the terms of the Ten-Year Rule (1925). For details of this rule see the entry under CHURCHILL, Sir Winston in Part IV SCULPTURE.

SMYTHE, Austin E A W

1877-1949. Librarian of the House of Commons 1908-37.

845. Photograph.

SNOWDEN, Philip, 1st Viscount, PC

1864-1937. MP. Chancellor of the Exchequer.

846. Photogravure by Elliott & Fry.
Three-quarter length seated, in robes of Chancellor of the Exchequer; signed.

Presented by his family.

SOMERS, John, 1st Baron

1651-1716. MP. Lord Chancellor. A Commissioner for the Union with Scotland, 1706. [1]

847. J Smith after J Richardson.

Mezzotint, 29.9 x 24.8 (11¾ x 9¾), BM 11.
Head and shoulders to right, in long wig and cravat; oval.
Reproduced in Macaulay, History, VI, p. 295[1].
Original 1713, exhibited NPE 1867.

Presented by the Marquess of Lincolnshire.

847a. Another copy presented by Sir H Raphael, Bart. MP.

SEE ALSO Part IV SCULPTURE No 87.

[1] See the painting of this subject by W T Monnington in Part V ARTISTS No 55.

SOMERSET, Edward SEYMOUR, 1st Duke of, KG, PC

c 1500-1552. Protector to Edward VI.

848. J Houbraken after 'Holbein'.

Line, 35.6 x 22.2 (14 x 8¾), BM 1.
Plate to Birch's Heads, 1738.
Original, then in the Earl of Hertford's collection, now at Syon House.

Presented by the Right Hon J H Whitley, MP.

SOTHERON, Frank

1765?-1839. MP. Admiral.

849. C Turner after T Lawrence.

Mezzotint, before any inscription (1839), 38.1 x 30.5 (15 x 12), BM 1.
Three-quarter length standing, in uniform, left hand on sword.
Original 1809, in the Sotheron-Estcourt collection.

Presented by Sir H Raphael, Bart. MP.

SOUTHAMPTON, Thomas WRIOTHESLEY, 1st Earl of

1505-1550. Lord Chancellor 1544.

✓ 850. E Harding after 'Holbein'.

Line and stipple, 12.7 x 10.2 (5 x 4), BM 1.
Plate to Harding's Biographical Mirrour, 1795.
Published 1794. Original, a miniature by Holbein, in the Metropolitan Museum, New York.

Presented by the Marquess of Lincolnshire.

SOUTHWELL, Edward

1671-1730. MP. Secretary of State for Ireland.

✓ 851. J Smith after Kneller.

Mezzotint, second state, 34.9 x 24.8 ($13\frac{3}{4}$ x $9\frac{3}{4}$), BM 1.
Half-length facing.
Original 1708.

Presented by Sir H Raphael, Bart. MP.

SPENCER, George John, 2nd Earl and Viscount Althorp, KG

1758-1834. Secretary of State.

✓ 852. J S Copley.

Canvas 73.7 x 61.0 (29 x 24).
Head and shoulders, see NPG Concise Catalogue 1856-1969 (1487).

LENT by the National Portrait Gallery, 1972.

SPENCER, George John, 2nd Earl and Viscount Althorp, KG (continued)

✓ 853. R Dunkarton after J S Copley.

Mezzotint, 66.7 x 45.8 ($26\frac{1}{4}$ x 18), BM 1.
Whole-length standing, in robes of KG.
Published 1801. Original RA 1800, in Lord Spencer's collection at Althorp.

Purchased from the Speaker's Fund.

✓ 854. C Townley after J Reynolds.

Mezzotint, 43.2 x 35.6 (17 x 14), BM 11.
Whole-length, in Van Dyck dress, as 'Viscount Althorp'.
Published 1800. Original RA 1776, at Althorp.

Presented by Sir H Raphael, Bart. MP.

SPENCER, John Charles, 3rd Earl and Viscount Althorp, KG

1782-1845. MP. Chancellor of the Exchequer.

✓ 855. C Turner after T Phillips.

Mezzotint, 28.0 x 21.5 (11 x $8\frac{1}{2}$), BM 2.
Half-length, in heavy cloak, park in background.
Inscribed: 'JOHN CHARLES VISCOUNT ALTHORP
Painted by T Phillips Esq. RA.
Engraved by C Turner ARA.
(Published 1831).'
Original RA 1813-18, at Althorp.

Transferred in 1975 from the DOE collection (11448).

✓ 855a. Another copy, proof before letters.

Presented by Sir H Raphael, Bart. MP.

SPENCER, John Poyntz, 5th Earl and Viscount Althorp, KG, PC

1835-1910. MP. Lord Lieutenant of Ireland.

856. J Brown after H T Wells.

Stipple, vignette with facsimile of autograph, BM 4.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

857. DOE colour photograph of a chalk drawing by H T Wells at Althorp by permission of Lord Spencer.

Other portraits by Weigall 1860 (RA 1888), Wells 1867 (RA 629), Ape 1870 (Vanity Fair 2 July 1870), Wells 1882 (RA 1255), Holl 1888 (Althorp), Charlton (Althorp).

SEE ALSO Part IV SCULPTURE No 88.

SPRING-RICE, Thomas, see MONTEAGLE

STAFFORD, Marquess of, see SUTHERLAND

STANHOPE, Hon Edward

1840-1893. MP. Secretary of State.

858. J Brown after H T Wells.

Stipple, vignette with facsimile of autograph, BM 1.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

STANHOPE, James, 1st Earl, PC

1673-1721. MP. Chancellor of the Exchequer and First Lord of the Treasury.

859. J Faber jun after Kneller.

Mezzotint, 31.8 x 24.8 ($12\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Half-length to right, hand on baton, 1734.
Original c 1705-10, in NPG (3225).

Presented by the Right Hon John Ellis, MP.

860. J Simon after Kneller.

Mezzotint, 32.4 x 25.4 ($12\frac{3}{4}$ x 10), BM 2.
Same picture as No 858 above, with thistle added, as **'General and Commander in Chief to her Majesty's Forces in Spain'** (ie 1708-10).

Presented by Sir H Raphael, Bart. MP.

STANHOPE, Philip, see CHESTERFIELD

STANLEY, Lord Edward, see DERBY, 14th Earl of

STEELE, Sir Richard

1672-1729. MP. Man of Letters. Expelled from the House of Commons for seditious libel.

861. J Simon after Kneller.

Mezzotint, 31.8 x 24.8 ($12\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Three-quarter length to left, leaning on a ledge, 1712-13.
Original 1711, in NPG (3227).

Presented by Sir H Raphael, Bart. MP.

STEPHEN, James

1758-1832. MP. Master in Chancery.
Slavery abolitionist.

862. Photograph by Emery Walker of a painting by Thomas Phillips at Lincoln's Inn.
Three-quarter length, seated to left, holding a paper.

Presented in 1934 by J A Stephen.

STEPHENSON, Admiral Sir Henry

1842-1919. Black Rod.

863. Photograph by Downey.

STERNDALE, William PICKFORD, 1st Baron, PC

1848-1923. Master of the Rolls.

864. Signed photograph of a painting.
Schuster collection, 1968.

STEWART, Hon Charles

1681-1741. MP. Admiral.

865. J Faber jun after A Ramsay.

Mezzotint, 31.2 x 24.8 ($12\frac{1}{4}$ x $9\frac{3}{4}$), BM 1.
Three-quarter length, right arm on cannon, pointing to ships.
Original 1740 in the National Maritime Museum.

Presented by Sir H Raphael, Bart. MP.

STEWART, Robert, see LONDONDERRY

STOCKDALE, Christopher Walters

d 1713. MP.

866. J Smith after Kneller.

Mezzotint, 33.0 x 24.1 (13 x $9\frac{1}{2}$), BM 1.
Head and shoulders to left; in line engraved oval.

Presented by Sir H Raphael, Bart. MP.

STRAFFORD, Thomas WENTWORTH, 1st Earl of

1593-1641. Charles I's chief adviser. Impeached and executed on Tower Hill.

867. Photograph of a painting by Van Dyck, c 1636, at Welbeck Abbey (Duke of Portland).

Presented by the Right Hon Sir Henry Craik, Bart.

STRAFFORD, Thomas WENTWORTH, 3rd Earl of, KG

1672-1739. Army officer and diplomat.

868. Charles d'Agar.

Canvas 127.0 x 106.8 (50 x 42).
Three-quarter length facing, head turned very slightly to the left, in Garter robes, right hand on hip, left holding sword hilt. Garter hat in left background. In the distance through a window right, a ship firing a broadside.

Probably painted in 1712 or thereabouts, when Strafford had been nominated KG and had become First Lord of the Admiralty. Christie's 14 June 1907 (63) bt. Gooden and Fox. This is one of the few male portraits by d'Agar that can be certified by an engraving, most of his portraits being indistinguishable from the general run of Kneller imitations. D'Agar is also recorded in 1712 as at work on a painting of Lady Strafford on horseback.[1]

Strafford was also painted by Kneller in 1714 (engraved Vertue) and a life-size equestrian portrait of him by Paul Carl Leygebe, painted in Hanover 1711 and later at Wentworth Castle (presented

STRAFFORD, Thomas WENTWORTH, 3rd Earl of, KG (continued)

by Queen Anne)[2] is in the Ambassadors' Waiting Room in the Foreign Office. Conversation piece with his family by Gawen Hamilton (Philadelphia).[3]

Presented by Oswald Partington, MP.

[1] The Wentworth Papers, 1709-1730, 1883, p. 279.

[2] Wentworth Castle sale, 9 June 1948 (700).

[3] Ralph Edwards, Early Conversation Pictures, 1954, pp. 65 and 170.

869. J Simon after C d'Agar.

Mezzotint, 31.8 x 26.0 ($12\frac{1}{2}$ x $10\frac{1}{4}$), BM 1.
Three-quarter length standing, in robes of KG, ships to right.
Original by d'Agar - see above.
Partly reproduced in Churchill's Life of Marlborough, 1933, IV, 514.

Presented by Sir H Raphael, Bart. MP.

STRANGWAYS, Sir John

1585-1666. MP. An ardent royalist and according to the Wadham College catalogue[1] he and his son and grandson were all members of the Convention Parliament though this is not supported by the Index of MPs.

870. Unknown artist, 1663.

Canvas 183.0 x 24.5 (72 x 49).
Whole-length, seated in a red leather armchair, nearly facing, in a broad-brimmed black hat, black suit, brown fur-trimmed robe, a paper in his right hand addressed to himself:
'Sir John Strangways Kt. Melbury, Sandford in Dorsetshire'
(the first words indistinct) and upper left above corner of chair,

STRANGWAYS, Sir John (continued)

'Aetatis suae 78 An^{o} Dni 1663.' Armorial shield top right, **'scutum Johannis Strangways Militis.'** Bold crude painting, highly coloured cheeks.

Painted with others in 1663. A typewritten label on the back reads: 'August 1939. This picture is that of Sir John Strangways acquired by Lord Craigmyle from an art-dealer. It is the portrait of an English country squire of the Seventeenth century and considered to be by a Dutch artist. It was gifted by Lord Craigmyle to North Berwick Town Council.'

Another version of about the same size at Wadham College,[1] Oxford, of which he was a benefactor, and another in the Earl of Ilchester's collection at Melbury.

Presented in 1958 by the Royal Burgh of North Berwick.

[1] Mrs Poole, Catalogue of Oxford Portraits, III, 26.

STUART, see BUTE, Earls of

SUGDEN, Edward, see ST LEONARDS

SULLIVAN, Sir Henry, Bart.

1785-1814. MP. Lieutenant-Colonel.

871. W Bond after Edridge.

Stipple and aquatint, 45.8 x 32.4 (18 x $12\frac{3}{4}$), BM 1.
Whole-length standing, in Guards uniform, aged 29.

Presented by Sir H Raphael, Bart. MP.

SUNDERLAND, Charles SPENCER, 3rd Earl of, KG

1674-1722. Prime Minister 1718-21.

872. J Houbraken after J Richardson.

Line, proof before letters, engraver's name only, 1746.
34.3 x 21.5 ($13\frac{1}{2}$ x $8\frac{1}{2}$), BM 2.
Plate to Birch's Heads.
Original at Blenheim.

Presented by Sir H Raphael, Bart. MP.

SUTHERLAND, George Granville LEVESON-GOWER, 2nd Marquess of Stafford and 1st Duke of, KG, PC

1758-1833. Diplomat.

873. H Meyer after T Phillips.

Mezzotint, proof before any inscription,
29.9 x 25.4 ($11\frac{3}{4}$ x 10), BM 3.
Head and shoulders to left, wearing Star of KG.
Original 1805, in NPG (1298).

Presented by Sir H Raphael, Bart. MP.

SYDENHAM, Sir Philip

1676-1739. MP.

874. J Smith after D de Haese.

Mezzotint, 30.5 x 24.8 (12 x $9\frac{3}{4}$) BM 2.
Three-quarter length standing to left, aged 24 in 1700.
Original 1700, in the Belknap Library, Winterthur.

Presented by Sir H Raphael, Bart. MP.

TALBOT, Charles, Baron, PC

1685-1737. MP. Lord Chancellor 1733-37.

875. J Houbraken (1739) after Vanderbank.

Line, 36.9 x 22.8 ($14\frac{1}{2}$ x 9), BM 1.
Plate to Birch's Heads, 1740.
Original at Lincoln's Inn.

Presented by the Marquess of Lincolnshire.

TALBOT, Charles CHETWYND-TALBOT, 2nd Earl, KG, KP

1777-1849. Viceroy of Ireland.

876. S W Reynolds after T C Thompson.

Mezzotint, proof, first fifty, 64.8 x 42.6 ($25\frac{1}{2}$ x $16\frac{3}{4}$), BM 2.
Whole-length standing, as Grand Master of the Order of St Patrick, with page, 1821.
Published 1822. Original RA 1820, at Ingestre, Salop.

Presented by Sir H Raphael, Bart. MP.

TAYLOR, Michael Angelo, PC

1757-1834. MP. Reformer.

877. S W Reynolds after J Lonsdale.

Mezzotint, open letter proof, 31.8 x 25.4 ($12\frac{1}{2}$ x 10), BM 1.
Half-length seated to right.
Published 1822.

Presented by Sir H Raphael, Bart. MP.

TEMPLE, Henry, see PALMERSTON

TEMPLE, Richard GRENVILLE-TEMPLE, 1st Earl, KG

1711-1779. MP. Lord Privy Seal.

✓ 878. W Dickinson after J Reynolds.

Mezzotint, 44.5 x 35.6 (17½ x 14), BM 7.
Three-quarter length standing, in robes of KG, aged 65.
Published 1778. Original RA 1776, in the Temple collection at Burrow Hall.

Presented by G W Agnew, MP.

✓ 878a. Another copy presented by Sir H Raphael, Bart. MP.

TEMPLE, Sir William, Bart.

1628-1699. MP. Diplomat and author.

✓ 879. J Houbraken after P Lely.

Line, 35.6 x 22.2 (14 x 8¾), BM 4.
Head and shoulders in ornamental frame.
Plate to Birch's Heads, 1738.
Original c 1660 in NPG.

Presented by Sir H Raphael, Bart. MP.

TEMPLEMORE, Arthur Claud Spencer CHICHESTER, 4th Baron, PC

1880-1953. Government Chief Whip in the House of Lords 1940-45.

✓ 880. Photograph by Elliott & Fry.

THESIGER, Frederick, see CHELMSFORD

THORNTON, Henry

1760-1815. MP. Philanthropist.

✓ 881. J Ward after J Hoppner.

Mezzotint, 44.5 x 34.9 (17½ x 13¾), BM 1.
Three-quarter length, standing by a table, sword in hand.
Inscribed:

'Elected 7th July 1802, a fifth time REPRESENTATIVE IN PARLIAMENT for the Borough of Southwark. Engraved at the request of the Electors.'

Original exhibited NPE 1868 (182), in the family's possession.

Presented by Percy Thornton, MP.

THORNTON, Samuel

1755-1838. Governor of the Bank of England.

✓ 882. C Turner after T Phillips.

Mezzotint, open letter proof (1827),
40.0 x 31.2 (15¾ x 12¼) mc, BM 1.
Three-quarter length seated to right, holding a letter.
Original RA 1815, **'for the County of Surrey.'**

Presented by Percy Thornton, MP.

THORNTON, William

1763-1841. MP. General.

✓ 883. C Turner after Madame Varillat.

Mezzotint, etched letter proof, 45.8 x 35.6 (18 x 14), BM 1.
Three-quarter length, in uniform, pointing to his speech in the House of Commons, 7 May 1818.
Published 1818.

Presented by Sir H Raphael, Bart. MP.

THURLOE, John

1616-1668. MP. Secretary of State.

✓ 884. J Houbraken after 'S Cooper'.

Line, 35.6 x 22.2 (14 x 8¾), BM 6.
Plate to Birch's Heads, 1738.
From a miniature then in the collection of Lord James Cavendish, but false identity (see D Piper, Seventeenth Century Portraits, NPG 1963, p. 344, note 4).

Presented by the Right Hon J H Whitley, MP.

THURLOW, Edward, 1st Baron, PC

1731-1806. MP. Lord Chancellor 1778-1792.

✓ 885. Thomas Phillips, RA.

Canvas 142.3 x 114.4 (56 x 45).
Three-quarter length seated slightly to the right, head facing, in brown coat and breeches, brass buttons, lace cuffs, grey wig, beaver and books on a table left, curtain and fluted pillar in background; signed and dated: **'TP'** (in monogram) **'1807'** by his left hand.[1]

Probably the portrait exhibited at the RA 1807 (103). An earlier portrait by Phillips was RA 1802, another RA 1806 (NPG) and another RA 1808 (Inner Temple).

Mezzotint 1807 (of the NPG version) by C Turner.

[1] 'A leonine countenance, a loud commanding voice, fierce shaggy eyebrows', Lecky's History of England in the Eighteenth Century, 1882, IV, 89.

✓ 886. George Romney.

Canvas 208.4 x 147.4 (82 x 58).
Whole-length seated to the left in Lord Chancellor's robes, the Mace leaning against a table to left, the Purse behind it; columns and sky in background; lit from the right.

THURLOW, Edward, 1st Baron, PC (continued)

Lord Thurlow gave about twenty-four sittings to Romney between November 1780 and January 1784. The first portrait, a whole-length standing in wig and robes, was painted for Lord Gower and was in the Duke of Sutherland's collection at Dunrobin Castle (sold Christie's 27 October 1961 (52), bt. Agnews). The second (this portrait) was till lately at Gredington and either given to Lord Kenyon by Lord Thurlow or left to the family at his death.[1] A third went to Hafod, Cardiganshire, and a fourth, a drawing, was given by Romney to his physician, Sir Richard Jebb.

Other portraits by Reynolds 1781 (Longleat), Lawrence 1803 (Windsor Castle).

LENT by Lord Kenyon, 1959.

[1] Ward and Roberts, Romney, 1904, II, p. 157.

✓ 887. Bartolozzi after Reynolds.

Stipple, 43.2 x 34.3 (17 x 13½), BM 10.
Three-quarter length seated to left, with Purse and Mace.
Published 1782. Original RA 1782, in the Marquess of Bath's collection, Longleat.

Presented by the Marquess of Lincolnshire.

THYNNE, Thomas, see BATH

TIERNEY, George

1761-1830. MP. Secretary of State.

✓ 888. W Nutter after L F Abbott.

Stipple, open letter proof, 45.8 x 35.6 (18 x 14), BM 1.
Three-quarter length, standing at a window, with a Petition.
Published 1798. Original in (?) Lord Ilchester's collection at Melbury (Holland House Catalogue).

Presented by Sir H Raphael, Bart. MP.

TOOKE, see HORNE-TOOKE

TORRINGTON, George BYNG, 1st Viscount

1663-1733. MP. Admiral.

✓ 889. Houbraken (1747) after Kneller.

Line, 34.3 x 20.3 (13½ x 8).
Published Knapton as a plate to Birch's Heads, 1747.
Original then in 'the collection of the Right Hon
Lord Viscount Torrington'.

Presented in April 1972 by the Viscount Hood.

TOUCHE, Sir Gordon Cosmo, Bart.

1895-1972. MP. Chairman of Ways and Means.

✓ 890. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

TOWNSHEND, Charles, 2nd Viscount, KG, PC

1675-1738. Diplomat. Agricultural Innovator.

891. After Kneller.

Canvas, 127.0 x 101.6 (50 x 40).
Three-quarter length. See D Piper, Catalogue of the Seventeenth-Century Portraits in the National Portrait Gallery (1755).

LENT by the National Portrait Gallery, 1972.

✓ 892. Photograph of a mezzotint by Simon after Kneller.
Half-length to left, in Peer's robes.
Original c 1715-20; version in NPG - see above.

Presented in 1924 by Noel E Buxton, MP.

TOWNSHEND, Charles

1725-1767. MP. Chancellor of the Exchequer.

✓ 893. J Dixon after J Reynolds.

Mezzotint, proof before inscription, artists' names scratched (1770), 36.2 x 28.0 (14¼ x 11), BM 1.
Head and shoulders to left, in gown; in sculptured oval.
Original Raynham sale 1904.

Presented by Sir H Raphael, Bart. MP.

TOWNSHEND, John, known as Lord John

1757-1833. MP.

✓ 894. J Jones after J Reynolds.

Mezzotint, etched letter proof, 42.6 x 35.6 (16¾ x 14), BM 1.
Head and shoulders in rectangular border.
Published 1788. Original 1788, Raynham sale 1904.

Presented by Sir H Raphael, Bart. MP.

✓ 894a. Another copy, etched letter proof.

Presented by G W Agnew, MP.

TRENCHARD, Sir John

1640-1695. MP. Secretary of State.

✓ 895. J Watson.

Mezzotint, proof before letters, private plate,
40.0 x 32.4 (15¾ x 12¾), BM 2.
Three-quarter length seated, holding a paper.
Reproduced in Macaulay, History, V, p. 2321.

Presented by Sir H Raphael, Bart. MP.

TREVOR, Sir John, Kt.

1637-1717. MP. Speaker 1685-1695 (except during the Convention Parliament of 1688-89). Master of the Rolls. Commissioner of the Great Seal.

✓ 896. Copy after Johann Closterman.

Canvas (relined on hardboard), 127.0 x 101.6 (50 x 40). Half-length seated to the left in a high-backed crimson chair, his left arm resting on arm of chair, his right hand gesturing towards the Purse of the Great Seal; fine lace cravat and cuffs, gold-braided black gown over a brown velvet suit. His eyes have a decided squint. Faint traces of a monogram (perhaps 'JC') eight inches to the left of his left forefinger. Lit from the left.

Reproduced by Dasent, p. 230. Scharf TSB. XXI, 58. The original probably painted in 1690-92 when he was at the same time Speaker and a Commissioner of the Great Seal. A similar portrait,[1] of which this is probably a 19th century copy, is in the collection of Lord Trevor at Brynkinalt, engraved by W Bond as a plate to Philip Yorke's Royal Tribes of Wales, 1798 and exhibited at Cardiff, 'Pictures from Welsh Private Collections', 1951, No 6. Another type on the Library staircase, Royal Courts of Justice, labelled Hubert.

Presented in 1868 by Lord Arthur Edwin Hill-Trevor, later 1st Baron Trevor of Brynkinalt.

[1] John Steegman, Portraits in Welsh Country Houses, 1957, p. 79.

TRURO, Thomas WILDE, 1st Baron

1782-1855. MP. Lord Chancellor, 1850-52.[1]

✓ 897. After Sir Francis Grant, PRA.

Canvas (relined on hardboard) 142.3 x 111.8 (56 x 44). Three-quarter length seated to the right in black robes and wig, left hand holding a bill, the Mace and Purse on a table right. Inscribed in red bottom left: **'Y Gooderson after F Grant, RA.'**

TRURO, Thomas WILDE, 1st Baron (continued)

A copy by Thomas Youngman Gooderson after the original by Grant[2] at St Paul's School (RA 1851, engraved G Zobel 1851 - see below). Another copy by Gooderson (NPG on loan to the Royal Courts of Justice).

Other portraits by Hayter c 1820 (NPG), Ross (RA 1849), Pickersgill 1852 (Incorporated Law Society, US).

Presented to the House of Lords' library by Mr E H N Wilde in 1924.

[1] His widow presented his legal library to the library of the House of Lords, together with a marble bust.

[2] Sir Francis Grant's Portrait List for 1850 (NPG library).

✓ 898. G Zobel after F Grant.

Mezzotint, open letter proof, 38.1 x 30.5 (15 x 12), BM 1. Three-quarter length seated to right, holding paper, Mace behind.
Published 1851. Original RA 1851, at St Paul's School, London.

Presented by the Marquess of Lincolnshire.

SEE ALSO Part IV SCULPTURE No 90.

TURNOUR, Sir Edward, Kt.

1617-1676. MP. Speaker, 1661-1671. The first Speaker of the Cavalier Parliament which extended over nineteen sessions.

✓ 899. Probably by J M Wright.

Canvas 123.3 x 102.9 ($48\frac{1}{2}$ x $40\frac{1}{2}$).
Half-length standing slightly to the right, holding up close to him a rolled-up paper inscribed: **'An Act for / the safety / - preservation / of His Ma-person and Government.'**[1] He holds a glove in his gloved left hand which he rests on his hip; long fair curly hair, fair moustache and pointed lip tuft; broad bands, lawn cuffs, pleated and turned back black gown; the first House of Commons' Mace lies on a table before him, crimson table-cloth, brown background, crimson curtain to the left.

TURNOUR, Sir Edward, Kt. (continued)

Reproduced in Dasent, p. 218, and Archaeologia CII 1969 Plate XLVa. Watercolour copy in Speakers' Portraits and a similar copy in the Sutherland Collection. Scharf TSB. XXI, 76 and XXIV, 12. Another portrait, also attributed to J M Wright but with robes and Mace and facing the opposite way to the Speaker's portrait, is in Lord Winterton's collection at Shillinglee. A whole-length, also by J M Wright, was among the Guildhall Fire Judges destroyed in 1940.[2]

Presented in 1803 by Earl Winterton.

[1]An Act was passed, 13 Car. II c.1., entitled 'An Act for the Safety and Preservation of His Majesty's person and Government against Treasonable and Seditious Practices and Attempts', (1661).

[2]The Guildhall Miscellany, II, February 1953.

✓ 900. J M Wright.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length, seated to left, head nearly facing, holding diagonally a rolled up paper inscribed as above. Long fair curly hair/wig, fair moustache, pointed lip-tuft, small black cap, Speaker's gold and black robe, the Mace upright behind to left, crimson curtain background; lit from the right.

A variant of No 899 above.

LENT by Lady Winterton, 1963.[1]

[1]DOE file AE 2067/39.

TYRCONNEL, John BROWNLOW, 1st Viscount

d 1754.

✓ 901. J Faber jun **'ad vivum'**.

Mezzotint, 27.4 x 22.2 ($10\frac{3}{4}$ x $8\frac{3}{4}$), BM 1.
Half-length, in robes of KB, 1740.

Presented by Sir H Raphael, Bart. MP.

TYRELL, Sir John Tyssen

b 1795. MP.

✓ 902. C Tomkins after R C Lucas.

Mezzotint, proof before inscription, 57.2 x 35.6 ($22\frac{1}{2}$ x 14).
Whole-length, standing between table and chair; signed.

Presented by Sir Robert Gower, MP.

TYRWHITT, Sir Thomas

1763-1833. Black Rod.

✓ 903. Photograph of a painting by Muller at Christ Church, Oxford.

ULLSWATER, James William LOWTHER, 1st Viscount, PC

1855-1949. MP. Speaker 1905-1921.

✓ 904. G Fiddes Watt, RSA.

Canvas 244.0 x 130.9 (96 x $51\frac{1}{2}$).
Whole-length, seated in the Speaker's Chair in the black gold-braided Speaker's gown; turned slightly to the left but his eyes looking at spectator; powdered wig, grey moustache and beard, lace cravat; lit from the right.
Signed and dated: **'Fiddes Watt, 1922'**.

A different portrait by the same artist (RA 1922) was at the same time presented to Lord Ullswater and is now on loan to the Suffolk County Council (County Hall, Ipswich). Engraving by C W Walton (see below); H Furniss, pen and ink drawing (NPG), Hugh Riviere, 1911, as Speaker (Inner Temple), and RA 1926 (see photograph below). Speaker Lowther appears in the painting by Solomon J Solomon of The Commons petitioning Queen Elizabeth I to marry, in Part V ARTISTS No 68.

Presented in 1922 by a body of Members of Parliament who had sat during his Speakership.[1]

[1]See a letter to The Times, 7 June, 1921, signed by members of the committee.

905. Autotype reproduction of a drawing by Stock.
Vignette with facsimile of autograph, BM 1.
One of Grillion's Club series, 1896.

Presented by the Right Hon J H Whitley, MP.

905a. Another copy.

Presented in 1971 by Sir Robert Grant-Ferris.

906. SPY cartoon, framed, with the Serjeant-at-Arms and the Speaker's Chaplain, Vanity Fair, 24 October 1906.

907. C W Walton.

Lithograph, open letter proof, 34.3 x 26.7 ($13\frac{1}{2}$ x $10\frac{1}{2}$).
Vignette with facsimile of autograph.

908. Photograph, whole-length seated, in robes, by the London Stereoscopic Company.

909. Photograph by Lafayette; signed.

Presented in 1940 by W H Erskine.

910. Photograph, signed, of a painting by H G Riviere, RA 1926, presented by himself.

VANE, Sir Henry

1613-1662. MP. Member of the Council of State during the Commonwealth. Executed 1662.

911. J Houbraken after Lely.

Line, 35.6 x 22.8 (14 x 9), BM 1.
Plate to Birch's Heads, 1742.
Original c 1645-50, at Raby Castle.

Presented by the Right Hon J H Whitley, MP.

912. Photograph of a painting, attributed to W Dobson, in the Dulwich College picture gallery. Identity doubtful.

Presented by Lord Mildmay of Flete.

VANSITTART, Nicholas, see BEXLEY

VARDON, Thomas

Librarian of the House of Commons 1831-67.

913. After Richard Dighton.

Coloured etching, 22.8 x 14.6 (9 x $5\frac{3}{4}$), from a watercolour drawing by Dighton.

VAUGHAN, John, see CARBERY

VERNEY, Sir Edmund

1590-1642. MP. Standard-bearer.

914. Photograph of a painting by Van Dyck in the family collection at Claydon House.

Presented by Sir Harry Verney, Bart.

VERNEY, John

1699-1741. Master of the Rolls.

915. G Vertue after A Ramsay.

Line, 37.5 x 27.4 ($14\frac{3}{4}$ x $10\frac{3}{4}$), BM 1.
Three-quarter length seated to right, in judicial robes.
Original (?), variant in black robes, in Middle Temple.

Presented by Sir H Raphael, Bart. MP.

VERNEY, Sir Ralph, Bart.

1879-1959. Speaker's Secretary.

916. Photograph, signed.

VERULAM, Sir Francis BACON, 1st Baron and Viscount St Albans

1561-1626. MP. Lord Chancellor. Philosopher and essayist.

917. Unknown artist.

Canvas 200.8 x 127.0 (79 x 50).
Whole-length standing, with a walking stick.
A copy, probably 18th century, of the full length at Gorhambury. See Roy Strong, Tudor and Jacobean Portraits, NPG (1288).

LENT by the National Portrait Gallery, 1972.

918. J Houbraken after 'Van Somer'.

Line, 35.6 x 22.2 (14 x $8\frac{3}{4}$), BM 25.
Plate to Birch's Heads, 1738.
Original c 1617, Royal Society; version in NPG (1288).

Presented by the Marquess of Lincolnshire.

VICTORIA, Queen

1819-1901. Succeeded 1837.

919. After Franz Xaver Winterhalter. [1]

Canvas 241.4 x 155.0 (95 x 61).
Whole-length seated to the right in State robes, coronet and the ribbon of the Garter. The Crown on a table right, her left hand holding papers on a cushion, left foot on a stool, a flower pot and Westminster Abbey in right background.

A copy of Winterhalter's portrait, signed and dated: **'F Winterhalter 1859'**, in the Royal Collection. [2]
Painted probably by a pupil of Winterhalter and given by the Queen to Prince Duleep Singh. Sold by the Prince's son,

Prince Victor Duleep Singh to the first Commissioner of Works in 1911 for £30 and presented to the House of Lords by Sir Edmund Gosse with the companion picture of Prince Albert (PRO Works/11/126).

Paintings and sculpture of Queen Victoria were produced almost annually throughout her reign.[3] The most important are: by Beechey, with the Duchess of Kent, 1821 (Royal Collection), Denning 1822 (Dulwich), Hayter 1834 (Royal Collection), Hayter, in Coronation robes, 1838 (NPG), C R Leslie, at her Coronation, 1838 (Royal Collection), Sully 1838 (Wallace Collection), Wilkie, at her first Council, 1838 (Royal Collection), Landseer 1839 (Royal Collection), Landseer, with the Duke of Wellington reviewing the Life Guards, 1839 (exhib. Messrs Leggatt Bros 1959), Landseer, Royal Family with a pile of game, 1940-3 (Windsor), Winterhalter 1842 (Earl of Hardwicke), Winterhalter Royal Family group, 1846 (Buckingham Palace, copy at Osborne), Grant 1846 (Christ's Hospital, Horsham and Army and Navy Club), Count D'Orsay 1846 (War Office), Graefle 1864 (Osborne), Landseer 1866 (Royal Collection), Von Angeli 1899 (Windsor), Sir William Nicholson c 1899.

Presented in 1911 by Sir Edmund Gosse, Librarian of the House of Lords.

[1] Joanna Richardson 'Winterhalter: Portrait of an Artist' in History Today May 1973 pp. 331-5.

[2] L Cust, Catalogue of Paintings and Drawings in Buckingham Palace, 1909, p. 4. Reproduced in colour in Sir Herbert Maxwell, Sixty Years a Queen, 1897, frontispiece. Exhibited The King's Pictures, 1946-7, (486).

[3] Helmut and Alison Gernsheim, Queen Victoria, 1959, is a monumental photographic record of the reign. An extensive iconography of Queen Victoria is in Richard Ormond Early Victorian Portraits 1973 pp. 478-93.

920. After Benjamin Constant.

Canvas 327.9 x 203.3 (129 x 80).
Whole-length seated to the left on the throne in the House of Lords, a shaft of light from the left illuminating her face and shoulders.

A copy by W A Menzies, signed and dated 1924 on the back, of the portrait painted by Benjamin Constant in 1900 and now hanging in Windsor Castle.[1] The original was commissioned by The Illustrated London News and apart from a few finishing touches at Windsor, was painted without actual sittings from the Queen herself. For an official eulogy, see The Times, 4 May 1901, where the portrait 'surrounded with solemn hangings of black and purple' is described as a 'generalisation of the idea of sovereignty, a vision of the head of a great Empire crowned with age and authority, and placed in the throne of State the Gothic form of which seems to connote an immemorial antiquity'. A less fulsome and perhaps more accurate assessment is to be found in the Athenaeum where the portrait 'claims attention but hardly, we fear, admiration', the artist being accused of going far beyond his limits into 'a region of symbolism and sentiment where even his craftmanship has deserted him'.[2]

Presented in 1925 by the Prince of Wales.

[1] C H Collins Baker, Catalogue of the Principal Pictures at Windsor Castle, 1937, p. 19.

[2] The Athenaeum, 11 May 1901, p. 602. See also The Morning Post, 3 May 1901. For the Garter Ribbon story see Elizabeth Longford, Victoria RI 1964, p. 552.

✓ 921. John Hadwen Wheelwright.

Watercolour 87.7 x 63.5 (34½ x 25).
Whole-length standing in a blue and white dress, fan and lace handkerchief in her right hand, table left with gloves, a posy and flowers in a conch vase; a spotted lion on the tablecloth, a baron's coronet carved on the chairback right. Signed left in pencil, **'H Wheelwright'** and again right with a monogram in red paint.

Identity doubtful but the pose, the right hand holding fan and handkerchief, and the conch vase with flowers, are very similar to a three-quarter length portrait of the Queen by John Partridge (exhibited RA 1841) in the private apartments at Buckingham Palace.[1] Wheelwright who exhibited in London from 1834 to 1849, seems to have specialised in careful watercolour copies from the Old Masters, five after Giotto, Fra Angelico etc being in the National Gallery of Ireland.[2]

This is probably a derivative therefore from the Partridge portrait which was engraved by J H Robinson and published in 1845.

Presented in 1923 by Dr A J A Lennane.

[1] Lionel Cust, The Royal Collection, 1905, vol. I, Pl. I.

[2] George Redford, Descriptive Catalogue of a Series of Watercolours by J H W 1866.

✓ 922. Agostino Aglio.[1]

Canvas 83.9 x 63.5 (33 x 25).
Whole-length standing to the right on a crimson carpet, wearing a diamond coronet (? George IV's) with ostrich plumes, ribbon of the Garter, white dress embroidered with bunches of pink flowers, long pink train, white gloves, the Garter robe behind her. The throne and a crimson and gold curtain to left, sceptre with dove on a table, and columns, balustrade, bunch of pink roses, trees and Westminster Abbey in the background. No inscription.

Said to have been painted in 1838 in Buckingham Palace at the first Drawing Room after her accession.

Engraved by James Scott (published 28 June 1838 by Thomas Boys) with slight differences in dress and background - ermine-lined robe, no feathers, different dress, rounded steps, garden in right background, no Westminster Abbey. (The Early Portraits of Queen Victoria, published Kerslake & Co. 1897).

Bought in 1959.

[1] Agostino Aglio, 1777-1857. Born at Cremona, educated in Milan, studied at the Brera Gallery. Came to England in 1803 to assist the architect William Wilkins, RA, in the production of his Antiquities of Magna Graecia. Decorated churches, theatres and country houses in England and Ireland and published A Collection of Capitals and Friezes drawn from the Antique, 1825, copiously illustrated by himself from the originals. In 1840 he exhibited RA (1120) 'The Enthronization of Queen Victoria in Westminster Abbey'.

SEE ALSO Part IV SCULPTURE Nos 92, 93, 94.

VILLIERS, Charles Pelham

1802-1898. MP. First member known as 'Father of the House'.

923. J Cochran after Du Val.

Stipple, 12.7 x 10.2 (5 x 4).
Three-quarter length seated to right, papers on knees, with facsimile of autograph.
A reduced version of S W Reynold's mezzotint (1844).
Reproduced in W Cooke-Taylor, National Portrait Gallery, 1846/8, III.

Presented by G Le Mander, MP.

VILLIERS, George, see BUCKINGHAM, Duke of

VINCENT, Henry

1813-1878. Chartist Reformer. Unsuccessful parliamentary candidate.

924. Anon.

Mezzotint, 30.5 x 22.8 (12 x 9).
Whole-length, standing in a room, pointing to the Banbury election results 1841.

Purchased from the Speaker's Fund.

WADE, George

1673-1748. MP. Field Marshal.

925. J Faber (1736) after J van Diest.

Mezzotint, 29.9 x 25.4 (11¾ x 10), BM 3.
Half-length to right, in uniform and cuirass, highland river and bridge behind.
Original reproduced in Burlington Magazine, lxvii, December 1929.

Presented by Sir H Raphael, Bart. MP.

WALDEGRAVE, William (1753-1825), see RADSTOCK

WALDEGRAVE, William Frederick, 9th Earl, PC

1851-1930. Government Chief Whip in the House of Lords.

926. Photograph, with shotgun, by Alfred Vowles.

WALKER, W Hall

b 1856. MP.

927. R Smythe after L Palmer.

Colour print, 40.7 x 50.2 (16 x 19¾).
Equestrian, in hunting clothes.
Published by J Connell, 1915.

Acquisition uncertain.

WALL, Charles (son-in-law of Sir Francis Baring), see BARING

WALLACE, Thomas, 1st Baron

1768-1844. MP. Master of the Mint.

928. C Turner after Theophilus Clarke.

Stipple, 28.6 x 24.1 (11¼ x 9½), BM 1.
Half-length to right, as **'Right Hon T Wallace, MP'**.
Painter's name corrected.

Acquisition uncertain.

WALPOLE, Horace, see ORFORD, 4th Earl of

WALPOLE, Ralph C

Librarian of the House of Commons 1877-1908.

✓ 929. DOE photograph from an illustration in Lords and Commons, 25 February 1899, p. 66.

Presented by DOE.

WALPOLE, Sir Robert, see ORFORD, 1st Earl of

WALSINGHAM, Sir Francis

1530?-1590. Secretary of State.

✓ 930. J Houbraken after 'Zuccaro'.

Line, 35.6 x 22.8 (14 x 9), BM 2.
Plate to Birch's Heads, 1738.
Original then in the collection of Sir Robert Walpole.

Presented by the Right Hon J H Whitley, MP.

WANDESFORD, Christopher

1592-1641. Lord Chief Baron.

✓ 931. J Watson after Van Dyck.

Mezzotint, 37.5 x 30.5 ($14\frac{3}{4}$ x 12), CS 150.
Three-quarter length seated to right.
Published 1778. Original in Lord Cholmondeley's collection at Houghton Hall.

Presented by Sir H Raphael, Bart. MP.

WARHAM, William

1450-1532. Archbishop of Canterbury.

✓ 932. G Vertue after 'Holbein'.

Line, 32.4 x 21.5 ($12\frac{3}{4}$ x $8\frac{1}{2}$), BM 1.
Plate to Birch's Heads, 1737.
Original 1527, at Lambeth Palace; version in NPG (2094); a drawing at Windsor Castle.

Presented by the Right Hon J H Whitley, MP.

✓ 932a. Another copy, presented by the Marquess of Lincolnshire.

WARKWORTH, see NORTHUMBERLAND, 2nd Duke of

WARRINGTON, Henry BOOTH, 1st Earl of, PC

1652-1694. Chancellor of the Exchequer.

✓ 933. J Smith after Kneller.

Mezzotint, 29.2 x 24.1 ($11\frac{1}{2}$ x $9\frac{1}{2}$), BM 1.
Head and shoulders to left, in wig and armour; oval.
Reproduced in Macaulay, History, II, p. 698.
Original in the Pillar Drawing Room, 10 Downing Street.

Presented by Sir H Raphael, Bart. MP.

WAYNFLETE, William of

1395?-1486. Bishop of Winchester. Lord Chancellor 1456-60.

✓ 934. J Houbraken (1742).

Line, 35.6 x 22.8 (14 x 9), BM 1.
Plate to Birch's Heads, 1743.
Original at Magdalen College, Oxford.

Presented by the Marquess of Lincolnshire.

WEBSTER, Sir Lonsdale

1868-1930. Clerk of the House, 1921-30.

✓ 935. Photograph.

WEBSTER, Richard, see ALVERSTONE

WEDDERBURN, Alexander, see ROSSLYN

WELLESLEY, Arthur, see WELLINGTON

WELLESLEY, Richard Colley, 1st Marquess, KG

1760-1842. MP. Governor-General of India.
Foreign Secretary.

✓ 936. J Young after J Nollekens.

Mezzotint, etched letter proof, 45.8 x 35.6 (18 x 14), BM 13.
From a marble bust by Nollekens 1808, at Windsor Castle.
Published 1809.

Purchased from the Speaker's Fund.

✓ 937. Meyer after A Robertson.

Line and stipple, proof before letters (1827),
38.1 x 26.7 (15 x $10\frac{1}{2}$), BM 16.
Whole-length, in robes of KG.
Original, a miniature, RA 1827.

Presented by Sir H Raphael, Bart. MP.

WELLESLEY, Richard Colley, 1st Marquess, KG (continued)

✓ 938. C Turner after Lawrence.

Mezzotint, 42.6 x 34.3 ($16\frac{3}{4}$ x $13\frac{1}{2}$), BM 6.
Whole-length seated, with Garter, inscribed:

'Richard Marquess Wellesley, Knight of the Most
Noble Order of the Garter &c &c &c
Painted by Sir Thos Lawrence RA. Principal Painter
in Ordinary to His Majesty.
Engraved by C Turner, Warren Street, Fitzroy Square,
London. Published May 13 1815, by Messrs Colnaghi & Co
Cockspur Street, Haymarket.'

Original at Windsor Castle.

Transferred in 1975 from the DOE collection (0/382/10).

WELLINGTON, Arthur WELLESLEY, 1st Duke of, KG

1769-1852. MP. Field Marshal. Foreign Secretary.
Prime Minister.

✓ 939. John Lucas.

Canvas 266.9 x 175.4 (105 x 69).
Whole-length standing bare-headed in Field-Marshal's uniform, with telescope and cannon. The only orders he wears are the Garter, the Golden Fleece and the Maria Theresa.

A replica by Lucas,[1] painted in 1851-2 for the Goldsmiths' Company, of his portrait painted in 1841 and presented by Wellington himself to the Marquess of Anglesey. 'I think that the best picture painted by Lucas is the last, intended for Lord Anglesey; it is moreover in the Field-Marshal's uniform.'[2] Another version belongs to the Drapers' Company. Other portraits by Lucas are at Trinity House 1838, Examination Schools, Oxford, 1839, Chevening 1839, Town Hall, Winchester 1839, Oxford and Cambridge Club, 1841, Heerenhausen 1842, Irish NPG 1842, etc.

Portraits of the Duke of Wellington are too numerous to enumerate here;[3] the most important are by Hoppner c 1795 (Apsley House), Home 1804 (New Delhi), Goya 1812 (drawings in British Museum and Hamburg Kunstalle and oils belonging to the Duke of Leeds and at Apsley House), Gerard 1814 (British

Embassy, Paris), Lawrence 1814 (Wynyard Park, Apsley House, Royal Collection) 1817 (Cirencester Park) 1821 (private collection), 1824-5 (Wellington College), Dawe 1818 (Goodwood), Isabey 1818 (Wallace Collection), Pickersgill 1825-30 (Army and Navy Club), Wilkie 1832 (Merchant Taylors' Hall).

Bought in 1958.

[1] Arthur Lucas, John Lucas, Portrait Painter, 1910, p. 69.

[2] Letters from Wellington to his niece, Priscilla, Lady Burghersh, 5 November 1841, and from Lady Burghersh to Lucas, 9 November 1841.

[3] For a list of ad vivum portraits see Wellesley and Steegman, The Iconography of the first Duke of Wellington, 1935.

✓ 940. F Bacon after T J Barker.

Line, proof before letters, 45.1 x 34.3 ($17\frac{3}{4}$ x $13\frac{1}{2}$).
Whole-length, seated in his library at Apsley House, reading despatches of the Sikh War 1845, portrait of Napoleon behind.
Published 1854. Original exhibited Grundy's, Regent Street, London, October 1852.

Purchased from the Speaker's Fund.

✓ 941. C Turner after J Bauzil.

Mezzotint, proof, first fifty, 44.5 x 35.6 ($17\frac{1}{2}$ x 14), BM 8.
Three-quarter length, standing to right, hand on sword hilt.
Published 1816. Original watercolour drawing in NPG (308).

Presented by Sir H Raphael, Bart. MP.

✓ 942. F C Lewis after T Lawrence.

Stipple, 59.7 x 45.8 ($23\frac{1}{2}$ x 18), BM 89.
Vignette facing, in high collar, imitating a drawing, with facsimile of autograph.
Published September 1840. Original c 1816, pencil and chalk drawing, in Mr Arthur Russell's collection, Swallowfield Park.

Purchased from the Speaker's Fund.

✓ 943. J P Lassouquere.

Lithograph, 36.2 x 47.0 ($14\frac{1}{4}$ x $18\frac{1}{2}$).
Three heads in a laurel oval, entitled **'India'**, **'Waterloo'**, and **'House of Lords'**.
Published 1849 and dedicated to 'the British Nation by J P Lassouquere'.

Purchased from the Speaker's Fund.

✓ 944. S Cousins after J Lucas.

Mezzotint, 68.0 x 44.5 ($26\frac{3}{4}$ x $17\frac{1}{2}$), BM 96.
Whole-length, in robes of Chancellor of Oxford University.
Published 1841. Original 1839, in Examination Schools, Oxford.

Presented by the Right Hon John Ellis, MP.

✓ 945. G T Payne after J Munro.

Mezzotint, proof before letters (1854), 61.0 x 41.9 (24 x $16\frac{1}{2}$).
Whole-length, standing in the House of Lords, with the Militia Bill, making his last speech, 16 July 1852.
Original in Victorian Exhibition 1897 (54).

Purchased from the Speaker's Fund.

✓ 946. Diaz de la Pena.

Lithograph, 25.4 x 31.8 (10 x $12\frac{1}{2}$).
Whole-length, on horseback, to left, in top hat, white waistcoat, similar to an engraving by J Harris after H de Daubrawa, c 1845.

Purchased from the Speaker's Fund in 1951.

SEE ALSO Part IV SCULPTURE No 95.

WELLINGTON AND NELSON, 1805

947. S W Reynolds after J P Knight.

Mezzotint, 62.3 x 47.7 ($24\frac{1}{2}$ x $18\frac{3}{4}$), inscribed:

'THE ARMY AND NAVY
Painted by J P Knight, ARA. Engraved by S W Reynolds
London. Published by Lewis & Johnson, 96 Cheapside
(1839).'

With facsimile signatures: 'Wellington' 'Nelson & Bronte'.

This picture records the only occasion when Wellington met Nelson. It was on 12 September 1805 in Castlereagh's ante-chamber in the Colonial Office. Castlereagh had just been appointed Secretary of State; Wellington was then Sir Arthur Wellesley, a major general just returned from service in India; Nelson was about to depart for the campaign which was to end in his death at Trafalgar. Wellington recorded the conversation very much later to J W Croker (Croker Papers II, pp. 233-4) who reported the meeting in The Edinburgh Review of 1838. The incident is recorded by Sir Herbert Maxwell, Wellington, I, pp. 75-6, and by Lady Longford, Wellington, II, pp. 110-111.

Transferred in 1975 from the DOE collection (8377).

WELLINGTON AND PEEL see PEEL

WENDOVER, Charles Robert WYNN-CARRINGTON, Viscount

1895-1915. Killed at the Battle of Ypres.

948. After Philip de Laszlo.

Photogravure, signed 'Wendover', after a portrait, 1911, in the family collection.

Presented by the Marquess of Lincolnshire in 1921.

See LINCOLNSHIRE, Marquess of (as his Page).

WENTWORTH, see STRAFFORD, Earls of

WESTBURY, Richard BETHELL, 1st Baron

1800-1873. MP. Lord Chancellor 1861-65.

949. A Rolfe.

Stipple, 14.6 x 10.8 ($5\frac{3}{4}$ x $4\frac{1}{4}$).
Vignette to left, holding eyeglass - from a photograph.

Presented by the Marquess of Lincolnshire.

WHARTON, Thomas, 1st Marquess

1648-1715. MP. Lord Lieutenant of Ireland.

950. J Faber jun after Kneller.

Mezzotint, 31.8 x 22.2 ($12\frac{1}{2}$ x $9\frac{3}{4}$), BM 1.
Half-length, pointing with right hand.
No 11 of Kit-cat Club portraits, 1733.
Reproduced in Macaulay, History, V, p. 2401.
Original c 1710, in NPG (3233).

Presented by Sir H Raphael, Bart. MP.

WHITBREAD, Samuel

1758-1815. MP.

951. S W Reynolds after J Opie.

Mezzotint, open letter proof, 63.5 x 45.8 (25 x 18), BM 2.
Whole-length, seated at a desk.
Published 1804. Original RA 1804, in the possession of Whitbread and Company, Limited.

Presented by Sir H Raphael, Bart. MP.

WHITBREAD, Samuel

1830-1915. MP.

✓ 952. C Holl after H T Wells.

Stipple, vignette with facsimile of autograph.
One of Grillion's Club series.

Presented by the Right Hon J H Whitley, MP.

WHITE, The Rev Henry

Speaker's Chaplain 1870-76 and 1890-91.

✓ 953. Photograph by Elliott and Fry.

WHITEFOORD, Caleb, FRS

1734-1810. Diplomat.

✓ 954. J Jones after J Reynolds.

Mezzotint, 43.2 x 34.9 (17 x 13¾), BM 3.
Half-length, in fur trimmed coat; rectangular frame.
Published 1793. Original RA 1775; version in NPG (1400).

Presented by Sir H Raphael, Bart. MP.

WHITELOCK, Bulstrode

1605-1675. MP. Diplomat. Speaker, January to February 1656/57 during the absence of Sir Thomas Widdrington. Chairman of the Commiteee appointed to invite Cromwell to accept the Crown. Summoned to Cromwell's 'Upper House'.

✓ 955. Copy by Sir William Hutchison, PRSA.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the left, in a dark cloak, broad lawn

collar, his own long dark hair, narrow moustache and lip tuft; brown background, painted oval spandrels, lit from the left. Inscribed in the bottom left corner: **'Bulstrode Whitelock / Esq. / one of the Lords Commers / of the Great Seal: 1650.'** Signed by the copyist in the bottom right corner: **'W O Hutchison'**.

The portrait from which this was copied is in the National Portrait Gallery (254) by an unknown artist (reproduced by Dasent, p. 212). It was bought from P Evans in 1867, its previous history being unknown, though it may have been formerly at Fowley Court, Whitelock's house at Henley.[1] An earlier portrait, dated 1634, is NPG 4499.[4] Another portrait, in armour (engraved by W Faithorne as a plate to P Fisher's Piscatoris Poemata, 1656), was noted by Walpole in 1763 at Phyllis Court, next door to Fowley Court, in the possession of a descendant, 'Whitelocke in armour, as the print'.[2] The present whereabouts of both these portraits is unknown. A silver medal in profile by T Simon, dated 1653, shows him in Speaker's robes.[3]

Presented in 1922 by Sir Robert Balfour, Bart. MP.

[1] R H Whitelocke, Memoirs of Bulstrode Whitelock, 1840, p. 71.

[2] Walpole Society Journal, XVI, 1928, p. 50.

[3] Medallic Illustrations, xxxvii, 5.

[4] NPG Annual Report of the Trustees 1966-7 p. 32, plate 2a.

WHITLEY, John Henry

1866-1935. MP. Chairman of Ways and Means. Chairman of the Whitley Committee. Speaker, 1921-1928.

✓ 956. Glyn Philpot.

Canvas 251.0 x 162.7 (98¾ x 64).
Whole-length standing slightly to the right, in a voluminous black gown over a black suit; long grey wig, pince-nez glasses, clean shaven face, wing collar and bands; a roll of paper tied with a red tape held in both his hands. In the background,

WHITLEY, John Henry (continued)

St Stephen's Hall showing the statue of Lord Somers and Glyn Philpot's mural painting of Richard I. Lit from the left. Signed in the bottom right corner: **'Glyn Philpot, 1929.'**

Copies by Glyn Philpot at Clifton College, Bristol, of which he was President of the Council, and in the J H Whitley School, Halifax, Yorkshire, named after him.

Presented by Members of Parliament in 1929.

✓ 957. Sir William Rothenstein.

Red chalk drawing heightened with white, 50.8 x 34.3 (20 x 13½). Half-length in Speaker's wig and robes, turned slightly to left. Inscribed: **'First study for Mr Speaker 1924.' 'W Rothenstein.'**

The finished drawing, in sanguine and black and white, is reproduced in John Rothenstein, The Portrait Drawings of William Rothenstein, 1926, p.79, Plate XCI.

Advisory Committee purchase, 1965, from Messrs Elkin Matthews Limited, 33rd meeting, 9 February 1965 (9).

✓ 958. Photograph by Bassano, signed in ink.
Three-quarter length standing, hand on book.

Presented in 1940 by W H Erskine.

✓ 959. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

WHITWELL-GRIFFIN, John, see HOWARD DE WALDEN

WICKHAM, William, see WYKEHAM

WIGRAM, Sir Robert, Bart.

1743-1830. MP.

✓ 960. J H Watt after T Lawrence.

Line, proof before letters (1833), 43.8 x 36.9 (17¼ x 14½), BM 1.
Three-quarter length seated to left, at a table.
Original c 1815, in the family's possession.

Presented by Sir H Raphael, Bart. MP.

WILBERFORCE, Ven. Archdeacon Albert Basil Orme, DD

1841-1916. Chaplain to the Speaker, 1896-1916.

✓ 961. Olivia M Bryden.

Chalk drawing, 36.2 x 24.8 (14¼ x 9¾).
Head and shoulders to the left. Signed: **'Olivia M Bryden.'**

Presented by Mr Speaker Lowther.

✓ 962. Photograph by Elliott and Fry.

✓ 963. SPY cartoon from Vanity Fair, 6 January 1909.

WILBERFORCE, William

1759-1833. MP. Slavery Abolitionist. He died soon after the second reading of the Emancipation Act, 1833.[1]

✓ 964. George Richmond.

Watercolour drawing, 44.5 x 33.7 (17½ x 13¼).
Whole-length lounging in a large red armchair, his legs crossed, in a black suit, a dark blue handkerchief on his knees, altering the hands of his watch;[2] an open book, red candle, inkpots, quill pen on a table with a yellow cloth left, books and a stool on the floor right, bookcase and curtain in background.
No inscription.

Painted at Battersea Rise[3] in 1833 when the artist had just been married.[4] 'A whole-length watercolour representing him with characteristic fidelity painted for Sir Robert Inglis.'[5] Wilberforce, by then almost a cripple, was placed in his chair on the dining room table by his nephews so that Richmond should have a better view of his face.[6] The portrait exhibited at the RA 1833 (538) is probably the version now in the National Portrait Gallery.

Collections: Sir Robert Inglis, Mr Michael Farrer, Messrs. Thomas Agnew.

Engraved by Samuel Cousins (see below). 'Of the whole-length of Mr W Wilberforce it is curious to think it was engraved by Samuel Cousins at the cost of 200 guineas and sold immediately, yet for the original picture I received but £13. 8s; but it was a turning point in my professional life and made me known to a wide circle of very excellent people, the friends and admirers of W Wilberforce.'[7]

Another type of portrait by Richmond patently derives from the unfinished sketch by Lawrence in the NPG. Examples of this are at St John's College, Cambridge (1834), and NPE 1868 (180) lent by the Bishop of Oxford. Other portraits of Wilberforce are by Russell 1770 (NPG), Rising 1790 (Wilberforce House, Hull), Hickel c 1793 (Hull), Edridge (Farington Diary, III, 283), Wright of Derby c 1790 (Derby Exhibition 1934, No 24), Russell 1801 (Leeds), Lawrence c 1828 (NPG). Marble bust by Samuel Joseph 1833 in 10 Downing Street. His monument by Samuel Joseph 1840 is in Westminster Abbey and a wooden figurehead formerly on the brig 'Wilberforce' built at Nassau in 1816 and lured ashore at Lee, N Devon in 1842 (Cutty Sark, Greenwich). Reproduced in Oliver Warner, William Wilberforce 1962 frontispiece.

Bought in 1956.

[1] See B R Haydon's The Anti-Slavery Convention, 1840, a painting in the NPG containing 135 figures.

[2] For a vivid description of this curious mannerism, see A M W Stirling, The Richmond Papers, 1926, p. 37.

[3] E M Forster, Marianne Thornton, 1956, chapter I.

[4] Richmond Papers, p. 36.

[5] J S Harford, Recollections of W Wilberforce, Esq. 1864, p. 257.

[6] Richmond Papers, p. 38, but a different account involving a ruse by a fellow guest at Battersea Rise is given in The Life by his sons, 1839, vol. V, p. 350. The date here is given as 1832.

[7] Richmond Papers, p. 38.

✓ 965. S Cousins after G Richmond.

Mezzotint, proof before letters, artists' names only, 45. 8 x 33. 7 (18 x 13¼), BM 7.
Whole-length, lolling in an armchair, holding eyeglass.
Published 1834. Original 1833, see above.

Presented by G W Agnew, MP.

✓ 966. W and F Holl after T Lawrence.

Mixed line and stipple, 22. 8 x 17. 8 (9 x 7).
Half-length seated, holding eyeglass.
Original 1828, in NPG (3).

Purchased from the Speaker's Fund.

✓ 967. C H Hodges after J Rising.

Mezzotint, 44. 5 x 34. 9 (17½ x 13¾), BM 13.
Three-quarter length seated, holding quill and scroll.
Published 1792. Original 1791, exhibited East Yorkshire Portraits 1959, in a private collection; version at Wilberforce House, Hull.

Presented by Sir H Raphael, Bart. MP.

✓ 968. Photograph of a version of the same picture by Rising, then in Mr C J Conway's collection.

Purchased from the Speaker's Fund.

✓ 969. W Say after J Slater.

Mezzotint, etched letter proof, 30.5 x 25.4 (12 x 10), BM 4.
Half-length seated, with eyeglass.
Published 1820. Original at Wilberforce House, Hull.

Presented by Sir H Raphael, Bart. MP.

WILDE, Thomas, see TRURO

WILKES, John

1727-1797. MP. Zealous champion of parliamentary reform and civil liberties. Founder of and contributor to The North Briton. His arrest for seditious libel, imprisonment and expulsion from the House led to the cry 'Wilkes and Liberty' and the letters of 'Junius' and to his return to parliament.

✓ 970. Robert Edge Pine.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length seated to the left, holding a quill pen, blue frogged coat, red waistcoat, green tablecloth, decided squint; medallion bust of Hampden bottom left, Truth on a pedestal with a magnifying glass top left; papers[1] and a volume of Sydney on Government on the table; sky and antique column in the background; lit from the right. Signed and dated above his chair: **'R E Pine / pinx / 1768.'**

Painted in 1768 and probably a copy of another similar portrait, location unknown, which was engraved in mezzotint in 1764.[2] Another very similar picture but with a weaker cast of features and with the figure of Sergeant John Glynn substituted for Truth on the pedestal is in the Prideaux-Brune collection at Padstow.[3] In this version Wilkes holds a paper endorsed: **'Wilkes Esq. v the Earl of Halifax'** and signed by Wilkes's pugilistic legal adviser John Reynolds.

Engraved J Watson 1764, R Purcell 1764 (copy) etc and by Caroline Watson, half-length of Wilkes only, 'after a picture by Pine painted about the year 1763.'[4]

Exhibited NPE 1868 (878) lent by Mrs Empson, 6 Marlborough Buildings, Bath (label on back). 'A fine picture of John Wilkes, Esq.' was exhibited in 1768 by 'The Polite Artists of Great Britain' and another at the Society of Artists, 1771 (125) but whether these were the same as No 184 is uncertain.[5] Christie's 27 May 1909 (124). Exhibited British Museum 'Wilkes and Liberty' 1969, Lord Mansfield Exhibition, Kenwood 1971 (18) and 1776 Bi-centenary Exhibition, National Maritime Museum, 1976.

Other portraits of Wilkes with Glynn and Horne Tooke, c 1768, by Houston but probably deriving from the Pine portrait (NPG), and of Wilkes with his daughter by Zoffany, 1782 (Sherston Baker), Hogarth's famous shilling print, said to be an inimitable likeness, was issued on 16 May 1763.

Presented in 1909 by Sir Alfred Mond, Bart. MP.

[1] In the Watson mezzotint one of the papers is addressed 'To Hum. Cotes Esq. London.'

[2] Chaloner Smith, British Mezzotint Portraits, 1884, IV, p. 1546.

[3] Illustrated in Manners and Williamson, John Zoffany, 1920, p. 74, where it is attributed to Zoffany.

[4] John Almon, Correspondence of the Late John Wilkes ... 1805, vol. I, frontispiece.

[5] William Whitley, Artists and their Friends in England, 1700-1799, 1928, pp. 192-3. John Sutherland 'Mortimer, Pine and Some Political Aspects of English History Painting' Burl. Magazine, June 1974, pp. 317-26, Plate 47.

✓ 971. Kitchemer after R E Pine.

Mezzotint, 45.8 x 34.9 (18 x 13¾).
Three-quarter length seated to left, holding quill, papers; medallion bust of Hampden, statue of Truth on a pedestal with magnifying glass.
Published 1768. Original c 1763; version, see above.

Presented by Sir Alfred Mond, Bart. MP.

✓ 972. G Bockman.

Mezzotint, proof with engraver's name as G Bock-,
33.0 x 25.4 (13 x 10), BM 26.
Head and shoulders to right, in alderman's gown; oval frame.
Published 1769.

Presented by Sir H Raphael, Bart. MP.

✓ 973. J Dixon.

Mezzotint, proof with engraver's name erased,
31.8 x 25.4 ($12\frac{1}{2}$ x 10), BM 1.
Whole-length seated, holding a copy of Magna Carta.
Published 1770.

Presented by G W Agnew, MP.

WILLIAM IV

1765-1837. Succeeded 1830.

✓ 974. Attributed to Sir William Beechey.

Canvas 238.9 x 150.0 (94 x 59).
Whole-length seated to the right in parliamentary robes in a richly carved high-backed chair, gloves in his right hand, the crown on a table by his right elbow, right foot on footstool, left on the floor; Garter chain and George, Bath chain and Star; lit from the left.

Painted probably in 1831-2 (Coronation 8 September 1831) and possibly the portrait exhibited at the RA 1832 (197) though Beechey also exhibited a portrait of the King in 1833. The head to some extent resembles the head in Beechey's portrait of William IV at Trinity House (RA 1831). Early history unknown but sold Christie's, 12 November 1898 (44) where it was attributed to Sir Martin Archer Shee; bought there by the Office of Works[1] and thence in the Foreign Office till its purchase by the Lord Great Chamberlain in 1956.

Presented in 1956 by the Lord Great Chamberlain, the Marquess of Cholmondeley, GCVO.

[1] See The Daily Telegraph, 30 March 1899, where this and the companion portrait of Queen Adelaide are wrongly said to have been found in an old curiosity shop in London by the Hon Reginald Brett, Secretary to the Office of Works.

✓ 975. Samuel Lane.

Canvas 238.9 x 150.0 (94 x 59).
Whole-length standing to the front in naval uniform, head turned to the left, wearing the ribbon and badge of the Garter, the Stars of the Garter and Bath, and the badge of the Bath round his neck; papers in his right hand, his left on sword hilt; cocked hat and gloves on table to the right; a woody landscape and the sea seen through columns in the background; lit from the right, no inscription.

Painted in 1832-4 and deriving closely from Lawrence's portrait (1827) at Buckingham Palace of William IV as Duke of Clarence in a plain buttoned-up tail coat.[1] In Lawrence's portrait the pose is nearly the same but he holds his top hat tucked under his left arm and cliffs and the sea are in the background (mezzotint of Lawrence portrait by T Hodgetts 1831, etc.). The Samuel Lane portrait formerly belonged to the Junior United Service Club whose members had formed a subscription list in 1832, the year William had presented to the Club a portrait of his brother George IV. It was delivered to the 'Junior' by Samuel Lane in 1834.[2]

Other portraits of William IV, as Duke of Clarence, by Gainsborough 1781 (New York) and 1783 (Windsor Castle), West (Buckingham Palace), Cosway 1791 (Royal Collection), Lawrence 1793 (Penshurst and Upton House), Archer Shee 1798 (Liverpool and NPG), and Lawrence 1827 (Buckingham Palace); and as King by Wilkie 1832 (Windsor Castle), 1833 (Apsley House), 1837 (Oxford) etc., and by Archer Shee (Windsor and Buckingham Palace).

Presented in 1955 by the members of the United Service Club.

[1] Lionel Cust, Catalogue of Paintings and Drawings at Buckingham Palace, 1909, p. 34, where it is attributed to Sir Martin Archer Shee; but see K Garlick, Sir Thomas Lawrence, 1954, p. 32.

[2] Information from the Minutes of the Club kindly supplied by the Secretary. See also R H Firth, The Junior, 1929, pp. 27-8.

WILLIAMS, Charles

1886-1955. MP. Chairman of Ways and Means and Deputy Speaker.

✓ 976. Photograph, presented in 1971 by Sir Robert Grant-Ferris.

WILLIAMS, John

1582-1650. Archbishop of York.

✓ 977. J Houbraken (1742).

Line, 35.6 x 22.8 (14 x 9), BM 7.
Plate to Birch's Heads, 1742.
Original then in the collection of Mr W Cooper, now at Lincoln College, Oxford.

Presented by the Marquess of Lincolnshire.

WILLIAMS, Sir William, Bart.

1634-1700. MP. Speaker, October 1680 - March 1681, during Charles II's last two parliaments.

✓ 978. 19th century copy.

Canvas 111.8 x 86.4 (44 x 34).
Half-length seated to the right in the Speaker's gold-braided black gown, broad-brimmed black hat, plain square white collar, long fair hair (or wig); his right hand on the arm of his chair holding a paper. Wood panelled background; lit from the left.

An enlarged copy, possibly by Emma Williams of Boddwyddan, made in about 1850 and based on the central figure of a 17th century parliamentary group in the House of Commons, by an unknown artist, formerly at Wynnstay but destroyed in the fire of 1858. After the fire, Sir Watkin Williams Wynn asked Miss Williams for a copy to replace the burnt picture but she is reputed to have said that her work was only that of an amateur and not good enough to be copied for Wynnstay.[1] Sir Francis Williams says that the original is in the Town Hall at Chester (letter dated 8 June 1975).

WILLIAMS, Sir William, Bart. (continued)

Another copy, by A P Sargent and similar in most respects, is in the collection of Sir Watkin Williams-Wynn, Bart, at Plas-yn-Cefu, St Asaph, and another in the collection of Sir Henry Verney, Bart, at Rhianva, Menai Bridge. Small scale copies exist in several houses in North Wales.[2] For a different type of portrait, attributed to Sir Godfrey Kneller, see below.

Scharf TSB. XXI, 77. Reproduced in Dasent, p. 228.

Presented in 1854 by his descendant, Sir Watkin Williams-Wynn, Bart.

[1] Information in a letter from Colonel Robert Williams-Wynn to the Speaker's secretary, 16 November 1921 (Curator's papers).

[2] John Steegman, A Survey of Portraits in Welsh Country Houses, 1957, pp. 38 and 207.

✓ 979. Studio of Kneller.

Canvas (oval) 76.3 x 63.5 (30 x 25).
Head and shoulders, slightly to the right, in a red coat, white cravat and grey full-bottomed wig. Strong shadows, lit from the left, plain background, no inscription.

Painted in about 1690. Similar in some respects to a late engraving by W Bond 'from a picture in the Town Hall of Chester' used as an illustration to Philip Yorke's Royal Tribes of Wales, 1798 (and also in Macaulay's History of England, edit. C H Firth, 1914, II, 989).

Presented by Sir Alfred Thomas, MP.

WILLIAMS, William

1774-1839. MP.

✓ 980. W Ward after H W Pickersgill.

Mezzotint, proof before letters, 65.5 x 42.6 ($25\frac{3}{4}$ x $16\frac{3}{4}$) mc, BM 1.
Whole-length seated as 'Provincial Grand Master of Freemasons.'

Presented by Sir H Raphael, Bart. MP.

WILLIAMS-WYNN, Charles Watkin

1775-1850. MP. Secretary of State.

✓ 981. W Ward after M A Shee.

Mezzotint, etched letter proof, 29.2 x 22.8 ($11\frac{1}{2}$ x 9), BM 1.
Half-length, seated at a table, holding quill.
Published 1835. Original at Christ Church, Oxford.

Purchased from the Speaker's Fund.

WILLIAMS-WYNN, Sir Watkin, 3rd Baronet

1692-1749. MP. An ardent Jacobite.

✓ 982. G Vertue after M Dahl.

Line, 37.5 x 26.7 ($14\frac{3}{4}$ x $10\frac{1}{2}$).
He holds a paper inscribed: **'Act for the more effectual preventing Bribery and Corruption at the Election of Members to serve in Parliament'**, referring to the Bill he, Pulteney, Carew and others were ordered to bring before the Commons in February 1741/2.
Original formerly at Wynnstay.

References: Commons Journals 25 February 1741/2, 21 December 1742, 28 January 1742/3, 24 January 1744, 2 May 1745; Political State of Great Britain, 1743, pp. 74-84; Westminster Journal, 12 November 1743 (award to Williams-Wynn of £1400 damages for a false return at the Denbigh election); British Museum Catalogue of Engraved British Portraits, IV, p. 502 (1); John Steegman, Portraits in Welsh Country Houses, I (1957), p. 134.

Advisory Committee purchase, 1968.

WILLIAMS-WYNN, Sir Watkin, 5th Baronet

1772-1840. MP.

✓ 983. W Say after J Jackson.

Mezzotint, open letter proof, 45.1 x 34.9 ($17\frac{1}{4}$ x $13\frac{3}{4}$), BM 2.
Three-quarter length standing, in uniform of Colonel of the Royal Denbighshire Rifle Corps of Militia Yeomanry Cavalry.
Published 1825. Original in the family collection, Wynnstay.

Presented by Sir H Raphael, Bart. MP.

WILMINGTON, Spencer COMPTON, 1st Earl of, KG

1673?-1743. MP. Speaker 1714-1727.
Prime Minister 1742-1743.

✓ 984. Follower of Sir Godfrey Kneller.

Canvas 127.0 x 101.6 (50 x 40).
Three-quarter length standing to the left in a reddish brown velvet suit, ribbon and star of the Bath, left hand on hip, right hand holding a paper addressed to himself: **'To the Rt. Hon. Sr. Spencer Compton, Knt of ye Bath / These ...;'** bluish green table cloth, vague suggestion of a bluish curtain in right background; lit from the right.

Based on Kneller's portrait of Wilmington in the Marquess of Northampton's collection[1] but painted by a follower of Kneller between 1725 when he was created KB and 1728 when he became a peer (unless the ribbon and star were late additions).

Formerly in the Duke of Fife's collection, sold at Christie's, 7 June 1907.

Presented by Sir W D Pearson, Bart. MP.

[1] At Castle Ashby and engraved in Drummond's Noble British Families, 1842, I, Pl. 20.

✓ 985. After Kneller.

Canvas 127.0 x 101.6 (50 x 40).
Another version of No 982 but with a slightly different background - panelled wall, trees, clouds and a building in the top right corner.

Probably an early 19th century copy after Kneller's portrait at Castle Ashby. Watercolour copies in Speaker's Portraits and Sutherland Collection. Scharf TSB. XXI, 77 - 'a miserably executed picture'.

Presented in 1803 by Lady George Cavendish.[1]

[1]Wilmington died unmarried and bequeathed his estates to his brother, the Earl of Northampton, whose great-grand-daughter, Lady Elizabeth, married Lord George Cavendish in 1782.

✓ 986. J Faber jun after Kneller.

Mezzotint, 31.8 x 25.4 (12½ x 10), BM 1.
No 21 in the Kit-cat Club series, 1734, showing him wearing the Garter.
Original c 1710, without Star of KG, in NPG (3234).

Presented by the Right Hon John Ellis, MP.

✓ 987. P Pelham after Kneller.

Mezzotint, 30.5 x 25.4 (12 x 10), BM 2.
Variation after the same original, showing him as Speaker and Paymaster General, in private dress with no Orders.

Purchased from the Speaker's Fund.

WILSON, Thomas

1525-1581. MP. Secretary of State.

✓ 988. J Houbraken after 'Zuccaro'.

Line, 35.6 x 22.8 (14 x 9), BM 3.
Plate to Birch's Heads, 1738, with false title, Sir Nicholas Bacon.
Original at Woburn Abbey.

Presented by the Right Hon J H Whitley, MP.

✓ 988a. Another copy, presented by the Marquess of Lincolnshire.

WILSON, Thomas

d 1936. Deputy Keeper of Westminster Hall and Clerk of the Works, Houses of Parliament, 1914-35.[1] Wilson is represented as the master mason being presented by King Edward III with the approved design for St Stephen's Chapel in R Anning Bell's mosaic over the west entrance to St Stephen's.[2]

✓ 989. Bernard Adams.

Canvas 76.3 x 63.5 (30 x 25).
Half-length seated to the left, in a brown soft hat, green sweater, blue shirt and tie, holding a book. Plain background.
Signed: 'Bernard Adams'.

Exhibited Royal Society of Portrait Painters, 1923 (111), as 'Deputy Keeper, Westminster Hall'.

Acquisition uncertain but probably presented by Thomas Wilson himself, one of the founders and an inspiring genius of the Sports Club.[3]

[1]The office is now known as 'Superintendent of the Palace of Westminster'. See J R Fearnside, Report on the Office of the Palace of Westminster, 4 March 1846; Sir Charles Clay, 'The Keepership of the Old Palace of Westminster', English Historical Review, LIX, January 1944, pp. 12-7; Sir Harold Emmerson, The Ministry of Works, 1956, pp. 70-2, 141.

WILSON, Thomas (continued)

[2]Liverpool Post and Mercury, 27 October 1926.

[3]Information kindly supplied by a past Superintendent Mr J Matthews.

WINCHESTER, William PAULET, 1st Marquess of, KG

1485-1572. Lord Keeper 1547.

✓ 990. W Holl after 'Holbein'.

Line, 19.0 x 15.2 ($7\frac{1}{2}$ x 6), BM 1.
Plate to folio edition of Lodge's Portraits, 1825.
Original then in the collection of the Duke of Northumberland.

Presented by the Marquess of Lincolnshire.

WINCHILSEA, Daniel FINCH, 2nd Earl of Nottingham and 7th Earl of Winchilsea, PC

1647-1730. Secretary of State.

✓ 991. J Houbraken after G Kneller.

Line, proof before letters, 34.3 x 20.9 ($13\frac{1}{2}$ x $8\frac{1}{4}$), BM 1.
Plate to Birch's Heads.
Original, in parliamentary robes, in Lord Mostyn's collection, Mostyn Hall.

Presented by Sir H Raphael, Bart. MP.

WINDHAM, William

1750-1810. MP. Secretary of State.

✓ 992. S W Reynolds after J Hoppner.

Mezzotint, proof, 60.3 x 39.4 ($23\frac{3}{4}$ x $15\frac{1}{2}$), BM 2.
Whole-length standing to left, by a column.
Published 1804.

Presented by Sir H Raphael, Bart. MP.

✓ 993. W Say after J Hoppner.

Mezzotint, etched letter proof, 33.0 x 28.0 (13 x 11), BM 3.
Head and shoulders to right.
Published 1803.

Presented by Sir H Raphael, Bart. MP.

✓ 993a. Another copy, etched letter proof.

Presented by G W Agnew, MP.

WOLSEY, Thomas

1475?-1530. Lord Chancellor. Cardinal.

✓ 994. R Sheppard after 'Holbein'.

Line, 30.5 x 20.9 (12 x $8\frac{1}{4}$), BM 6.
Half-length in profile to right.
Plate to Rapin, History of England, 1733.
Original at Christ Church, Oxford.

Presented by the Marquess of Lincolnshire.

✓ 995. J Houbraken after Holbein.

Line, 34.9 x 21.5 ($13\frac{3}{4}$ x $8\frac{1}{2}$), BM 14.
Plate to Birch's Heads.
Original at Christ Church, Oxford.

Presented by the Right Hon J H Whitley, MP.

WOOD, Charles, see HALIFAX

WOOD, William, see HATHERLEY

WORTLEY-MONTAGU, Edward

1713-1776. MP. Author and traveller.

✓ 996. J R Smith after M W Peters.

Mezzotint, etched letter proof, 47.7 x 35.6 ($18\frac{3}{4}$ x 14), BM 1.
Three-quarter length facing, as 'an Arabian prince'.
Published 1776. Original RA 1776, in the Courtenay collection, Powderham Castle.

Presented by Sir H Raphael, Bart. MP.

WRAY, Sir Christopher

1524-1592. MP. Speaker April to May 1571.
Chief Justice of the Queen's Bench.

✓ 997. Copy by Mather Brown.

Canvas 76.3 x 63.5 (30 x 25).
Head and shoulders to the left, in judge's scarlet and white fur robes, flat black hat, narrow ruff over a circular white fur collar; Collar of SS; lit from the left, plain brown background. Signed bottom right: **'Mather Brown Pt.'**

The original in the National Portrait Gallery (reproduced in Dasent, p. 138 and J E Neale, Elizabeth I and her Parliaments, 1559-1581, p. 186) is inscribed in the top left corner: **'1582 Aet. 59.'** Watercolour copy in Speakers' Portraits. Scharf TSB. XXIV, 15. Another 19th century version by Freeman, at Magdalene College, Cambridge. Another version was lent by his descendant, J Dalton, to the National Exhibition of Art, Leeds, 1868 (3027). Engraved in reverse, as a plate to Harding's Biographical Mirrour, 1791.

Presented in 1803 by his descendant Sir Cecil Wray, Bart.

WRAY, Sir Christopher (continued)

✓ 998. By and after S Harding.

Line, 14.6 x 11.4 ($5\frac{3}{4}$ x $4\frac{1}{2}$).
Half-length to right, as Lord Chief Justice, 1582, aged 59.
Plate to Harding's Biographical Mirrour, 1795.
Original 1582, in NPG (1484).

Presented by Sir William Fraser, Bart. MP.

WREN, Sir Christopher

1632-1723. Architect.

✓ 999. J Smith after Kneller.

Mezzotint, 29.2 x 25.4 ($11\frac{1}{2}$ x 10), BM 2.
Head and shoulders to right, in oval, long wig, cravat; 1713, aged 81.
Original 1711, in NPG (113).

Purchased by HM Office of Works (now DOE).

WRIGHTE, Sir Nathan, PC

1654-1721. Lord Keeper.

✓ 1000. R White, ad vivum.

Line, 36.2 x 26.7 ($14\frac{1}{4}$ x $10\frac{1}{2}$), BM 1.
Head and shoulders to right, in long wig and Lord Keeper's robes; decorated oval on pedestal with arms, Mace and Purse, 1700.
Reproduced in Macaulay, History, VI, p. 2959.
Original 1700, at Inner Temple.

Presented by the Marquess of Lincolnshire.

WRIOTHESLEY, Thomas, see SOUTHAMPTON

WYKEHAM, William

1324-1404. Bishop of Winchester.

1001. J Houbraken.

Line, 35.6 x 22.8 (14 x 9), BM 3.
Plate to Birch's Heads, 1738, from a portrait at Winchester College.

Presented by the Right Hon J H Whitley, MP.

1001a. Another copy, presented by the Marquess of Lincolnshire.

WYNDHAM, Sir William, Bart.

1687-1740. MP. Chancellor of the Exchequer.

1002. J Houbraken after J Richardson.

Line, proof before letters, engraver's name only, 1741, 35.6 x 22.8 (14 x 9), BM 1.
Plate to Birch's Heads.

Presented by Sir H Raphael, Bart. MP.

WYNDHAM, William (1759-1834), see GRENVILLE

WYNN, see WILLIAMS-WYNN

WYNN-CARRINGTON, Charles (1843-1928), see LINCOLNSHIRE, Marquess of

WYNN-CARRINGTON, Charles, (1895-1915), see WENDOVER, Viscount

YORKE, Charles

1722-1770. MP. Lord Chancellor 1770.

1003. W Ridley after I Gosset.

Stipple, 8.9 x 7.6 ($3\frac{1}{2}$ x 3), BM 2.
Head and shoulders in profile from the right, oval, from The European Magazine, 1803.
Original, a wax medallion by Isaac Gosset, 1760, in the Bishop of Worcester's collection, Hartlebury.

Presented by the Marquess of Lincolnshire.

YORKE, Philip, see HARDWICKE

YOUNG, Arthur, FRS

1741-1820. Agriculturalist and writer.

1004. Photograph by Walker and Boufall of a stipple by Hinton after a painting by J Rising, RA 1796.
Half-length to left.

Presented in 1924 by Noel E Buxton, MP.

PORTRAIT OF A CLERK, c 1825

1005. Artist unknown.

Canvas 61.0 x 76.3 (24 x 30).
Head and shoulders facing very slightly left, aged about sixty, close fitting sandy hair, square fleshy face, humorous expression, white collar and stock, black coat, lit from right.

Painted in about 1820 to 1830 and traditionally said to represent a Clerk in the House of Lords. It could conceivably be Sir George Henry Rose, Clerk 1818-55,[1] or more likely one of the Assistant Clerks of the Rose or Cowper families, perhaps Henry Cowper (d 1826). Other possibilities are William Courtenay (retired 1835) or William Walmisley, copying clerk (d 1819).[2] The portrait was formerly in a private collection in the constituency of the Right Hon Enoch Powell, MP. The owner, the Rev L Jeeves, was a descendant of the Clerk represented and stated confidently that the portrait was of a Clerk in the House of Lords.[3]

Presented in 1956 by Mrs Evelyn Jeeves through the Right Hon Enoch Powell, MP.

[1] Sir George was Clerk of the Parliaments from 1818 till his death in 1855. See M F Bond, "Clerks of the Parliaments", 1509-1953", in The English Historical Review, LXXIII, 1958, pp.78-85.

[2] For a full list see J C Sainty, "Clerks in the Parliament Office, 1600-1900", House of Lords, Record Office Memorandum No 22 (1960).

[3] Curator's papers. The Rev L G G Jeeves, Vicar of Lacock, Wiltshire, 1932-49.

PORTRAIT OF A SPEAKER

1006. W H Pyne.

Coloured aquatint.
Whole-length, standing in wig and robes, holding a paper.
Plate 36 in W H Pyne, Costume of Great Britain, 1804.

House of Commons' purchase, January 1972 (W Spencer).

HOWE, Richard, Earl, KG

1726-1799. MP. Admiral.

✓ 486A. By and after B Killingbeck.

Mezzotint, 57.8 x 38.8 ($22\frac{3}{4}$ x $15\frac{1}{4}$).
Whole length, standing on shore, sword in hand, pointing to ships in background.
Published 1794.

Presented by Sir H Raphael, Bart, MP.

INDEX OF ARTISTS

	Item Number
Abbott, L F (1760-1803) after	477, 625, 888
Adams, Bernard (d. 1965)	989
" " copy by	174
Agar, Charles d' (1669-1723)	868
" " after	869
Aglio, Agostino (1777-1857)	922
Aikman, William (1682-1731)	22
Allen, Joseph (1770-1839) after	470
Alma-Tadema, Sir Lawrence (1836-1912)	35
Baker, J (fl. c. 1700) after	349
Barber, Thomas (1768-1843) after	449, 534
Barker, T J (1815-82) after	940
Batoni, Pompeio (1708-87) after	637
Bauzil, Juan (fl. 1812) after	941
Beale, Mary (1633-99) after	814
Beechey, Sir William (1753-1839)	10, 384
" " attrib.	475, 476, 716, 974
" " after	17, 58, 187, 631, 794, 831
Begg, Samuel (fl. 1900) after	285
Belle, A S (1674? -1734) after	725
Bird, I F (fl. 1826-61) after	820
Birley, Sir Oswald (1880-1952)	171, 329
" " after	173, 330, 800

	Item Number
Boileau, P (fl. 1832) after	804
Bois, Simon de (fl. 1702) after	719
Bower, Edward (fl. 1635-50), after	729, 730, 733
Bowyer, Robert (1758-1834) after	86, 345
Boxall, Sir William (1800-79) after	463
Bradley, William (1801-57) after	366
Bridge, J (fl. 1886) copy by	156
Briggs, H P (1793-1844) after	117, 258
Brockeden, William (1787-1854) after	43
Brompton, Richard (1734-83)	158
" " after	157
Brown, Mather (c. 1763-1831) copy by	997
" " after	501
Bryden, Olivia M (fl. 1910-23)	961
Buck, S J (?)	193, 196
Buckner, Richard (fl. 1842-77) after	407
Carpentier, Adrian (d. 1778?) after	259
Carr, Henry (1894-1970)	166
Carruthers, Richard (fl. 1816-19) after	723
Chalon, A E (1781-1866) after	180
Chantrey, Sir Francis (1781-1841) after	694, 706
Clark, ?J H (fl. 1812) after	695
Clarke, Theophilus (1776? -1832?) after	928

	Item Number
Cleaver, Thomas Reginald (fl. 1880-1900)	365
Closterman, J B (1660-1711)	484
" " after	896
Collier, John (1850-1934)	819
Constant, Benjamin (1845-1902) after	920
Cooper, Samuel (1609-72) after	235, 317, 540, 884
Cope, Sir Arthur (1857-1940) after	441, 547
Cope, Charles West (1811-1890)	574
Copley, J S (1738-1815)	832
" " after	59, 210, 829, 830, 833
Cosway, Richard (1742-1821) after	322, 350
Craig, W M (fl. 1788-1828) after	479
Custodis, Hieronimo (fl. 1589-93) attrib.	188
D'Agar, Charles, see Agar, Charles d'	
Dahl, Michael (1659? -1743) after	84, 85, 496, 499, 513, 587, 658, 768, 803, 982
Dance, Nathaniel (1735-1811)	124, 183, 411
" " after	410, 412
Davidson-Houston, A C (b. 1906)	283
Devis, Arthur (1711-87) after	324, 586
Dickinson, L C (1819-1908) after	122
Dicksee, Sir Francis (1853-1928)	228
Dighton, Richard (1785-1880) after	913

	Item Number
Dighton, Robert (c.1752-1814)	342, 705
Dobson, Henry John (1858-1928)	442
Dobson, William (1611-46)	779, 912
" " after	780
Dowling, J (fl. 1798) after	642
Downman, J (1750-1824) after	39
Duncan, Thomas (1807-1845) after	247
Dupont, Gainsborough (1754-97) after (See also ENGRAVERS)	576, 707, 708
Du Val, C A (1808-72) after	184, 923
Dyer, Alfred Edmund (1884-c.1955) copies by	269, 429, 730
Eckstein, John (1770?-after 1803) after	843
Eddis, E U (1812-1901) after	159, 254, 792
Edridge, Henry (1769-1821) after	242, 422, 440, 580, 871
Evans, W (fl. 1800-25) after	264
Eves, R G (1876-1941) after	147
Faithorne, William (1616-91) after (See also ENGRAVERS)	79
Fearnley-Whittingstall, E O (fl. 1953-63)	277
Fearon, P H (POY) (1874-1948)	553
Fildes, Sir Luke (1843-1927)	14, 360
" " after	284, 361
Forbes, J C (1846-1925) after	130, 367

	Item Number
Forster, F (fl. 1700) after	549
Fowler, Robert (1853-1926)	364
Fulton, Robert (1765-1815) after	452
Furniss, Harry (1854-1925)	36
Gainsborough, Thomas (1727-88)	697
" " after	96, 125, 141, 203, 206, 208, 520, 709, 766
Gheeraedts, Marcus (1525?-1599?) after	107
Gibson, Thomas (1680?-1751) after	654
Glazebrook, H de T (1855-1937) after	377, 575
Gooderson, Thomas Youngman (fl. 1846-60) copy by	897
Gordon, Sir John Watson (1788-1864) after	245, 246, 570
Gosset, Isaac (1713-99) after	1003
Graham, John (1794-1866) after	487
Grant, Sir Francis (1803-78)	128, 659, 781, 818
" " " after	521, 555, 660, 671, 678, 782, 805, 897, 898
Graves, F P (fl. 1858-68) copy by	135
Grierson, George (fl. 1830) after (See also ENGRAVERS)	87
Grixoni, Mario (fl. 1914-40)	615
Groot, Johannes de (b.1688-9) after	211
Gunn, Sir James (1893-1964)	296
Guthrie, Sir James (1859-1930)	663
" " " after	272

	Item Number
Haese, D de (Haan?) (fl. 1700) after	874
Halkett, George Roland (1865-1918)	151
Halliday, Edward (b. 1902)	490
Halls, John James (d. 1853) after	241
Hamilton, H D (c. 1739-1808) after	41
Hanneman, Adriain (1601?-71?) after	177, 178
Harding, Silvester (1745-1809) after	772, 998
Haverty, J P (1794-1864) after	640
Hawkins, Jane (fl. 1874) copy by	660
Hayls, John (1600-79) after	691
Hayter, Sir George (1792-1871)	542, 597
" " " after	182, 213, 468, 598, 783
Hayter, J (1800-95) after	201
Hepple, Norman (b. 1908)	594
Herkomer, Sir Hubert von (1849-1914) after (See also ENGRAVERS)	464, 524, 753
Heron, Robert (1764-1807)	340
Hickel, K A (1745-98) after	347, 711
Highmore, Joseph (1692-1780)	647
Hoare, William (c. 1707-99)	627, 687
" " after	161, 162, 390, 391, 532, 688
Holbein, Hans (1497-1543) after	32, 309, 467, 480, 617, 618, 746, 848, 850, 932, 990, 994, 995

	Item Number
Holl, Frank (1845-88)	425
" " after	223, 426
Hoppner, John (1758-1810)	393
" " copy by	339
" " after	2, 55, 78, 102, 164, 175, 271, 310, 351, 380, 392, 394, 703, 704, 751, 881, 992, 993
HOWE, Richard, Earl K.G. 486 A.	
Horner, Miss C (fl. 1905) after	416
Hudson, B (fl. 1852-53) after	506
Hudson, Thomas (1701-79) after	98, 302, 404, 446, 634, 715
Hughes, Edward (1832-1908) after	15
Hutchison, Sir William (1889-1970)	572, 718, 776, 955
Huysmans, Jacob (c. 1633-96) after	473
Hysing, Hans (d. 1753)	645
" " after	648
" " studio	646
Jackson, John (1778-1831)	219, 273
" " copies by	126, 505, 510, 703
" " after	97, 265, 274, 375, 447, 752, 983
Jennings, R G (1872-1930) after	68
Johnson, Cornelius (1593-1661)	214, 217, 539
" " after	94, 189, 218, 326
Johnson, Cornelius II (junior) (?1622-1698)	610

	Item Number
Joseph, George Francis (1764-1846)	692
" " " after	693
Joy, T M (1812-66) after	672
Kelly, Sir Gerald (1879-1972) after	297, 362, 838
Kersseboom, Jan (d. 1708)	529
Ketel, Cornelius (1548-1616) after	456
Kettle, Tilly (1735-86) attrib.	51
Knapton, George (1698-1778) after	457
Kneller, Sir Godfrey (1649?-1723) after	9, 45, 137, 140, 144, 209, 216, 220, 221, 356, 373, 418, 419, 434, 439, 461, 469, 498, 541, 571, 584, 611, 612, 613, 652, 665, 666, 698, 721, 724, 762, 786, 825, 840, 851, 859, 860, 861, 866, 889, 891, 892, 933, 950, 985, 986, 987, 991, 999
" " " studio	355, 433, 979, 984
Knight, J P (1803-81) after	947
Koster, Simon de (1797-1831) after	710
Laguerre, Louis (1663-1721) attrib.	121
Lane, R J (1800-1872) after	832
Lane, Samuel (1780-1859)	435, 749, 975
" " after	57, 436, 750
Laszlo de Lombos, P A (1869-1937)	554
" " after	727, 948

	Item Number
Lawrence, A K (1893-1975)	295
Lawrence, Sir Thomas (1769-1830)	191, 740
" " " after	4, 30, 40, 133, 134, 192, 231, 239, 240, 276, 288, 298, 306, 307, 358, 371, 382, 396, 397, 448, 478, 500, 531, 535, 551, 552, 557, 558, 577, 599, 600, 603, 616, 623, 639, 680, 681, 682, 714, 742, 755, 767, 768, 817, 849, 938, 942, 960, 966
Leighton, Miss B (fl. 1905) after	299
Leighton, J Blair (fl. 1924)	74, 844
Lely, Sir Peter (1618-80) after	163, 406, 630, 662, 815, 879, 911
" " " studio	11, 176, 579
Leslie, C R (1794-1859) after	212
Linnell, John (1792-1882) (See also ENGRAVERS)	311, 312, 614, 683
Llewellyn, Sir William (1863-1941) after	589, 590
Lockhart, W E (1846-1900)	667
Long, Edwin (1829-91) after	491
Lonsdale, James (1777-1839) copy by	814
" " after	89, 877
Lucas, John (1807-74)	839, 939
" " after	944
Lucas, R C (1800-83) after	902

	Item Number
Macbeth-Raeburn, H (1860-1947) copy by (See also ENGRAVERS)	589
Mann, Harrington (1864-1937)	65
Martin, David (1736-98) after (See also ENGRAVERS)	46, 582
Maubert, James (d. 1746) after	103
Menzies, W A (fl. 1922) copies by	686, 920
Methuen, Lord (1891-1975)	837
Middleton, J G (fl. 1826-72) after	578
Miereveldt, see Van Miereveldt	
Milbanke, Mark (d. 1927) after	508
Millais, Sir John Everett (1829-96) after	47, 48, 81, 82, 364, 368, 797
Miller, W E (fl. 1873-1929)	303
Miller, William (c. 1740-c. 1810) after	712
Muller, W J (1812-45) after	903
Munro, J (fl. 1854) after	945
Murray, Thomas (1663-1734) after	71, 215, 238
Mytens, Daniel (c. 1590-1647) studio	93
Newenham, Frederick (d. 1859) copy by	773
" " after	154
Noakes, Michael (b. 1933)	813
Nollekens, Joseph (1737-1823) after	761, 936
Northcote, James (1746-1831) after	104, 194, 195, 359, 455, 504, 679, 771

	Item Number
Oliver, Isaac (c. 1556-1617) after	835
Opie, John (1761-1807) after	7, 200, 348, 559, 951
Orchardson, Sir William Quiller (1832-1910)	674
" " " " after	676
Orme, Edward (fl. 1806) after	713
Orpen, Sir William (1878-1931) after	73
Owen, William (1769-1825)	287
" " after	5, 63, 80, 232, 363, 521, 620, 722
Palmer, Lady Alexandra (fl. 1902) after	546
Palmer, L (fl. 1910) after	927
Partridge, John (1790-1872)	669
" " after	670
Peart, Henry (d. c. 1699) attrib.	538
Penny, C (fl. 1814-25) after	289
Peters, Rev Matthew (1742-1814) after	996
Phillips, H W (1820-68) after	526
Phillips, Thomas (1770-1845)	885
" " copies by	31, 84, 829
" " after	250, 264, 280, 395, 398, 466, 855, 862, 873, 882
Philpott, Glyn (1884-1937)	956
" " after	66

	Item Number
Pickersgill, Henry William (1782-1875)	42, 568
" " " after	44, 135, 136, 275, 565, 684, 980
Pine, Robert Edge (c.1730-88)	970
" " " after	593, 644, 971
Pope, Alexander (1763-1835) after	386
POY, see Fearon	
Pyne, W H (1769-1843)	1006
Raeburn, Sir Henry (1756-1823) after	26, 142, 481
Ramsay, Allan (1713-84) after	23, 114, 260, 443, 444, 865, 915
Ramsay, James (1786-1854) after	88, 387
Rao, V R	628
Rebecca, Biagio (1735-1808) after	486
Reid, Sir George (1841-1913)	807
" " " after	38, 423
Reinagle, R R (1775-1862) after	113
Reynolds, Sir Joshua (1723-92) after	19, 28, 92, 108, 109, 110, 112, 115, 126, 148, 149, 153, 155, 243, 244, 308, 339, 343, 344, 357, 453, 458, 459, 509, 510, 581, 601, 656, 720, 744, 764, 765, 827, 828, 854, 878, 887, 893, 894, 954
" " " studio	763
Reynolds, S W (junior) (1794-1872) after	336, 668

	Item Number
Richardson, Jonathan (1665-1745) after	64, 256, 664, 726, 737, 847, 872. 1002
Richmond, George (1809-96)	138, 964
" " after	116, 139, 224, 315, 378, 401, 403, 421, 454, 567, 796, 842, 965
Riley, John (1649-91)	181
" " attrib.	389, 405, 408, 409
" " after	389, 409, 497
Rising, John (fl. 1775-1815) copies by	243, 704
" " after	967, 968, 1004
Riviere, H G (1869-1956) after	910
Robertson, Andrew (1777-1845) after	937
Robinson, William (1799-1839) after	789
Romney, George (1734-1802)	886
" " after	6, 111, 383, 450, 462, 550, 788
Rothenstein, Sir William (1872-1945)	957
Rothwell, Richard (1800-68) after	488
Russell, Anthony (1663?-1743) after	70
Rutland, Violet, Duchess of (1856-1937) after	37
Salisbury, F O (1874-1962)	172
" " after	799
Sanders, George (1774-1846) after	204, 505
Sanders, John (1750-1825) after	150

	Item Number
Sant, James (1820-1916)	564
Sargent, J S (1856-1925) after	759
Satchwell, R W (fl. 1793-1818)	76
Saunders, George, see Sanders, George	
Savage, Aidan (b. 1901)	146
Say, F R (fl. 1827-60) after	399, 629
Shackleton, John (d. 1797) after	689
Sharples, George (fl. 1815-23) after	29
Shaw, Byam (1872-1919)	25, 91, 165, 424, 545, 633
Shee, Sir Martin Archer (1769-1850)	313, 741
" " " " after	90, 314, 537, 701, 702, 981
Singleton, Henry (1766-1839) after	352
Skipworth, F Markham (fl. 1920-30) copy by	759
Slater, Joseph (d. 1847) after	661, 969
Slaughter, Stephen (d. 1765)	653, 821
Smith, Colvin (1796-1875) after	323, 495
Smith, H L (1811-1870)	798
Smith, J R (1752-1812) after (See also ENGRAVERS)	105, 346, 388, 472, 482, 585
Soest, Gerard (c. 1600-81) attrib.	177
Speed, Harold (1872-1957)	402
Spooner, Arthur (fl. 1924) copy by	473
Stewart, John (fl. 1828-65) after	641
Stock, H J (1853-1931) after	21, 905
Stone, Simon (fl. 1648-71) copy attrib.	635
Strang, William (1859-1921)	50
" " after	262
Stuart, Gilbert (1755-1828) after	141
Surtees, Robert (fl. 1800)	341
Swan, Robert (b. 1888) copies by	297, 362
Thompson, H (fl. 1818) after	841
Thompson, T C (1778-1857) after	372, 876
Turnerelli, Peter (1774-1839) after	602
Unknown Artists, 16th century	188, 269, 353, 650, 997
Unknown Artists, 17th century	156, 226, 229, 230, 281, 369, 588, 626, 686, 690, 700, 718, 731, 773, 814, 870, 917, 955, 978
Unknown Artists, 18th century	338, 651, 917
Unknown Artists, 19th century	8, 292, 325, 369, 389, 583, 650, 664, 896, 985, 1005
Vanderbank, John (1694?-1739) after	517, 528, 875
Van der Vaart, Jan (1647-1726)	529
Vanderwerff, Adrian (1659-1722) after	619
Van Diest, Johann (fl. 1736) after	925
Van Dyck, Sir Anthony (1599-1641) after	27, 53, 54, 548, 626, 635, 636, 690, 867, 914, 931

	Item Number
Van Egmont, Justus (1601-74) after	833, 834
Van Loo, J B (1684-1745) after	379, 655
Van Miereveldt, M J (1567-1641) after	95
Van Somer, Paul (?1576-1621) after	292, 293, 918
Varillat, Madame (fl. 1795-1833) after	883
Walker, M (fl. 1835-40) after	785
Walker, Robert (1599-1658)	233, 503
" " after	234, 236, 333, 429, 465, 493, 519
Wanderlaar, Jan (1690-1759) after	20
Ward, James (1769-1859) after (See also ENGRAVERS)	560
Watt, G Fiddes (1873-1960)	738, 904
" " after	328, 415, 561
Watts, George Frederick (1817-1904)	24, 127, 129, 270, 381, 756, 757, 760, 795, 826
" " " after	606
Webster, Simon (d.1820) after	101
Wells, H T (1828-1903) after	3, 16, 33, 237, 327, 335, 527, 754, 790, 808, 856, 857, 858, 952
West, Benjamin (1738-1820) after	566
Westall, Richard (1765-1836) after	119
Wheelwright, John Hadwen (fl. 1834-49)	921
White, Robert (1645-1703) after (See also ENGRAVERS)	816, 1000
Whood, Isaac (1689-1752) after	775
Wilkin, F W (1800-42) after	734, 747
Williams, Emma (fl. 1850) attrib.	978
Wills, James (d.1777) after	445
Wilson, Benjamin (1721-88) after (See also ENGRAVERS)	802
Winterhalter, Franz Xavier (1806-73) after	12, 685, 919
Woodhouse, Samuel (fl. 1809-15) after	106
Wright, J M (1625-1700)	899, 900
" " after	417, 638
Zuccaro, Frederico (c.1542-1609) after	930, 988

INDEX OF ENGRAVERS

	Item Number
Agar, J S (fl. 1800-35)	409
Allen, Guy (photographer)	131
Appleton, T G (fl. 1850-1900)	223
Artlett, R A (1807-73)	378
Atkinson, T L (b. 1817)	128, 186, 491, 678
Audinet, Philip (1766-1837)	466
Bacon, Frederick (1803-87)	940
Barlow, T O (1824-89)	82, 368, 629, 797
Barney, W W (fl. 1800-20)	351
Baron, B (1696-1762)	444
Bartolozzi, Francisco (1727-1815)	2, 28, 125, 183, 234, 520, 581, 709, 746, 771, 887
Basire, James (1730-1802)	802
Bassano (photographer)	169, 321, 958
Baugniet, Charles (1814-86)	185
Beckett, Isaac (1653-1719)	762
Bell, Edward (fl. 1796-1847)	486
Bellin, Samuel (1799-1893)	750
Benoist, W P (fl. 1759)	326
Beynon, D W (fl. 1880)	318
Bieber, E (photographer)	573
Bockman, Gerhard (d. c. 1769)	654, 972
Bond, William (fl. 1800)	434, 458, 871

	Item Number
Bourlier, M (fl. 1800-12)	39
Bromley, James (1801-38)	783
Bromley, William (1769-1842)	345
Brooks, J (fl. 1750)	162
Brooks, Vincent, see Vincent Brooks, Day & Son	
Brown, J (fl. 1795)	540
Brown, Joseph (fl. 1854)	754, 856, 858
Browne, Alexander (fl. 1677)	163
Burke, Thomas (1749-1815)	410, 412
Burnet, John (1784-1868)	204
Cardon, Anthony (1772-1813)	322, 843
Chester, Wallace (photographer)	464
Clamp, Robert (fl. 1790-1800)	370, 406
Clint, George (1770-1854)	232, 306, 742
Cochran, J (fl. 1820-50)	923
Cook, H R (fl. 1800-45)	276
Cooper, R (1730-1820)	76, 702
Cousins, Henry (d. 1864)	258, 555, 672
Cousins, Samuel (1801-87)	4, 90, 136, 231, 397, 495, 670, 681, 706, 944, 965
Davey, W T (b. 1818)	820
Dawe, George (1781-1829)	106
Dawe, Henry (d. 1848)	289
Dawe, Philip (fl. 1780)	446

	Item Number
Delff, W J (1580-1638)	95
Diaz de la Pena, N V (1807-76)	946
Dickinson, William (1746-1823)	30, 383, 396, 644, 679 765, 878
Dixon, John (1720-1804)	593, 893, 973
Doo, G T (1800-86)	752
Downey, W & D (photographers)	248, 267, 518, 543, 761, 863
Dubourg, M (fl. 1800-40)	695
Dunkarton, Robert (fl. 1770-1811)	59, 324, 566, 830, 853
Dupont, Gainsborough (1754-97) (See also ARTISTS)	203, 766
Earlom, Richard (1743-1822)	707
Edwards, W C (1777-1855)	841
Elliott & Fry (photographers)	252, 605, 777, 822, 846, 880, 953, 962
Ewart (photographer)	69
Faber, John (c. 1684-1756)	23, 98, 137, 209, 211, 259, 379, 514, 517, 528, 648, 775, 859, 865, 901, 925, 950, 986
Faed, James (1821-1911)	570, 685, 782
Faithorne, William (1616-91) (See also ARTISTS)	774
Finlayson, John (c. 1730-c. 1776)	92, 637
Fisher, Edward (1722-85)	115, 509, 764

	Item Number
Fittler, James (1758-1835)	395, 751
Godby, James (fl. 1790-1815)	713
Golding, Richard (1785-1865)	382
Green, Valentine (1739-1813)	477
Gretze, Leopold (fl. 1912)	561
Gribelin, Simon (1661-1733)	658, 803
Grierson, George (fl. 1830) (See also ARTISTS)	87
Grozer, Joseph (c.1755-c.1798)	148
Gunst, P S van (1659-1724)	619
Hall, John (1739-97)	827
Harding, Edward (1776-96)	371, 850
Harding, Silvester (1745-1809)	75, 998
Hardy, James (fl. 1780-94)	110
Heachen, see Vanhaecken	
Heath, Charles (1785-1848)	250, 501
Herkomer, Sir Hubert von (1849-1914) (See also ARTISTS)	48
Hinton, W (fl. 1800)	1004
Hodges, C H (1764-1837)	6, 967
Hodgetts, Thomas (fl. 1801-46)	58, 182, 487, 488
Holl, Charles (d.1882)	3, 335, 842, 952
Holl, Francis (1815-84)	224, 671, 966
Holl, William I (1771-1838)	316, 966, 990

	Item Number
Holl, William II (1807-71)	139, 315, 401, 796
Hollar, Wenceslaus (1607-77)	227
" " after	72
Houbraken, Jacobus (1698-1780)	1, 20, 52, 54, 94, 107, 140, 189, 218, 235, 266, 309, 317, 333, 430, 493, 519, 533, 608, 618, 632, 636, 652, 698, 732, 735, 815, 835, 848, 872, 875, 879, 884, 889, 911, 918, 930, 934, 977, 988, 991, 995, 1001, 1002
Houston, Richard (1721-75)	41, 390, 404, 532, 688, 689
Huck, J G (c.1759-1811)	347, 711
Hudson, Henry (fl. 1790)	462
Ingleby (fl. 1782-4)	207, 285
Jackson, J B (1701-c.1780)	833
Jackson, J R (1819-77)	403, 454, 521
Jacobe, Johann (1733-97)	788
Jenkins, J J (1811-85)	113
Johnson, Thomas (18th century)	177
Jones, John (c.1745-97)	111, 308, 343, 576, 894, 954
Killingbeck, Benjamin (fl. 1769-89)	486A
Kitchemer (? John Kitchingman 1740-81)	971

	Item Number
Lafayette (photographer)	197, 511, 909
Lassouquere, J P (fl. 1835-50)	943
Lee, J (fl. 1824)	438
Lewis, F C (1779-1856)	184, 257, 437, 567, 661, 682, 942
Linnell, John (1792-1882) (See also ARTISTS)	614, 683
Loggan, David (1635-92)	657
London Stereoscopic Company	677, 810, 908
Lowenstam, Leopold (1842-98)	169
Lupton, T G (1791-1873)	245, 323, 363, 448, 789
Lutterel, Edward (c. 1650-c. 1710)	837
Macbeth-Raeburn, H (1860-1947) (See also ARTISTS)	142, 328
McArdell, James (1710-65)	302, 445, 457, 628, 634, 656, 715
Mackenzie, K (fl. 1800-25)	264
Maile, George (fl. 1824-41)	717
Martin, David (1736-98) (See also ARTISTS)	582
Martindale, P H (1869-c. 1935)	575
Mayall (photographer)	784
Meadows, R M (d. 1812)	531
Meyer, H H (d. 1847)	88, 126, 150, 350, 375, 443, 505, 873, 937
Miller, J D (fl. 1884)	421

	Item Number
Morton, J (fl. 1835-39)	785
Mote, W H (fl. 1831)	456
Murphy, John (fl. 1778-1820)	550, 712, 720
Murray, J G (fl. 1820-30)	86
Nugent, Thomas (fl. 1785-98)	772
Nutter, William (1754-1802)	452, 888
Parker, James (1750-1805)	831
Payne, G T (fl. 1740-54)	565, 945
Pelham, Peter (d. 1751)	987
Picart, Charles (c. 1780-c. 1837)	194, 195, 242, 445, 504
Porter, J (fl. 1820-38)	86, 247
Pound, D J (fl. 1820-30)	784
Rajon, P A (1843-88)	606
Reading, B (fl. 1776-1822)	282
Reynolds, S W (1773-1835)	5, 7, 55, 57, 80, 102, 164, 201, 213, 271, 275, 280, 314, 336, 346, 348, 359, 363, 400, 440, 472, 481, 526, 559, 668, 694, 768, 804, 876, 877, 947, 951, 992
Ridley, William (1764-1838)	1003
Roberts, Percy (fl. 1795-1828)	625

	Item Number
Robinson, John Henry (1796-1871)	116, 641
Rogers, William (fl. 1589-1604)	294
Rolfe, A (fl. 1860)	949
Russell, John & Sons (photographers)	118, 492, 811
Ryall, H T (1811-67)	154, 212
Ryland, W W (1732-83)	114
Sanders, George (fl. 1845-66)	805
Sargent, Frederick (fl. 1855-96)	427
Say, William (1768-1834)	17, 133, 187, 240, 392, 399, 422, 500, 716, 794, 969, 983, 993
Scott, Alexander (fl. 1860)	246
Scott, John (1774-1828)	468
Scott, J S (fl. 1897)	426
Scriven, Edward (1775-1841)	386, 510
Sharp, William (1749-1824)	26, 104, 476
Sheppard, Robert (fl. 1733)	994
Sherborn, C W (1831-1912)	37
Sherwin, J K (1751-90)	96, 157
Sievier, R W (1794-1865)	298
Simms, Philip (fl. 1725-49)	480
Simon, John (c. 1675-1754)	45, 103, 221, 349, 439, 513, 549, 665, 726, 860, 861, 869, 892

	Item Number
Skelton, Joseph (c. 1785-1860)	798
Skelton, William (1763-1848)	470
Smith, Benjamin (d. 1833)	210
Smith, John (c. 1652-1742)	9, 85, 181, 216, 220, 238, 373, 418, 461, 469, 587, 666, 847, 851, 866, 874, 933, 999
Smith, J R (1752-1812) (See also ARTISTS)	149, 239, 288, 388, 601, 996
Smith, S C (1806-72)	832
Smythe, Richard (fl. 1910)	927
SPY (pseudonym of Sir Leslie Ward, 1851-1922)	320, 906, 963
Stodart, G J (fl. 1880)	16, 527
Stone, Sir Benjamin (photographer) (1838-1914)	225, 696, 823
Stuart (photographer)	77
Swaine (photographer)	143, 255
Sympson, Joseph (18th century)	496
Tomkins, C (19th century)	902
Tomkins, P W (1759-1840)	32
Townley, Charles (1746-1800)	854
Turner, Charles (1773-1857)	29, 43, 78, 89, 134, 175, 180, 200, 241, 307, 310, 352, 372, 380, 387, 398, 449, 534, 535, 537, 552, 557, 580, 585, 586 .....

	Item Number
	598, 599, 603, 616, 623, 631, 680, 693, 701, 714, 722, 723, 747, 755, 767, 817, 849, 855, 882, 883, 928, 938, 941
Unknown Engravers, 17th century	638
Unknown Engravers, 18th century	83, 374, 498, 612, 710
Unknown Engravers, 19th century	13, 56, 117, 222, 428, 758, 770, 793, 924
Unknown Engravers, 20th century	590
Vanderbank, Pieter (1649-97)	249, 611, 662, 786
Vandyk (photographer)	34, 132, 331
Vanhaecken, A (fl. 1722)	64
Vendramini, J (1769-1839)	479
Vertue, George (1684-1756)	53, 70, 256, 419, 499, 571, 613, 630, 721, 724, 725, 737, 915, 932, 982
Vincent Brooks, Day & Son (photographers)	675
Vowles, Alfred (photographer)	926
Wagstaff, C E (fl. 1840-50)	591
Walker, Anthony (1726-65)	649
Walker, Sir Emery (1851-1933) (photographer)	862, 1004
Walker, James (1748-1808)	450
Walker, William (1791-1867)	254, 274, 366, 407, 420, 463, 478, 506, 792

	Item Number
Walton, C W (fl. 1900)	907
Ward, G R (1797-1879)	684
Ward, James (1769-1859) (See also ARTISTS)	40, 112, 522, 640 881
Ward, Sir Leslie, see SPY	
Ward, William (1766-1826)	44, 63, 97, 105, 141, 153, 265, 447, 482, 560, 577, 620, 639, 642, 980, 981
Watson, James (c.1740-90)	101, 244, 391, 459, 655, 895, 931
Watson, Thomas (1743-81)	46, 453
Watt, J H (1779-1876)	960
White, George (c.1684-1732)	71, 215
White, Robert (1645-1703) (See also ARTISTS)	79, 417, 498, 530, 541, 780, 816, 1000
Wilkin, C (1750-1814)	734
Williams, R (fl. 1680-1704)	484, 719, 769
Wilson, Benjamin (1721-88) (See also ARTISTS)	101
Young, John (1755-1825)	551, 602, 935
Zobel, George (c.1810-81)	578, 671, 898